

# INNOVATIONS IN MAGAZINES 2011 WORLD REPORT

A SURVEY BY THE INNOVATION INTERNATIONAL MEDIA CONSULTING GROUP  
FOR FIPP - THE WORLDWIDE MAGAZINE MEDIA ASSOCIATION



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**‘LIFE WAS EASIER WHEN  
AN APPLE AND A  
BLACKBERRY WERE  
JUST **FRUITS**’**

**INNOVATION**

**SENSE OF SALVATION**  
**PERHAPS OUT OF**  
**DESPERATION**

**INNOVATION**

**WILL THE IPAD  
AND TABLETS OFFER  
A SECOND LIFE  
TO MAGAZINES?**

**INNOVATION**

**YES**

**IF PUBLISHERS  
RE-INVENT THEIR TITLES**

**NO**

**IF WE RE-PURPOSE**

**INNOVATION**

**"IF YOU HAVE  
LESS  
NEWSPAPERS  
AND MAGAZINES  
AND MORE OF  
THESE...**

**IT MAY WELL BE  
THE SAVING OF  
THE PUBLISHING  
INDUSTRY"**



**INNOVATION**

**YOU CANNOT  
POUR OLD WINE  
INTO NEW  
BOTTLES**

**INNOVATION**

**WE HAVE TO REINVENT  
THE WAY WE TELL  
STORIES**

**IT'S THE JOURNALISM  
NOT THE PLATFORM**

**INNOVATION**

# WE HAVE TO REINVENT THE MAGAZINE BY **DECONSTRUCTING IT**



**INNOVATION**

**NEW GRAMMAR  
FOR NEW MEDIUM**

**INNOVATION**

STORIES YOU CAN

READ

WATCH

AND

TOUCH

**INNOVATION**

DESIGN FOR  
EYES  
AND  
FINGERS

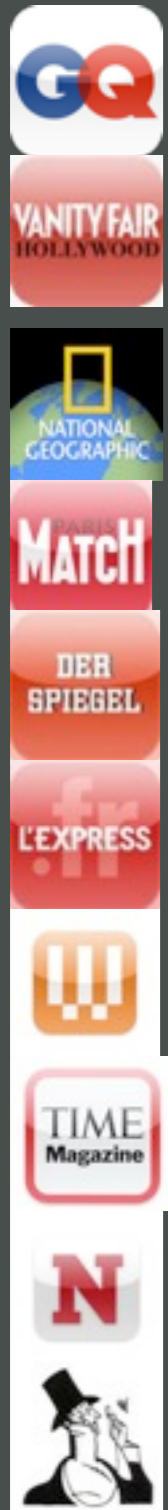
**INNOVATION**

EXPERIENCE MORE  
IMPORTANT THAN BRAND

**INNOVATION**

GREATEST MEDIA  
PLATFORM INNOVATION  
SINCE GUTENBERG -  
LACK OF INNOVATION  
FROM PUBLISHERS

**INNOVATION**



**GQ Magazine**



**Vanity Fair**



**National Geographic**



**Paris Match**



**Der Spiegel**



**L'express**



**Wired**



**Time Magazine**



**Newsweek**



**The New Yorker**



**RATING**

**IPad Apps**

**2.2**

**Magazines**

(Source App Store)

**INNOVATION**



**USA Today**



**Die Welt**



**De Standaard**



**The New York Times**



**Financial Times**



**New Zealand Herald**



**Evening Standard**



**Le Monde**



**Corriere della sera**



**AVERAGE**

**RATING**

**2.5**

**IPad**

**Newspapers**

(Source App Store)

**INNOVATION**

THE iPad as PDF?

**INNOVATION**

# THE iPad as A MAGAZINE ON STEROIDS?

**INNOVATION**

THE iPad as SHOVELWARE?

**INNOVATION**

MORE PRINTY  
LESS WEBBY  
NEITHER PRINTY  
OR WEBBY

**INNOVATION**

IT'S AN  
APP!

**INNOVATION**

WE NEED MORE DEMOS  
AND LESS MEMOS

**INNOVATION**

# DIFFERENT CONTENT FOR DIFFERENT PLATFORMS

PAPER - LONG NARRATIVE

TABLET - DEPTH AND EXPERIENCE

MOBILE - INSTANT NEWS

INTERNET - BREAKING NEWS,  
BROWSING, ARCHIVES, AGGREGATING,  
HYPERLINKING...

**INNOVATION**

70/20/10 – INNOVATION

formula

the iPad as

70 % Main book

20% <> 3 Digital narratives

10 % Fixed services

**INNOVATION**

THE iPad as  
Infographics  
Unique Video  
Slideshows  
Caricatures/Art

**INNOVATION**

ONE MAG **MANY APPS**

**INNOVATION**

WE MUST UNBUNDLE THE  
BUNDLE

**INNOVATION**

DISAGREGGATE  
3 STRANDS

INFORMATION

SERVICES

ISSUES AND PASSIONS

**INNOVATION**

# TABLETS AS PREMIUM

**INNOVATION**

iPad means **iPay**

**INNOVATION**

**FREE** is very **EXPENSIVE**

**INNOVATION**

PRODUCE MORE FOR  
THOSE WHO PAY  
AND LESS FOR THOSE WHO  
DO NOT PAY

**INNOVATION**

**BEWARE OF FALSE  
IDOLATRY**

**INNOVATION**

# APPLE WANTS TO BECOME THE WORLD'S KIOSK



**INNOVATION**

**IF WE LOSE  
PRICING AND  
CUSTOMER DATA  
WHAT'S LEFT?**

**INNOVATION**

**DO NOT IMPULSIVELY  
BITE THE APPLE**



**INNOVATION**

WE CANNOT SUFFER THE  
**SAME FATE** AS THE MUSIC  
INDUSTRY

**INNOVATION**

# THE PAPER OF THE 21ST CENTURY?

**INNOVATION**

**TABLETS OR PAPER?**

**NO**

**TABLETS AND PAPER**

**INNOVATION**

**Paper as  
PREMIUM  
Haute Couture**

**Online and Mobile as  
MASS MEDIUM  
Pret a Porter**

**INNOVATION**

**Less Circulation  
+ Revenue**

**CHARGE MORE**

**1X5 MULTIPLE**

**INNOVATION**

**BLOG OR DIE**

In 2010, *Forbes*' new editorial guru mandated that all staffers create and maintain blogs and that "hundreds, if not thousands," of non-staff blogs be included in the *Forbes* product.



“B... log” is a four-letter word. But it could also be a nine-letter word: “Salvation.” It all depends on your perspective.

New *Forbes* chief product officer and veteran journalist Lewis D’Vorkin is taking the veteran *Forbes* brand in a radically new direction with controversial decisions on what content and which content creators belong in a magazine.

For starters, D’Vorkin is requiring all *Forbes* journalists to create and maintain a blog (a jarring dictum in the *Forbes* newsroom). In a subsequent move that has proven even more jarring to his journalists, D’Vorkin has invited numerous outside bloggers to post under the *Forbes* online banner.

“These are ambitious times at *Forbes*, one of the most storied brands in American media,” D’Vorkin wrote in his own blog. “We recognise and embrace the need for an all-inclusive conversation. Consumers want their voices to be heard on an equal playing field with content creators. Marketers want to get their message across in new ways that enable them to form relationships with both the audience and journalists.”

This blog-centric approach represents a stunning, almost blasphemous 180-degree course change from the regime of

**THE INNOVATIONS:**

- Every staffer must blog
- High-quality outside bloggers are integrated
- Advertisers are invited to publish content and “join the conversation with readers”

the former *Forbes* CEO, the blog-averse staff, are not convinced. “The obvious risk with D’Vorkin’s model — aside from the possibility of no longer being able to afford Zeke Turner of *The New York Observer*,”

“Moving forward, I will look at a mixture of a full-time staff base and hundreds, if not thousands, of freelance contributors (bloggers).”

LEWIS D’VORKIN, *FORBES* CHIEF PRODUCT OFFICER.

Some *Forbes* staffers have been publicly skeptical. Terms like “long shot” were used to describe D’Vorkin’s plans. Where D’Vorkin sees salvation, doubters see a desperate gambit that can only dilute the excellence of the 93-year-old brand in an effort to stay on the technological forefront in the face of dwindling print magazine sales.

But the blog mandate appears to have created quality content, at least in the eyes of one critic. “The blogs are filled with substantial, original content, rather than ‘story behind the story’ introversions that news sites sometimes use to beef up online content,” says Lauren Kirchner of the *Columbia Journalism Review*.

Critics worry that *Forbes* will ultimately cannibalise its elite brand, and in the process become primarily an online clearinghouse for a smorgasbord of blogs. Another criticism is that the blog-inclusion strategy amounts to “crowd-sourcing,” which is hardly, in the critics’ eyes, the way to run a magazine.

**Forbes**

**BLOGGING**



**WHAT WE THINK:**

- Staff blogs increase staffers' connections with readers
- Outside blogs increase breadth, depth of content
- Advertiser blogs create relationships w/audience

**INNOVATION**

D'Vorkin is not stopping his *Forbes* content revolution at the blogs frontier.

In late 2010, D'Vorkin introduced AdVoice to allow advertisers ("clearly labeled and identified as such"), to publish content and "join the conversation" with readers. One month later, D'Vorkin released "Names You Need to Know," a curated and crowd-sourced web and print project "that enabled news consumers to participate in the development

To the surprise of many new hires, the new online platform appears to have enhanced the quality of the magazine's content in several instances. D'Vorkin brags that staff writer Andy Greenberg's digital audience included Julian Assange, who granted a rare interview, affording the magazine's readers a timely and unique view into Wikileaks. D'Vorkin also cites interviews with Dreamwork's Jeffrey Katzenberg and Bernard Arnault that also evolved through digital connections made with *Forbes* writers.

"For 93 years, *Forbes* has been about authoritative journalism," concludes D'Vorkin.

"By scaling our model for reporting and content creation, we can more effectively provide today's audiences with the business information they want and need, on *Forbes.com*, in the magazine, on mobile phones, and iPads, or wherever technology takes us next."

## TWEETING FOR DOLLARS

What is the endgame in acquiring friends by the thousands on social networks?



Illustration: Luke Peters

Facebook's Mark Zuckerberg

**R**eaders' minds when they see an article on the internet is to immediately Tweet about it or post it on Facebook.

Mailing? Please! That was so one-to-one. And so very, very slow.

Today, stories can reach hundreds of thousands, even millions of people instantaneously with a quick 140-character Tweet or a post on Facebook. Publishers are using social media sites to broadcast their latest content, invite interactivity, and create community.

When a reader "likes" a magazine's page on Facebook, this is advertised to all of that reader's friends, and exponentially spreads awareness of the story and the publication. Facebook members can also share a story with specific friends or comment on a story, which is also broadcast to his or her Facebook friends.

But once a magazine has developed its Facebook and Twitter following, what does this do to its bottom line numbers?

Consider Grupo Abril's *Contigo!* magazine, the *People* magazine of Brazil. *Contigo!* is one of the leaders in Brazil in the use of

**WHAT WE THINK:**  
**WHY** is this critical? The **NEW** metric: **ENGAGEMENT**.  
 No longer just PVs, uniques  
 Now: FB connections, RTs, Social bookmarks, Tweets, comments, re-links, etc.

**INNOVATION**

Twitter to offer its 64,000 followers the chance to get a year's subscription for just \$5 if they paid up-front using a link in the Tweet.

"We had 170 paid subscriptions in 24 hours, which is a great number," Hearst Teen Network senior web editor Julie Hochheiser says. "We definitely thought that was a success."

Hearst also integrates advertisers into their magazines' social media presentation — but very carefully.

"Advertisers or partners can pay to join the conversation, but it's equally as important to show that we realize that there has to be value added to these communities," vice president of Social Media and Community for Hearst Magazines Digital Media Matt Milner points out. "We give clear guidance to our advertisers: 'It's great you're joining the conversation, but you're not here to sell your product — you're here to build your brand within our community.'"

US pop culture magazine *Nylon* takes a similar approach, conversing with a wide variety of brands and companies through social media in attempts to form a relationship and include them in the branding of the magazine.

Faran Krentcil, digital creative director of *Nylon*, emphasizes the importance of reaching out to companies that may want to advertise with the magazine to join their community: "We have to convince people they want to live in our 'bubble.'"

For magazines with a large number of social media followers, advertisers see the benefit of spending money with them to reach those loyal audiences. Ultimately, magazines' use of social media has given the industry new tools to sell subscriptions and reach new levels of interactivity with their audience and their advertisers. Not a bad return for sitting down occasionally and sending a 140 character message.

## WHO NEEDS EDITORS WHEN YOU HAVE READERS

Want to give your readers what they really want? What do you do? You publish an issue entirely written by them.

### THE INNOVATION:

- Reader-generated content
- More magazines integrating it
- Some 100% RGC issues
- olive in UK: 13% sales jump



And their readers are rewarding them with increased circulation and traffic. Annual Traveler's Budget Travel magazine, US Public Television's *This Old House* magazine, and upscale travel magazine *Grace* are a few examples of magazines that have published 100 per cent reader-generated issues in the past year. In addition, *olive* magazine, a monthly publication for food lovers about cooking in, eating out, and foodie travel, is taking the practice to the next level by making a 100 per cent reader-generated issue. The magazine experienced a 13 per cent jump in newsstand sales for their August 2010 reader-generated issue.

The idea for a 100 per cent user-content issue came after members of the *olive* team got data that showed their "Pro vs punter" feature was a favourite of their reader panel, says BBC food magazine *olive* editor,



"Pro vs punter" is a feature in which *olive* sends a recognised food expert to review a restaurant, and then the magazine sends a reader in to do the same thing...

**READER GENERATED CONTENT**



Christine Hayes. “Pro vs punters” is a feature in which *olive* sends a recognised food expert to review a restaurant, and then the magazine sends a reader in to do the same thing. Both write a review, and the reviews are published side by side.

The magazine’s wealth of reader contributions and feedback can be attributed to their large reader panel of more than 1,400 readers. “The audience is at the heart of everything we do,” says Hayes.

■ ... both write a review, and the reviews are published side by side.

**WHAT WE THINK:**

- RGC is absolutely essential
- YOU can no longer create all the “answers” to readers information needs in your niche
- RGC increases relevance, reach, readership, revenue

**INNOVATION**

The reader panel is an active online community where readers receive updates in focus on the magazine's niche. Readers are invited to contribute through *olive*'s website, blog, and e-mail. *olive* has generated a loyal and engaged readership based on the desire for protagonism amongst readers: they want to be featured in the magazine, and their content is published beyond the author's wildest dreams in a global niche community.

At a time when readers are searching online for the “best” answers to their information needs, magazines with reader-generated content are much better armed to provide those answers, since they have compiled more information, more pictures, and more stories about “the best” answer than their competitors. In addition, the content is better than random information available on the internet because editors from a trusted brand often “vet” the reader content.

Hayes from *olive* explains that while RGC has sparked a lot of reader interest and sales, readers still want some “expert” input. “People are creating their own content, people are in control of it, but they want both: they want our expertise and they want to participate,” Hayes says.

Given the success of her first reader-generated issue, Hayes plans to do it every year. This annual approach is a new and successful way to involve readers. Meanwhile, the future of reader-generated content in magazines is arguably being created by other

magazines like US women's lifestyle magazine *I Am Modern*, and California-based *Orange County Magazine* (as well as other publications for 8020 Media, of which *JPG* is a member). *JPG Magazine* is, as a result, “reader-generated.” All content is peer-reviewed by readers, and voted on by readers in the community; the winner is published in the magazine.

**GREECE**  
Greece magazine is all about travel, wine, food, culture, and real estate in Greece. Greece magazine regularly features contests for luxurious travel packages to Greece. This magazine is for readers who truly love Greece!

**House**  
This Old House provides expert advice, DIY projects, and recommendations for where to get the best value for anything having to do with home improvement. Readers get their own questions on home improvement answered in This Old House's “Give Advice, Get Advice” column, an extensive resource for all DIY needs.

**Budget Travel**  
Budget Travel offers its readers travel news, tips on hot deals in travel, how-to guides for different locations, and trip ideas. Readers can customise their Budget Travel experience online with myBudgetTravel.

## FLIPPING OUT

Do non-traditional social media magazines like Flipboard represent the future?

**W**hat if you could flip through a magazine that you designed to deliver only the information you wanted from your social media contacts, including your own Facebook and Twitter feeds?

Pic in cyber-sky?

Nope. Flipboard.

Flipboard, recipient of Apple's iPad App of the Year, combines feeds from users' social media networks with feeds from an ever-growing list of news, entertainment, sports, video, and other sources.

The presentation begins with a striking seemingly random feature page featuring a photo from one of the reader's feeds, is a visually appealing, magazine-style mix of art, text, and white space.

The table of contents is a grid of squares featuring a photo from one of the reader's feeds (users can choose nine feeds at a time). Clicking on any photo takes you to that section. Once in a section, you can literally "flip" through the pages with the swish of a finger across the screen, approximating the feel of flipping through a magazine.

In addition to social media feeds, Flipboard also allows users to access Flickr



and Google Reader, plus an expanding list of traditional and social media sources.

Even better, Flipboard doesn't cost a dime — and the content are

### WHAT WE THINK:

- Flipboard (and last week Zite) beat us to the punch.
- Simplifying and aggregating our daily information flow is a priceless service, AND it's done elegantly, easily for the user

### INNOVATION

Instead, users can select their interests in a selection of categories.

Readers use Editions' touchscreen-friendly "quick'n'easy" system: touch icons that match their interests and drag them into a priority-ranked list. Editions then

never and unique as Editions might turn out to be, Flipboard was first-to-market and currently has the advantage in terms of momentum and unique features. So far, none of the newcomers has offered anything to knock Flipboard from its leadership perch.

## SELLING SUBS ON SOCIAL MEDIA: SHOULDN'T IT BE EASY?

If you can easily buy a FarmVille cow online, shouldn't buying a magazine be even easier?



- THE INNOVATION:**  
**WHAT WE THINK:**
- Selling subs on Facebook (where readers spend 1/3 of their online time)
  - Offer stories on Facebook w/ads and subscription options
  - Use social coupon services like GroupOn for sub discounts



But with this new system, Facebook is transformed into a direct selling venue for magazines, allowing users to purchase subscriptions without ever having to leave Facebook, where readers spend as much as one third of their online time.

But subscribing is not the only benefit, the Synapse/Alvenda system enables

Facebook users to expand the blurbs of content present in the news feed into full articles, fully equipped with an option to subscribe. "The goal of this project is to be portable," said the director of product

impulse important where can be directly

plans to social e of the like Twitter, text. However, for expansion like the iPad, said to the sheer volume the opportunity there

Another benefit of selling print subscriptions through Facebook is that when consumers subscribe, their email addresses are retained by the publishers (unlike the arrangements with Apple for the iPad). Publishers obtain the critically important data to contact subscribers with newsletters and promotions.

Selling subscriptions through Facebook isn't the only way to sell magazines online. Using the web to sell print has already

proven to be a success. For example, Hearst Magazines saw an increase in online sales from 5 per cent of its new subscriptions in 2005 to 45 per cent in 2009. Similarly, the web-generated subscriptions of Condé Nast rose from 10 per cent to 25 per cent.

Other publications such as Canadian politics and arts magazine *This*, and US politics and culture publication *Boston Review* are taking advantage of GroupOn's social-coupon service to make the idea of selling print through the web even more attractive to customers. "We are always looking for new, low-cost ways to reach readers," said Lisa Whittington-Hill, publisher of *This Magazine*. "And we hadn't seen a lot of other magazines do it, so we wondered if [GroupOn] would work for a magazine model."

So, did it work? The numbers speak for themselves. The very limited one-day (Nov. 6) GroupOn deal for a \$13 one-year subscription (usually \$27.99) brought *This Magazine* 286 new subscribers, which significantly surpassed Whittington-Hill's initial 24-hour target of 100.

This Facebook business model is also starkly different from the Apple arrangements. All of the proceeds will be shared among Synapse, the publishers, and Alvenda; Facebook will not take a cut.

"Facebook really supports these kinds of endeavours," said Abramowski, "and (Amazon) wants to keep platforms open to build cool things."

**GEOLOCATION**

**READER,  
WHERE ARE THOU?**

Location-based services and what they offer publishers.

**THE INNOVATION:  
THE INNOVATION:**

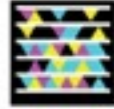
Bon Appetit, Good magazine, New York, Advertising Week, Vogue, People all have tens of thousands of followers they wouldn't have

tech leaders to expand brand awareness

checked in 348,576,305 times at a rate of nearly 11 check-ins per second. During 2010, Foursquare became a global phenomenon,



Location-based services Gowla and Foursquare are the rage, letting you check in to many hot spots. AppAdm.net compares the industry leaders.



■ "OK! Celebspotter" does not incorporate advertising or in-app purchasing, and is available free of charge at the Apple App Store.

coming in from every single... (North Korea being the

phenomenon has proven too... for magazine publishers to

New York Magazine saw an obvious opportunity to leverage its substantive entertainment and shopping databases in a partnership with Foursquare (NYMag.com's online database has 5,500 stories, 1,600 bars, 1,200 salons and spas, and 5,000 restaurants). Followers of NYMag.com on Foursquare get valuable tips from the magazine's nightlife, fashion, and food editors when they either check in to a location included in the magazine's database or as they add locations to their lists.

"This partnership with Foursquare helps bring this information, as well as our expanded shopping and beauty listings, to a tech-savvy audience that we expect

to be a mix of first-time visitors to the site and those who already value us as a trusted source of information," Nymag.com online general manager Michael Silberman says.

OK!, a UK-based publication owned by Northern and Shell Network, believes it has engineered a successful pairing of its mission with location-based technology. The publication's "OK! Celebspotter" application allows users in the UK access to interactive maps highlighting locations at which celebrities have been spotted. Additionally, the service offers a database of star profiles, pages for popular celebrity hangouts, and even unique reviews of restaurants and businesses.

Despite an impressive list of features, engineered by London-based developer Jeanie Media, "OK! Celebspotter" does not incorporate advertising or in-app purchasing, and is available free of charge at the Apple App Store. But as Alexander Fairfax, managing director at Jeanie Media, explains, profit is not an immediate goal.

**GEOLOCATION**



“At stage one, our focus is to grow the user base and learn about our users’ preferences so that in due course we will be able to collaborate with the right sponsors, adding more to the app.”

Condé Nast’s *Lucky* magazine for women has high hopes of its own for its Foursquare partnership. The shopping and style publication prides itself on being a source for great local deals, and sees Foursquare technology as a means of making those deals personalised and accessible.

“Foursquare adds enormous service to our readers,” according to Lucky web director Mary Gail. “We want women who are out shopping to think of *Lucky*, connect with *Lucky*, engage with *Lucky*.”

■ The collective buying site has arranged deals at salons chosen by *InStyle*’s beauty experts.



**WHAT WE THINK:**  
 Very simply, we need LOTS of platforms to leverage our content and reach our readers when THEY want us to reach them, not the other way around!

**INNOVATION**

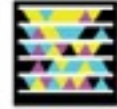
Magazines are well-represented on the Foursquare Brand Leaderboard run by Osnapz.com. US foodie-favourite *Bon Appétit* is the top magazine at number 13, with more than 68,000 Foursquare followers. *Good* magazine is #16, *Time Out Chicago* is #19, *New York magazine* #22, *Advertising Week* and *Crain’s New York* #29 and #30, respectively, and followed

Nonetheless, location-based services still represent a very small fraction of mobile and online consumers. A mere one per cent of US online adults use location-based social networks every week according to a Forrester Research report. One deterrent might be users’ concern about privacy, especially among consumers over 40 years of age.



However, connecting with consumers at the precise moment when they need information in a particular location is a powerful, potentially lucrative proposition. Increasingly, publications will find ways to make larger audiences comfortable with sharing their whereabouts in exchange for useful, cost-saving data.

Eighty-eight per cent of US marketers say they will use mobile marketing in 2011, and 75 per cent plan to increase their spending on mobile marketing.



## OMG Y DID NT I THINK OF THT B4?

Texting for dollars. How magazines are using sms mobile marketing to gain readers.



WHAT WE THINK:

- More and more consumers are living on their mobile devices
- This is another example of going where the audience is

INNOVATION



reaches newsstands. No signing up online, no having to agree to an endless amount of emails from “partners” with special deals, and no having to walk to the convenience store.

Two leaders in this space are *The Economist* and Hearst Magazines.

*The Economist* is the largest of the publications to have employed this marketing strategy. “We continue to invest in marketing, even in the downturn,” says vice president of marketing Alan Press.

circulation business is profitable and shows us to invest in brand building and customer acquisition efforts even when the marketing market is challenging.” And the focus of *The Economist*’s marketing efforts will increasingly include new media, including social media. Thumb Media partnered with Hearst Magazines to create a mobile commerce and promotion program that delivers short messages to consumers. Instead of a consumer filling out a card and putting it in the mail, they simply text their subscription to the company directly.

This call-to-action technique was a “simple creative change, very easy to do,” explains Vladimir Damianov, promotions director at Hearst Magazines. This method cut down on postage and printing costs, and reaches the consumer in a much faster and more efficient fashion. For those Hearst magazines that target teenage audiences, it’s also “a natural fit,” Damianov adds.

Mobile marketing for magazines is not just limited to subscriptions. Philadelphia’s city lifestyle magazine, *Philly Style* (a Greenspun Media publication), set up a “Style Club” system where if a consumer texted “STYLE” to a specific number, they would not only become a member, but also receive a gift

certificate to a restaurant of their choice. *Philly Style* also distributed VIP cards to Philadelphia pedestrians, encouraging them to use the call-to-action technique and join the Style Club.

Because consumers did not have to be subscribers to join, not only did *Philly Style* gain popularity with their giveaways, they also collected demographic information and contacts for potential new subscribers.

With mobile technology becoming more innovative every day, the mobile marketing possibilities for the magazine industry are just one sms text away.

### SNACK-SIZED MAGAZINES

Thumb Media is one of the first groups to try to solve the mobile content challenge. “We are driven to find a natural fit that provides the ability to move content to the wireless space,” says Thumb Media CEO Mike Cartabiano. Founded in 2008, Thumb Media follows three principles it believes will make mobile magazines thrive: interactive content, immediate access to new material, and a unique content proposition.

Instead of merely replicating content that already exists, Thumb Media seeks to create “snack-sized” magazines that include key elements of the larger print franchise. These three principles may be the key to wireless magazines, but only time will tell.

## GAME TIME

Mobile games and revenue. On the rise, casual gaming is no longer in the shadows.

### WHAT WE THINK:

- Casual gaming is exploding (200 million users play monthly).
- They are yet another audience
- Casual games deliver content, reach a wider, younger, more female audience, and are very addictive

### INNOVATION

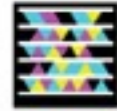


2010, mobile games online differ from the traditional hardware player, with a predominance of female players and players who are content to grab ten minutes of game-time either in the office or at school.

The appeal of these new casual, social games is clear. They are relatively simple, allow the player to participate in short bursts and, as a result of lower production



Experiences and react to realistic medical situations requiring quick clinical responses, just like a real clinic with Top Doc, a new medical quiz app from Elsevier.



“The idea of gaming and using game engines can be used to get the core information across in a much more interesting way.”

JIM MERRITT, ELSEVIER SENIOR ACQUISITIONS EDITOR

cheap to produce... gaming... of... the... could... they... in... Niel... you... you, a... Elsevier... magazine... of users... interactive... App called “Top... includes 600 high-quality... graphs reflecting common diagnoses. Players fill in the missing letters of the diagnosis as quickly as they can. Adding an element of social media, players can share their high scores with friends on Facebook and become the “Top Doc.”

The app is “a natural marriage of this content with the emerging delivery platforms such as gaming,” according to Elsevier senior acquisitions editor Jim Merritt.

But the pioneer in mobile gaming was

undoubtedly *National Geographic* (NG). As part of its lateral development in content distribution, in 2008 NG built an internal games division. In collaboration with Namco Bandai Games America and Sony Computer Entertainment, *National Geographic* has brought to the App Store massively successful titles such as “Herod’s Lost Tomb,” and “Rain Forests.” The content is always taken from its magazines and from the TV shows in the Nat Geo TV.

Gaming offers publishers a new avenue to deliver content, but it’s not just a matter of sitting down and producing a game. There are now millions of new casual and social gamers who are looking for a quick ten-minute fix to fill in some empty minutes. These may often be the same people who once spent their “downtime” leafing through a magazine.

Meanwhile, mobile is not the only way to deliver content, but it is an opportunity to reach a wider audience, according to Merritt. “Print isn’t going away,” he says, “but as new and better ways of delivering content and engaging readers emerge, we would be remiss in not (taking) advantage of them.”

At the end of the day, games are fun, addictive, and, recently, very social. Isn’t that what magazines want to be?

## THE WOW FACTOR

Magazines experiment with augmented reality and 2D tags

**T**hese days, the simplest way to connect the print world to the digital world is by pulling out your smartphone.

Augmented reality and 2D tags viewed through a mobile device allow readers to look at additional content from just about anywhere. This technology vitalise the print industry by adding a digital component that is easily accessible and user friendly.

Metaio's past augmented reality projects, such as the *Süddeutsche Zeitung* (a subscription-based daily newspaper) that was filled with augmented reality from cover to cover. To enjoy the experience, all the reader had to do was enter the Junaio application, click on the *Süddeutsche Zeitung* page, and scan their phone over the images.

Viewing digital content through augmented reality is exciting, sophisticated, and fun, but in terms of simple, nothing beats the 2D tag. And no 2D tag company stands out more than Microsoft Tag.

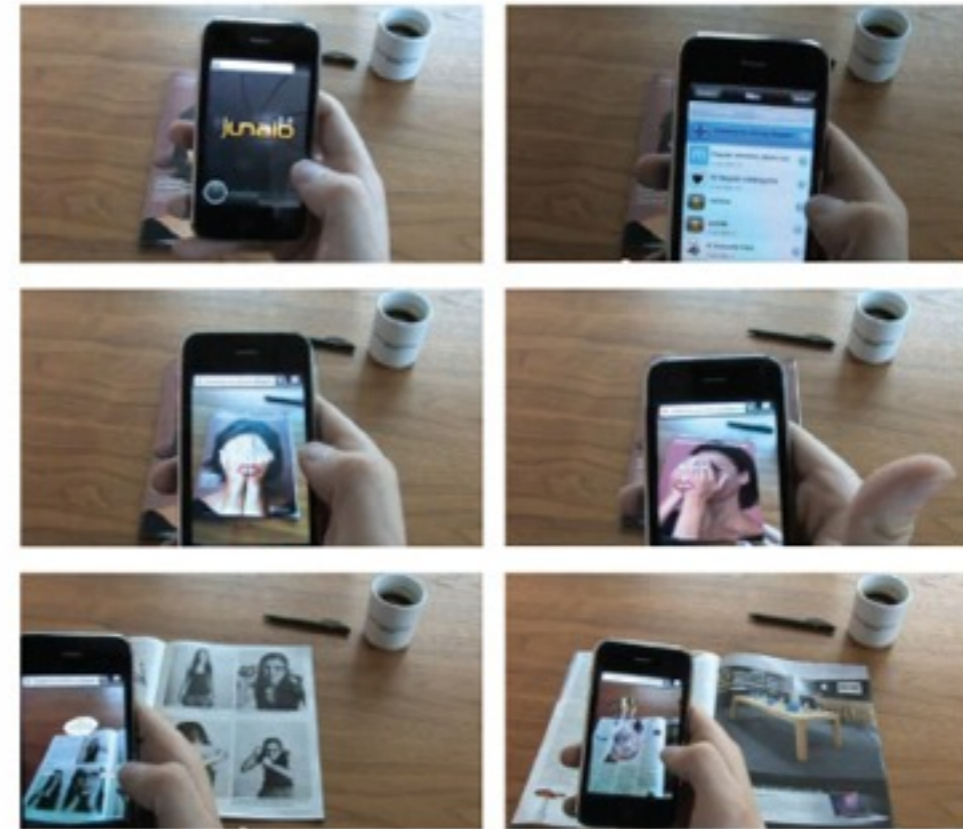
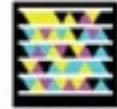
A study done recently by Nellymoser, Inc analysed the mobile action codes and content of the top 100 US magazines by circulation from September to November 2010. The results showed Microsoft Tag

as the leader in the field, generating 82 per cent of all action codes used in those 100 publications. Services like JagTag and Spyder that create action codes requiring readers to take a picture and send it to a service provider to get, for example, a coupon, were not nearly as popular (less than 5 per cent). The appeal of these services is that you don't need to have a smartphone to take advantage of the

### THE INNOVATION:

- Offer fun, valuable, unique content instantly via mobile phones
- Make print pages come alive in creative ways
- Let's try it right now

The making of Stylebleub's December augmented reality cover.



subscription-based daily newspaper) that was filled with augmented reality from cover to cover. To enjoy the experience, all the reader had to do was enter the Junaio application, click on the *Süddeutsche Zeitung* page, and scan their phone over the images.

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■ "The one thing that hindered more use was that extra step. Using smart phones eliminates that step."

**LISA MURPHY**, PRODUCT MARKETING MANAGER OF METAIO.

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**WHAT WE THINK:**

- Augmented reality (AR) like 3D is fun ... but to what end? Is it worth the investment?
- QR codes or 2D tags deliver useful content instantly on an increasingly ubiquitous platform. A no-brainer.

**INNOVATION**

code. The downside, however, is that the folks at Microsoft Tag aren't worried about the competition. "We don't have smartphones because the people who would be interested in this sort of technology are probably not using them," says Bill McQuinn, director of Tag Product Management. "Even if I have a smartphone, I don't use it on my other phone."

The folks at Microsoft Tag aren't worried about the competition. "We don't have smartphones because the people who would be interested in this sort of technology are probably not using them," says Bill McQuinn, director of Tag Product Management. "Even if I have a smartphone, I don't use it on my other phone."

Microsoft Tag over several other 2D or QR (quick response) tag companies such as QR Stuff:

- The Microsoft Tag can be printed in black, white, or custom-made so it can fit aesthetically with an image or within the design of a page or site
- It can be scanned even without much light, and
- It can be managed within Microsoft's tag management system, where the owner can view data analysis and change the content to which the tag links to

Microsoft Tag is making 2D tag technology more comprehensible and stylish, so it's no surprise that many publications have already jumped on board.

Advances in 2D tag and augmented reality technology are making it increasingly convenient and simple to obtain digital content from magazines, breathing extra life into a media industry that is eager to move with the times.

**SUCCESS WITH 2D TAGS**

In 2010, Allure updated its annual "free stuff issue" by adding Microsoft Tags. Every year, Allure gives away about 32,000 beauty products. In past years, readers needed to remember which products they wanted to enter for, then go online to enter each individual giveaway. With the implementation of 2D tags last year, readers were able to enter simply by scanning a tag.

Allure saw an increase in participation of 38 per cent from the year before. A total of 444,572 tags were scanned, beating the record number of tags scanned from JtagTag's 100,000 scans in the 2010 Sports Illustrated swimsuit issue. The campaign was record-breaking, a great success for Allure and Microsoft Tag, and a great example of an innovative and organic way to implement 2D tags.

**HOW TO BEST USE A TAG?**

- Use broadly: Include tags as part of editorial pieces, not just within advertisements.
- Mobile optimisation: Make sure your content is easy to view on a mobile device.
- Be creative: Have your tag link to video, link to contact info, or even dial a number.
- Create a custom tag: Feature your logo or whatever other image you like. It will make the tag stand out from others and allow you to feature your own brand.



## BUY OR BAULK?

An increasing number of publications began putting their Web sites behind paywalls last year, setting off a grand experiment to see whether consumers will buy or balk.



“If you are not distinctive, and if you are part of just a general availability of information, then I think it’s extremely difficult to make a paywall stick.”

providing free content online. But revenues didn’t go up; rather, Gilbertson says, ad revenue, subscriptions, and renewals all dropped.

Because Emap targets niche markets — where audiences are highly targeted but may be smaller than traditional consumer markets — making content free online didn’t automatically create a larger audience for advertising. Meanwhile, subscribers were lost to its free content online.

In 2010, the experiment ended, and Emap’s paywalls returned. The company quickly saw a 20 per cent increase in subscriptions, along with a 5 per cent renewal increase and a return to previous ad volume. “Financially, it’s been a hugely beneficial decision,” Gilbertson says.

The UK-based B2B magazine publisher Haymarket is also experimenting with paid content online. Philip Swinden, publishing director at Haymarket’s *Windpower Monthly*, says the magazine’s website currently offers premium analysis behind a paywall, while basic news coverage is free. But Swinden worries this distinction is confusing to readers.

“I’m not sure it’s a sustainable position for us, to make this distinction of free announcement news versus in-depth, analytical news,” he says. What’s to determine what’s placed on one side or the other, he muses, and how will readers understand the value of the subscription service?

Ultimately, Swinden says, the magazine may go fully behind a paywall.

After years of deep consumer resistance to paying for content on the web, 2010 may eventually be known as the year the tide shifted.

### THE INNOVATION:

- UK’s Emap — From free to paid: 20% increase in subs; 5% renewal hike; increased ad revenue
- Charge for unique content available nowhere else
- Create new pay-for products, like webinars, e-learning modules, special publications

**PAYWALLS**

**WHAT WE THINK:**

- Produce more for those who pay than for those who don't
- No extra value having exactly same pub on app as you already have in print or online
- Create completely different but complementary content

Niche publications with high-quality content may be able to confidently charge more for their content. They may be able to do this because they are able to rely on other revenue streams, Swinden says.

"Some B2B markets are perfectly capable of sustaining free content business models and the digital world is no exception. There's a lot of online advertising around, such as jobs boards, Swinden says.

Meanwhile, consumer and general interest magazines without access to significant advertising are struggling. But they may be able to look to the B2B world for inspiration, Swinden says.

The solution for many publishers, he says, is to create new products, such as webinars, e-learning modules, data-tracking services, or workflow tools that can be offered at a premium to consumers alongside editorial content. For example, *Windpower Monthly* has developed a data-tracking service for companies in the wind industry as an additional revenue stream.

"There's no extra value created by having the same publication [as print] online, so you've got to have different content, and you need to exploit the opportunity that's created through the digital medium," Swinden says. "And that means that the content you produce does completely different things, but is complementary and within the general framework of the brand."

Are paywalls the way of the future? The answer is unclear, but one thing is certain: this year, the magazine industry will be closely watching paywall experiments, with high hopes for one solution to the new world of digital content.

**PAYWALLS**  
 A paywall is a barrier that prevents users from accessing content unless they pay for it. Many are currently being tested in the online content marketplace. Newspapers, leading the way, are beginning to adopt and adapt.

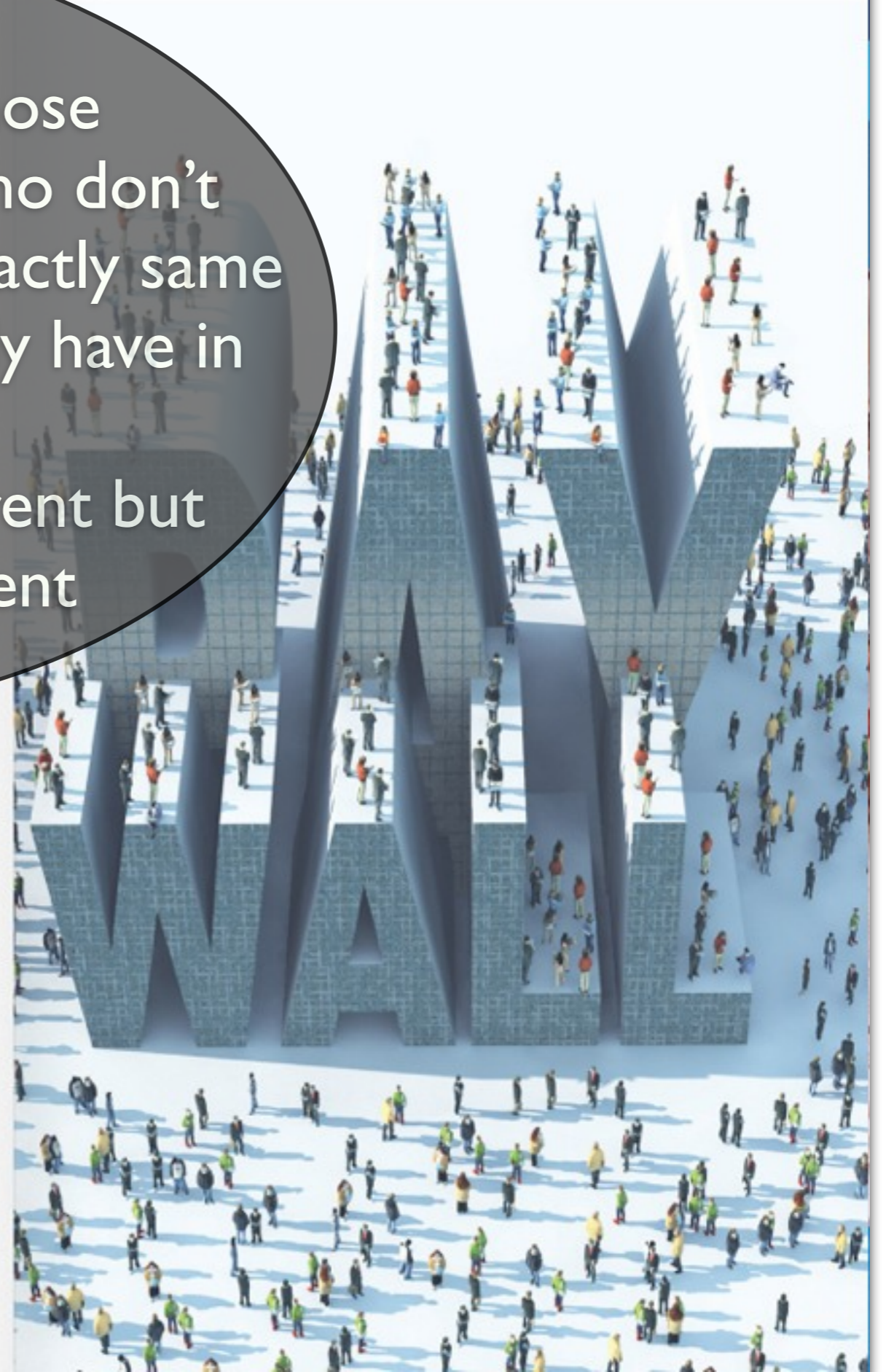
**Full:** The paywall experiment has been underway for some time. Murdoch's *Times* newspaper doesn't let anyone read its content unless they are a subscriber — the only way to get it is to pay for it. The *Times* reported that traffic to Murdoch's site reportedly dropped 30 percent after the paywall went up — a significant drop.

**Premium:** Some publishers are offering a premium paywall. This system has been in use since the world of business-to-business publishing. A well-known publisher based in the UK, has taken it to the consumer market by applying it to its consumer titles, including *The Engineer*, *Marketing Week*, *New Media Age*, and *Homebuilding & Renovating*. Other publishers taking this route are *The New Yorker* and *The Economist*. Both of these titles grant their subscribers full access to the most recent editions and items in their archives.

**Metered:** Metered reading allows consumers access to a limited number of articles online before a subscription requirement kicks in. It might mean a certain number of articles on a 30-day basis, or, like the *Financial Times*, which has 180,000 monthly online subscribers, a five-story limit per day. The benefit to this type of paywall is that stories still circulate throughout the larger internet, providing exposure to publications, advertisers, and reporters alike. *The New York Times* is betting this model won't diminish its standing as the most linked-to news source on the web. *The Times* is expected to implement its own metered system this year.

**Micropayment:** Micropayments, which allow readers access to single articles or issues for a small fee, may be the least popular of the many online monetisation possibilities. Simplicity in payment is the only way revenue-generating strategies will work on the internet, many experts believe, and they argue that micropayments may present too many hurdles for readers to clear. Still, if systems can support low pricing and ease of purchase, consumer response to this model has yet to be untested.

**INNOVATION**



## WANT IT? BUY IT! RIGHT NOW!

Magazines and instant purchasing of advertisers' products

### THWHAT WETHINK:

- If our goal is to be essential in our readers' lives, enabling informed purchases meets that mission
- Offer complete shopping experience.
- Why send them elsewhere?
- Make more money? Duh!

### INNOVATION

More recently, *Marie Claire* returned to the shop-from-the-mag feature, but this time without requiring the use of a camera. This time, readers could shop directly from the *Marie Claire* iPad app for their fall fashion issue, entitled "The ABCs of Style."

The app highlights everything from

Lucky and CO have teamed up to bring you the  
**EXCLUSIVE SUMMER CAPSULE COLLECTION**  
PRESENTED BY LUCKY MAGAZINE

<p>Pade Vaira "Gold" Enamel Cuff Price: \$199.00</p>	<p>Pade Vaira Freeform Enamel Station 23-10" Necklace Price: \$299.00 Available in Blue or Black</p>	<p>F+C International Leather and Patent Tote Price: \$250.00 Available in Platinum, Purple or White</p>	<p>F+C Monterey Foldover Clutch with Strap Price: \$199.00 Available in Black, Chocolate or Platinum</p>
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Teaming up with Net-A-Porter's online discount fashion site theOutnet.com, *Lucky* launched their "Going, Going, Gone" sales. The twists: the weekly Friday sales over four weeks were accessible only to the magazine's newsletter subscribers, they only lasted 60 minutes, and the prices dropped as the clock ticked.

*Vogue* partnered with The Gilt Group for *Vogue*'s "Shop the Issue" event. "For the first time ever, you can shop looks right from the pages of *Vogue*," *Vogue* editors announced. "Our launch sale, curated by *Vogue* editors, features See by Chloé, Stella McCartney, J.Crew and more." It worked so well, the editors brought back the Gilt Group partnership for another two issues.

Overall most publishers agree that these magazines' instant-gratification efforts give their readers a unique and satisfying experience, cementing their relationship and earning their loyalty.

*InStyle* also appeals to advertisers by giving them their own elegant sections, creating for shoppers the feel of wandering into a separate boutique for that merchant. *InStyle* does not receive any of the revenue from the sale of any merchandise.

*Lucky* magazine has returned to the instant shopping turf with several twists.

## PRINT IS THE NEW DIGITAL

Successful netizens “discover” what we knew all along: print works!

### THE INNOVATION:

- Taking successful web-only sites into print
- Determining what works on web and what works on paper

...going from print to web is old news. But as some segments of the print world, print lovers have a budding new trend to hang their hopes on: ...think there is still magic in print. And they are putting their money on it. ...cyberspace are being reconstructed as print versions of themselves, and are reaping ...paradigm shift is perhaps most famously represented by web marriage mogul The Knot, which became a quarterly just last year.

That endeavor was so successful, its sister site, The Knot, also hit the newsstands last year. This launch came as a surprise to analysts, who thought The Knot's initial move to buy wedding magazine publisher Wedding Pages was a "disaster," as Knot co-founder and editor in chief Carley Roney puts it.

"What they didn't realise was that the company now had relationships with 3,000 local wedding vendors, and today, local vendors represent more than 50 per cent of our business," says Roney.

Today, 80 per cent of brides planning a wedding in America look to *The Knot's*



■ "The company now had relationships with 3,000 local wedding vendors, and today, local vendors represent more than 50 per cent of our business."

CARLEY RONEY, KNOT CO-FOUNDER AND EDITOR IN CHIEF

**REVERSE PUBLISHING**

**WHAT WE THINK:**

- A vote of confidence in our historical platform!
- “If you enjoy reading, or if you love to be stimulated by great visuals, or if you are looking to be surprised, then print can still win”

— Future Publishing Publisher Nick Merritt

**INNOVATION**

The print magazine features mostly reviews and buying advice gleaned from online content, and is largely part of an effort to grow the brand, which already enjoys the position as the largest website in the UK's tech sector.

The high-ranking travel site Matador Network has also jumped on the web-to-print bandwagon with its first tactile edition: *Beta*. Lauded for its uncompromising quality, brilliant aesthetics and non-commercial approach to travel, Matador

**WHAT IT IS**



has “pioneered a vast space for independent and authentic travel and lifestyle content on the web,” as founding editor David Page puts it. Now they hope they will replicate it just as well on glossy.

Besides the expected financial speculation over starting a new venture, Page’s hope for his new mag is that it’ll be “the sort of thing people want to settle in with by the fire ... [or] will want to hang on to for a while, or hand off to a friend because it somehow feels essential,” said Page.

*Beta* promises to offer advertisers the same community ethos that Matador (and many websites) are founded upon, offering the best print content interwoven with a public forum.

At least that’s what Page envisions will

be the successful balancing act between the two mediums.

For both Future and Matador, neither platform precludes the success of the other.

“If you enjoy reading, or if you love to be stimulated by great visuals, or if you are looking to be surprised, then print can still win. If you need information, or news, or community, then the web wins,” said Future’s Merritt.

For Page at Matador, the internet is a real-time galaxy of information, allowing print to “work in the other direction, carefully and artfully documenting ‘Our Times,’ trafficking not in the ephemera of news flashes and advice but in storytelling — in texture, detail, depth, timelessness and authority.”



## HONING THEIR KRAFT

How Meredith Integrated Marketing and Kraft Foods have partnered to create the gold standard of integrated marketing campaigns.

### THE INNOVATION

- Meredith took client from display & banner ads to multi-channel integrated marketing
- Meredith produces paid magazine (1 million subscribers), weekly e-mails, recipe website, iPhone app (iFood Assistant), iPad app (Big Fork Little Fork) and branded entertainment program



**ADVERTISING INNOVATIONS**

One of Meredith's star clients is Kraft Foods, whose target market is women.

In the online show, Renfroec incorporates a Kraft product into a family situation. The

**WHAT WE THINK:**

- Promotion in multiple channels increases the amount of purchases
- Either you help your clients create integrated marketing campaigns or someone else will.

Kraft's Food and Family magazine, which was started 10 years ago as a free magazine, is now a paid circulation base. To everyone's delight, more than one million households subscribe to the magazine. Kraft's Food and Family magazine is now a service-oriented magazine for free.

"If I didn't have Google Earth on my phone, I'd never see my house." This simple statement is the premise of the online show. Kraft Foods is proud to sponsor the show in a way that readers don't even realise is sponsored by the company... unless you see the Kraft logo on the show's website. With their love, Kraft pushes its audience back to kraftfoods.com, where they can

the Kraft recipe website. Kraft Foods created the Kraft iPhone app, the Kraft iPad app, Big Fork Little Fork, and built Kraft's widely known success: the branded entertainment programme "You Gotta B L.O.L.," a hilarious new online video series featuring comedian Anita Renfroec.

their innovative iPad app called Big Fork, Little Fork, which is an educational and entertaining tool for parents and their 6- to 12-year-old children. Kraft conducted research with Google and came to the astonishing realisation that there is no one place for parents to go online to get information on cooking with their children.

**INNOVATION**

Part of the app development process was to actually have children help in the kitchen testing recipes. "Big Fork, Little Fork" is a large app with more than 300 recipes ranging

from appetizers all the way to vegan. Each recipe incorporates striking photography with related content boxes (such as produce tips, age appropriateness, and nutritional information) to create a one-of-a-kind dining and interaction experience for parents and their children. Cool, right?



But do integrated marketing campaigns work?

According to Meredith Integrated Marketing senior vice president Georgine Anton, having promotion in multiple channels increases the amount of purchases made. This seems like a simple enough concept: the more mediums, the more reach. Consumers who are engaged with the Kraft customer relationship management programme across multiple channels have proven to deliver higher Kraft product sales than single channel or non-CRM engaged consumers.

■ Kraft and Meredith's most recent adventure in integrated marketing is their innovative iPad app called Big Fork, Little Fork.

Meredith's main marketing strategy for "Big Fork Little Fork" is word of mouth, which seems to be working well for them because of positive reviews and feedback.

The "Big Fork, Little Fork" campaign has also attracted media kudos. Kraft recently won the AdAge Vanguard award for Meredith's work.

Between the success of "Big Fork, Little Fork" and Anita's comedy show, Meredith and Kraft Foods are leading the industry in marketing innovation.

## THE 3D BOOM. A NEW DIMENSION?

From naked ladies to spinning windmills and metal bands, magazines are hoping to bring readers back to print

### THE INNOVATION:

- The year 2010 was a banner year for 3D covers
- From glasses to augmented reality 3D covers and spreads, magazines pulled out the stops

■ The 3D cover craze began in June 2008 when *Empire* debuted what it claimed was the world's first fully 3D cover with the Incredible Hulk ripping his way out of the issue.





**WHAT WE THINK:**

- 3D is not a gimmick; it drives sales and boosts brand awareness, but it's a once a year type of tactic
- “What would people most like to see in 3D? Probably a naked lady”

— Playboy Founder Hugh Hefner

**INNOVATION**

Since then, the 3D craze has been stoked by movies like *Avatar*, *Up*, *Cloudy with a Chance of Meatballs*, and *How to Train Your Dragon*. Magazines, too, have hopped on the 3D wave, offering visually stunning covers as the next great thing in publishing.

Following *Empire*, some of the more notable magazines trying to dazzle readers with 3D covers have included UK-based entertainment magazine *Dazed and Confused*, *Prometheus Media's Hollywood Reporter*, and UK-based Future Publishing's *Classic Rock* magazine and at least another six major titles in 2010.

Bonnier's *Popular Science* took 3D a step further in combining augmented reality with 3D. Readers could hold the magazine cover up to a web camera on

their computer, triggering the appearance of an interactive 3D image of wind turbines on their screen. Readers could even cause the blades to turn by blowing into the webcam microphone.

Fun? Yes.

An answer to the magazine industry's woes, or just another short-lived gimmick? The answer is neither. Most titles only see a spike in copy sales of single editions, but most also agree 3D is here to stay as a periodical offering rather than a gimmicky one-off experiment.

Either way, some magazines are giving 3D a run for its money on both their covers and inside pages.

For example, when the US Audit Bureau

Readers of the magazine cover up to a web camera on their computer, triggering the appearance of an interactive 3D image of wind turbines on their screen. Readers could even cause the blades to turn by blowing into the webcam microphone.

Playboy chief content officer Jimmy Jellinek believed that a 3D centerfold could boost sales. He told the Associated Press: "What would people most like to see in 3D? Probably a naked lady."

Sure enough, *Playmate* Hope Dworczyk was the first to be featured in a 3D centerfold. The magazine's sales dropped 34 per cent during the first six months of 2010, but it recovered in exchange for printing "True Blood" all over them.

In 2010, 3D in print media seems to have found a niche with adult magazines: In addition to *Playboy*, *Nuts* put out a 3D edition in May, followed by *Maxim* in October featuring Anna Kournikova in a 3D centerfold.

While men's mags have tucked 3D goods into their inside pages, other publications have smacked them onto their covers. A recent issue of *The Hollywood Reporter* featured a 3D scene from Sony Pictures'





■ "You can point your phone to a QR code on a cover of a magazine, and it will show a video that you can't get with just the print media."

**CRAIG FREEMAN** DIGITAL ARTIST AND ASSOCIATE PROFESSOR OF NEW MEDIA AT EMERSON COLLEGE IN BOSTON.

WHAT WE THINK:

- 3D combined with Augmented Reality can be a lot of fun and generate a lot of buzz

**INNOVATION**

The whole 3D process, however, is estimated to add about 15 per cent to magazine manufacturing costs. Amid sinking sales and revenues, this added cost could spell trouble.

What does the richness of a magazine's online foreshadow for the future of 3D covers? Good things, insists Corey, who is keen to recognise the potential of cross-platform advertising. "It's a unique storytelling device, [and] consumers are in love with 3D, so to the degree that we bring additional value that consumers or advertisers are willing to pay for, there is a [desirable] feature there. We believe that these 3D print ads should drive people online, and they should be able to continue their 3D experience."

**3D AND QR: GERMANY'S SÜDDEUTSCHE ZEITUNG**

German magazine *Süddeutsche Zeitung*, which is using a different kind of 3D altogether, couldn't agree more. Instead of giving its readers a pair of costly cardboard glasses that creates a 3D illusion limited to a single page, *Zeitung's* August 2010 issue invited readers to engage with the magazine using their mobile phone's 3D augmented reality app. Readers could point their

"It's like a bar code, only they're more flexible," he adds. The technology's been around for a long time, but now it's something that people are used to. They see the QR code, they're going to point their cell phones at it, typically if they have the apps, which are free to use. So there is plenty of opportunity in print media to directly connect with the online content. You can point your phone to a QR code on a cover of a magazine, and it will show a video that you can't get with just the print media. So it can augment and supplement the media."

Calling *Zeitung's* issue true "augmented reality" might be a bit of a stretch — "augmented magazine" is probably more accurate. Nevertheless, the publication is working with the internet instead of against it, continuing to deliver an immersive experience without limiting content to what can be published on a physical page.

## KINDNESS REALLY DOES PAY

Getting behind World Kindness Day is propelling Psychologies into a global brand. At home, it is increasing readership, and spreading the word of kindness for good measure.

### WHAT WE THINK:

- It works: Website traffic doubled; ad revenue increased 25%; newsstand sales went up 15%

### INNOVATION

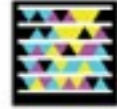


...ing kindness. In the course of researching the issue, de Saint Simon discovered World Kindness Day. He decided to launch a campaign endorsing the concept, encouraging all of France to be a bit kinder, a bit more thoughtful, and stop and care more.

According to de Saint Simon, World Kindness Day is now the only 'national day event' concept owned, run, and promoted by a magazine as well as a unique and innovative way to make their magazine more relevant than ever before. And he



World Kindness Day is now the only 'national day event' concept owned, run, and promoted by a magazine.



## HOW TO MAKE THE SHOW GO ON, AND ON, AND ON

The venerable Entertainment Weekly print title has bolted from being a traditional online publisher with weekly deadlines to an all-day breaking news content feed with innovative social media

### THE INNOVATION:

- Among many other industry leading innovations, *Entertainment Weekly* has led the way in creating a 24-7 content flow for their readers



# Entertainment WEEKLY



“When I came in, the website was very separate from the magazine, and we needed to unify our forces.”

CYNDI STIVERS, EW'S WEB EDITOR

Stivers came to EW.com as web editor from Martha Stewart's 24-hour Sirius radio channel, and before that *Time Out New York*. Upon arriving at EW, Stivers instantly saw one obvious obstacle to growth: disintegration.

“When I came in, the website was very separate from the magazine, and we needed to unify our forces,” she says.

Stivers' first move was to make it easier to showcase the writers from *Entertainment Weekly* and get them to generate original content for the web. Most of the staff had never used online publishing before, and the content management system in place in 2008 was difficult for them to operate. Stivers switched out the old, clunky platform and introduced Wordpress.

## DIGITAL HEART, DIGITAL MINDS

From Condé Nast to Meredith, leading publishers are reorganising their marketing and sales operations to fully embrace the digital age. But what is best practice and what can we learn from the experience of the first fully integrated magazine publishers?

**T**he major challenge facing news media companies is that they must shift their strategic focus from their internal production needs to the needs of their customers: readers and advertisers. Starting from this premise leads to simple but profound changes in internal organisational structure, as well as in the mission and methods of each of the publishing company's functional areas.

### GENERAL ORGANISATION

Innovation believes that the organisation of news media companies should be developed along the lines illustrated in Figure 1, with five main functional areas, each focusing on the needs of its own customers but working together with the others toward a common objective: increasing reach and profitability.

- **Editorial**, focused on the information needs of the company's audiences, their ultimate clients.
- **Support functions**, focused on supporting all the other areas of the company, including all the usual administrative functions, such as finance, HR, legal, IT, billing, etc. They have internal customers, namely the rest of the organisation.

## GENERAL ORGANISATION OF NEWS MEDIA COMPANY



Figure 1

- **Brands'** clients are the audiences, so they should focus on attracting and monetising audiences.
- **Ad sales**, focused on the needs of advertisers (its clients) and how to monetise them.
- **Market intelligence**, providing critical information on the present and future needs of audiences and advertisers and how the industry is reacting to them. Its customers are editorial, brands and ad sales as well as top management.

Notice how specific platforms (magazines, radio, TV, internet, mobile, etc.) do not yet appear in this outline. Of course, they remain the operational backbone of any media company and, therefore, need to be "accommodated" by the editorial, brands and ad sales functional areas – as opposed to these functional areas being "accommodated" to them.

### BRANDS

The brands functional area begins with the traditional marketing-to-audiences departments but takes on more responsibilities and a wider scope. Media companies must migrate from a structure designed to promote and sell specific products to one focused on brands that meet specific customers' needs across any platform.

Marketing managers must therefore become brand managers, dealing with all business aspects of their brands. They need to take the initiative in developing strategic plans for individual brands, cooperating closely with editorial as well as with ad sales and all necessary support functions. This new role for brand managers closely resembles what is typical in other sectors and companies that place customer needs at the center of their organisations. Procter & Gamble is perhaps the best known global example of this approach.

# CONTENT YOU CAN READ, WATCH, AND TOUCH

How to transform a linear, paper-centric editorial team into a fully integrated multimedia operation

**T**he popularity of mobile magazine content and the advent of a plethora of apps on tablets are forcing a complete rethinking of magazine editorial workflows.

“We’ve always done it this way” doesn’t work when it comes to creating exciting new content for tablets and mobile phones. These platforms cannot be approached with the same workflows and procedures that have been used to produce print magazines and their corresponding websites.

The new digital narratives of the 21st century require a complete reinvention of work spaces to house a single, integrated editorial team that can connect with potential audiences across all platforms, all the time.

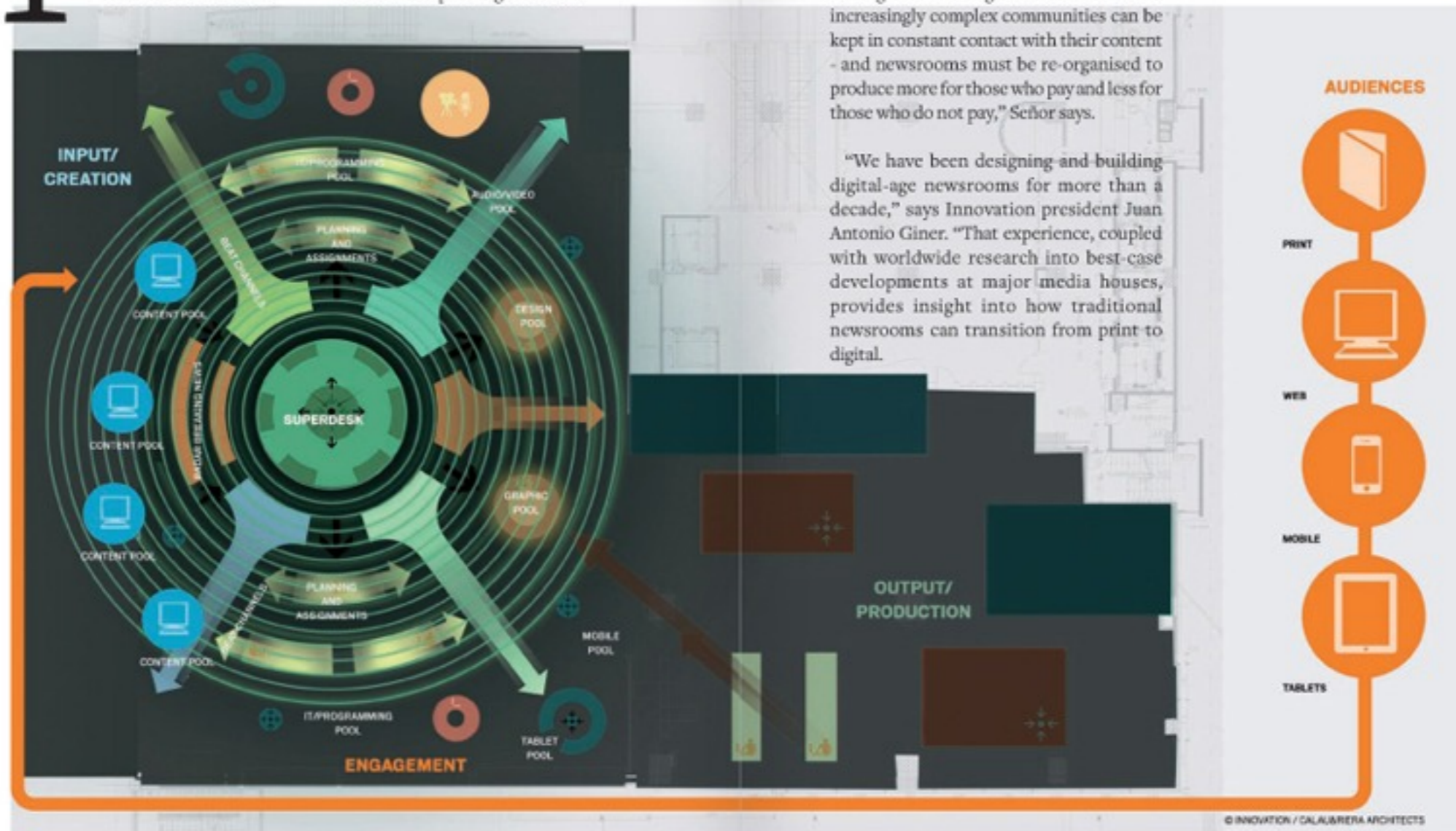
“Newsrooms can no longer use linear workflows which only produce text and pictures,” says Giner. “They must embrace the full experience of interactive digital narratives by combining text, photos, infographics, audio and video.”

“Magazine companies must migrate from serving readers to serving audiences, and from serving audiences to connecting and creating ‘profit communities’ that will consume their content on any platform at any time of their choice,” says Innovation International Media Consulting Group partner Juan Señor.

The magazine editorial department of the future (which is now!) involves reinventing a print-focused editorial department into a fully integrated Information Engine™ and requires deep re-engineering of traditional workflows to put creativity, planning, and content development across all platforms

“The challenge facing newsroom managers is to figure out how these increasingly complex communities can be kept in constant contact with their content - and newsrooms must be re-organised to produce more for those who pay and less for those who do not pay,” Señor says.

“We have been designing and building digital-age newsrooms for more than a decade,” says Innovation president Juan Antonio Giner. “That experience, coupled with worldwide research into best-case developments at major media houses, provides insight into how traditional newsrooms can transition from print to digital.



## INTEGRATED NEWSROOMS

at the core of the production process, according to Giner.

The most effective editorial teams are those that remain in a permanent state of flux, constantly changing and adapting to the latest digital platforms and devices that consumers follow and adopt. "Integration is not a destination, it's a constant process," Señor adds.

"The audience is always the starting point," says Señor. "We study, chart, and analyse the information consumption cycle of an audience and build structures that produce multimedia content that is relevant to the audience throughout the day — on paper, online, on air, on tablets, and on mobile. Workflows should reflect and accompany the daily activities and content consumption patterns of audiences."

Magazines that were organised with linear workflows designed to meet a single deadline for a printed product, now find themselves overwhelmed by the multi-deadline demands of their online and mobile platforms, Señor observes.

Editors and journalists are often asked by publishers to do more with the same or fewer resources, and to "feed too many beasts." As one editor told Señor recently, "it is as if we are all in a spinning hamster's wheel which prevents us from creating quality content for any platform."

"We address this issue by transforming editorial operations into Information Engines™ divided into Intake and Output," Señor says.

"Intake is in charge of organising all incoming information from reporters, correspondents, contributors, social media,

or other sources as it becomes part of the daily workflow," Señor says. "Its function is to create content in a platform-agnostic way for all mediums: paper, online, mobile, and tablets.

"Output is responsible for all elements of production for specific platforms, titles, and outlets," Señor continues. "Its staff, organised in shared production pools, works with macroeditors to programme code for apps, and shape, design, and illustrate content for each platform, combining text, video, audio, and infographics as needed for each application."

Technical skills needed in order to ensure quality  
Hands-on support from app developer could be needed  
Edits the stories that need human intervention and ensures the quality of the final product  
**Skills**  
Newsroom experience, multimedia editing (video, Photoshop)

Tag content from different newsfeeds: text, pictures and videos  
Manages the different feeds (tagging) and prepares content relating stories pictures and video  
**Skills**  
Familiarity with incoming feed models

## MOBILE WORKFLOWS

For a magazine to be able to take advantage of mobile and tablet opportunities, it needs to present products designed and edited to match the unique characteristics and markets in both booming new-media device categories, says Giner.

Tablets and mobile content is not only read, but it is also watched and manipulated, says Señor. "This means that editors must

commission from journalists content to read, watch, and touch. The 'touch' effect is achieved through infographic visual storytelling, where charts, graphs, maps and 3D content can be clicked or finger tapped in every which way."

Innovation has developed one of the first mobile workflow management manuals. This diagram shows some of the most important roles in working on mobile/tablet production pools.



YOU CANNOT EXPECT  
**DIFFERENT RESULTS** BY  
DOING THINGS THE SAME  
OLD WAY

**INNOVATION**

PAPER VERSUS **ONLINE** –  
IT'S A FALSE DICHOTOMY

**INNOVATION**

NEWSROOMS  
IN A PERMANENT  
STATE OF BETA

**INNOVATION**

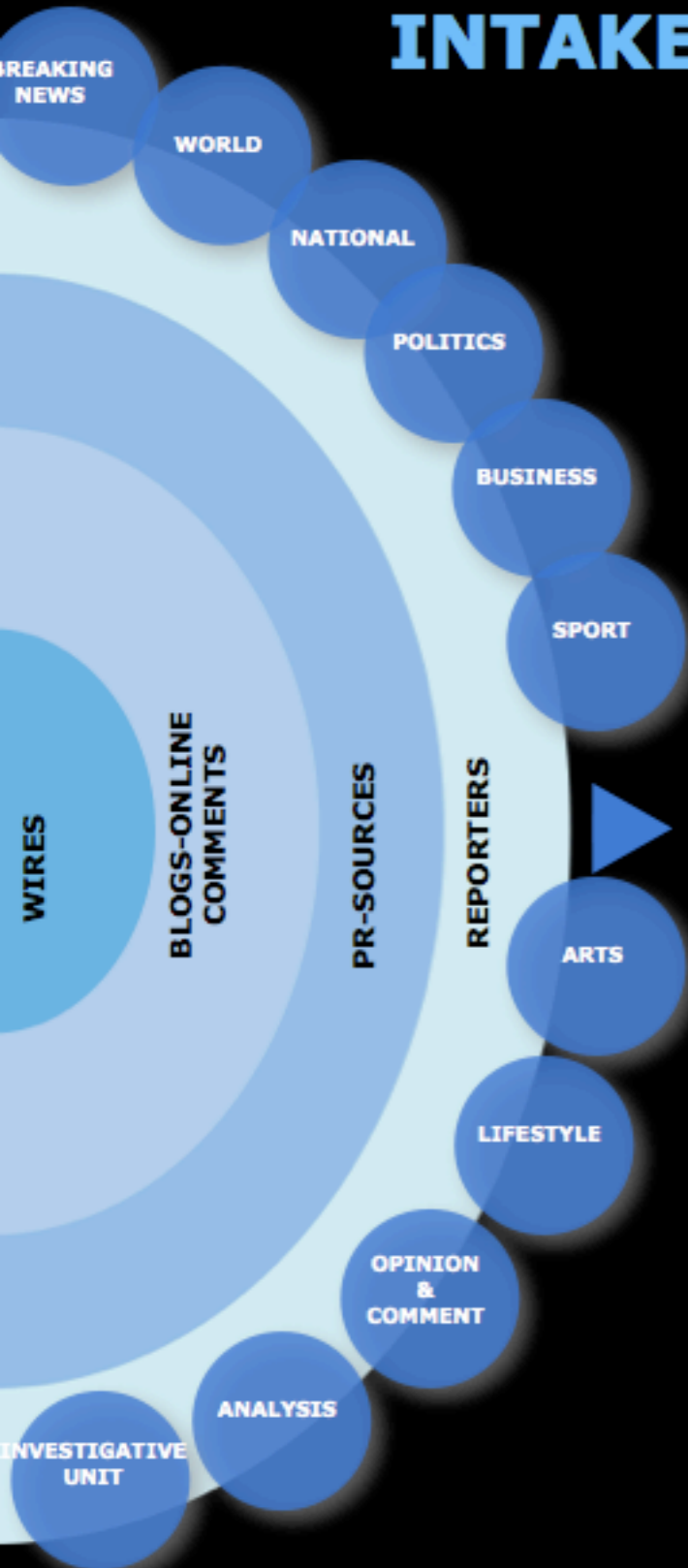
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**DEVELOPERS**  
IN-HOUSE AND  
OUTSOURCED

**INNOVATION**

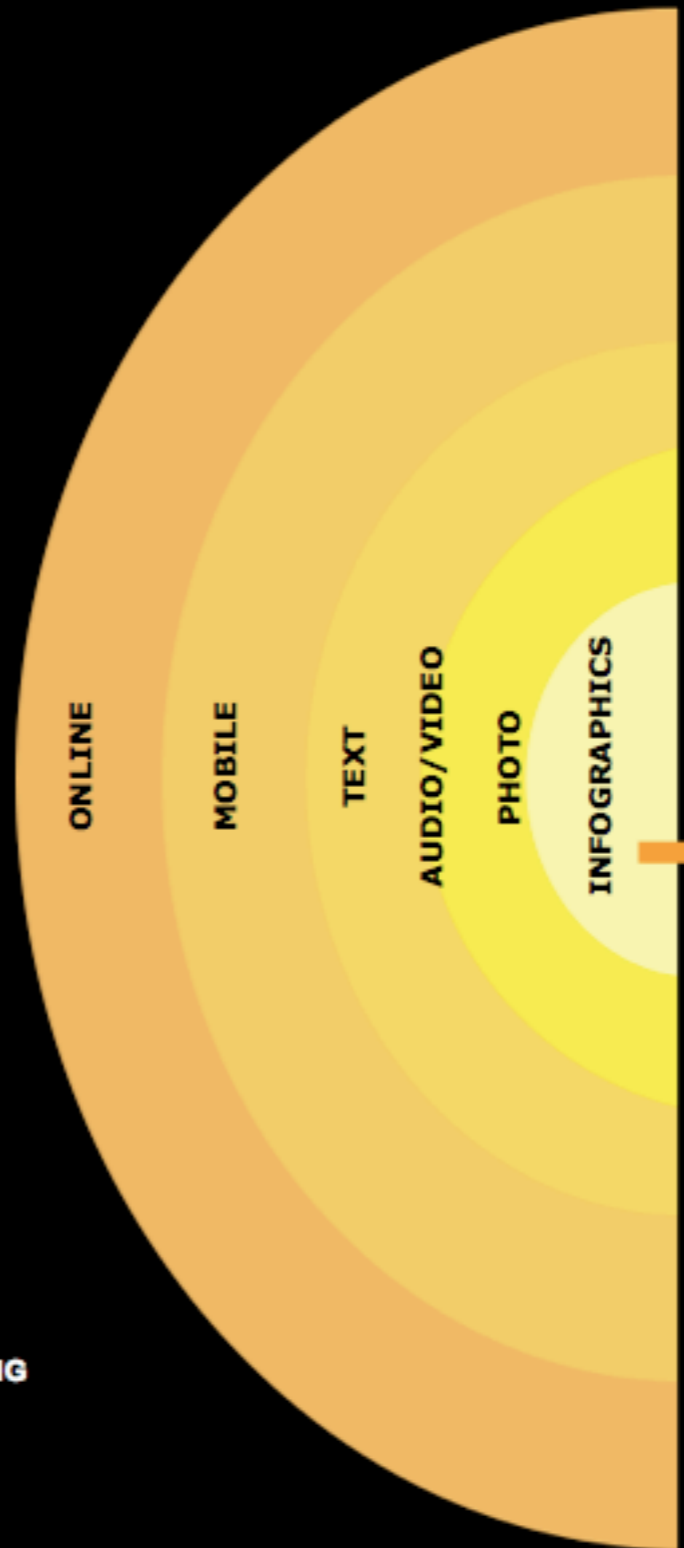
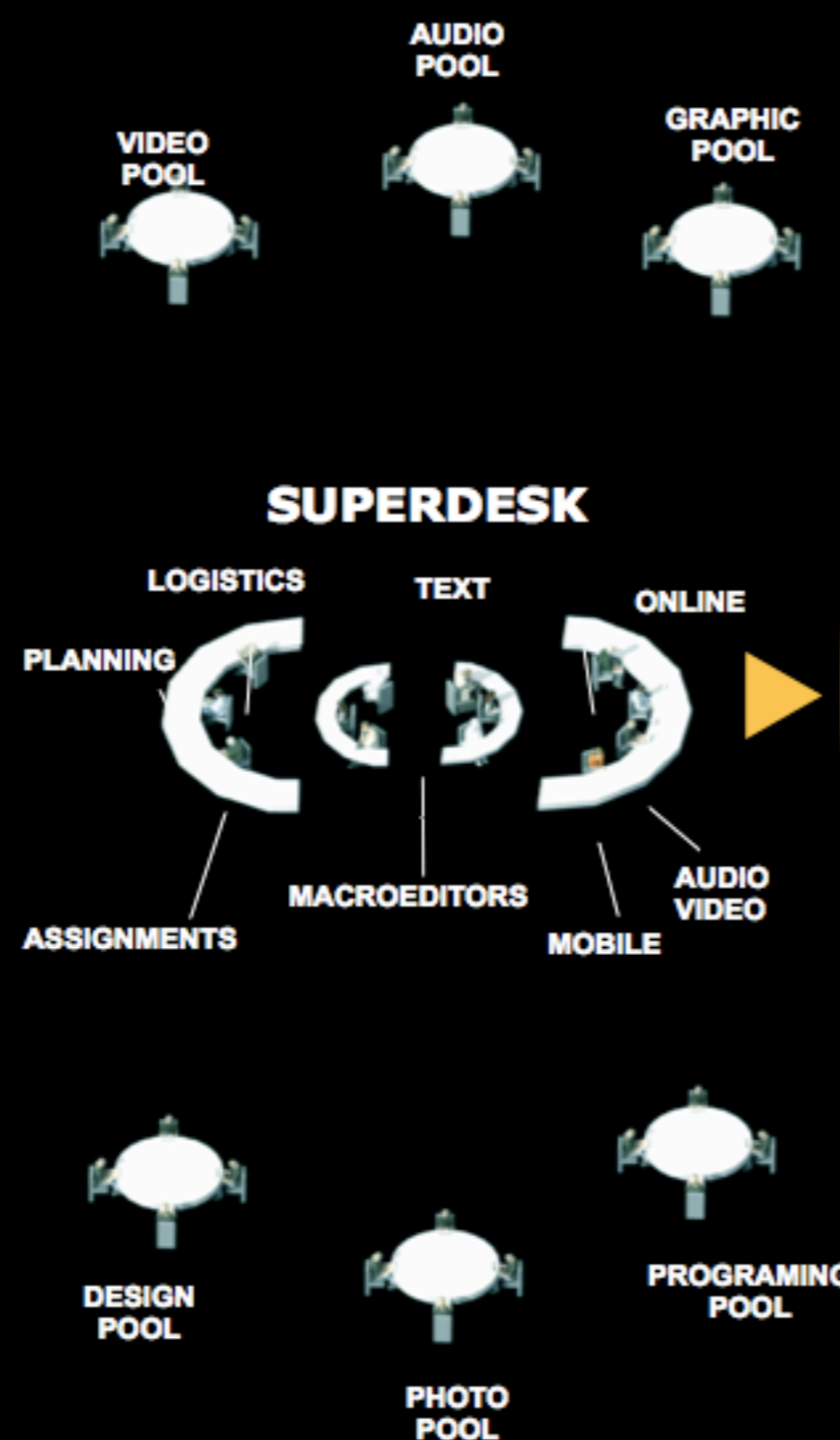
I DEVELOPER FOR EVERY 5  
JOURNALISTS - BENCHMARK

**INNOVATION**

# INFORMATION INTAKE



# PRODUCTION OUTPUT

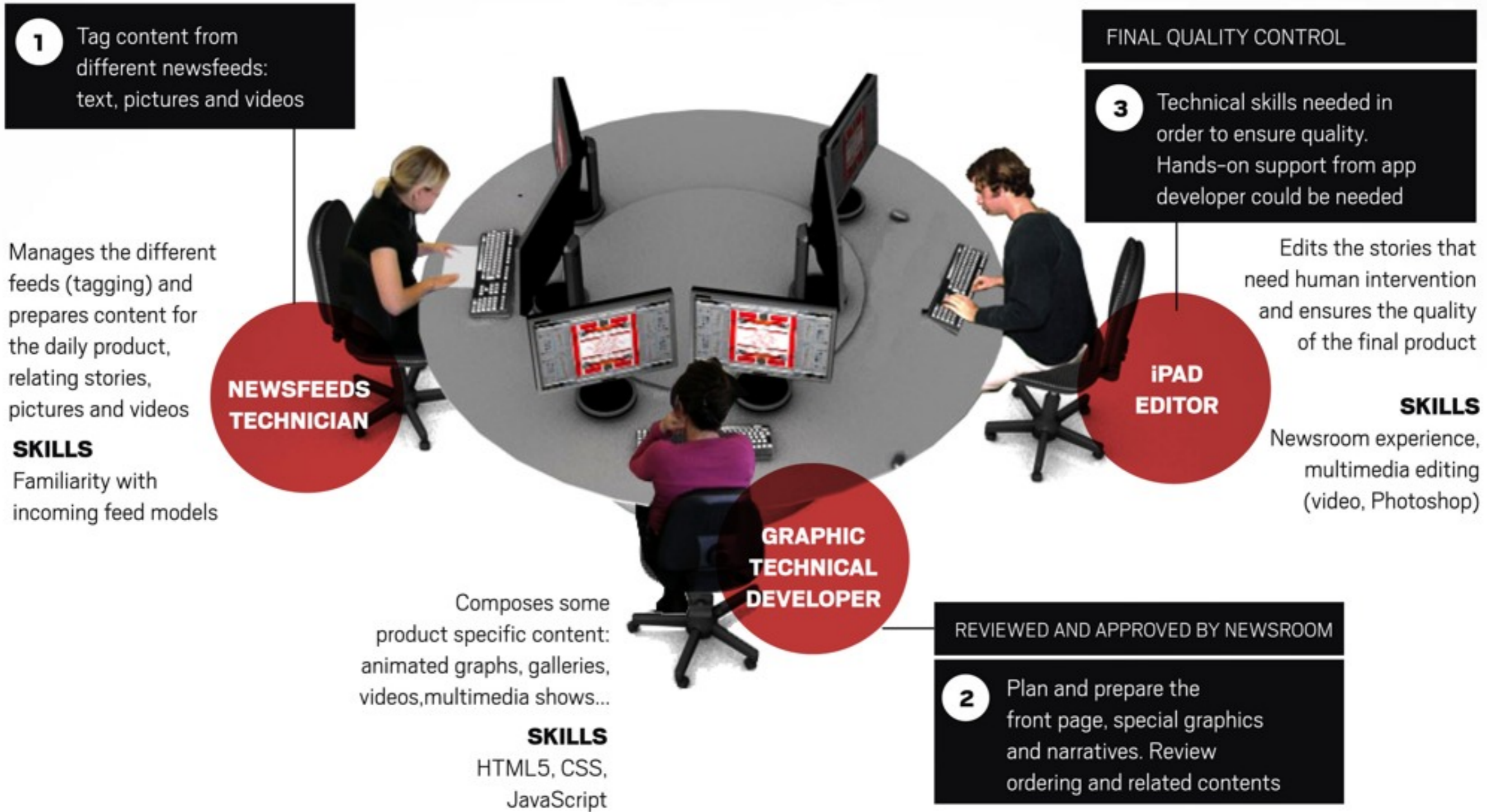


# CREATION

# INNOVATION

# ELABORATION

# Tablet & Mobile Workflow



**INNOVATION**

**BACK TO BASICS**

**INNOVATION**

**WHAT MADE US  
GREAT IN THE PAST  
WILL MAKE US GREAT  
IN THE **FUTURE****

**INNOVATION**

**WE ARE THE WINE**  
**NOT THE BOTTLE**

**INNOVATION**

**GOOD JOURNALISM  
IS GOOD BUSINESS**

**INNOVATION**

IT'S TIME TO  
INNOVATE

**INNOVATION**

# INNOVATIONS IN MAGAZINES 2011 WORLD REPORT

A SURVEY BY THE INNOVATION INTERNATIONAL MEDIA CONSULTING GROUP  
FOR FIPP - THE WORLDWIDE MAGAZINE MEDIA ASSOCIATION



JUAN SEÑOR  
JOHN WILPERS  
EDITORS

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