

NewsBeat

Published by the New York Press Association
on behalf of New York's Community Newspapers

August / September 2015 **NYPA**

Honoring the Need for Both Tradition *and* Change

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Providence, Rhode Island

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 Marriott Providence Downtown,
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Friday, November 13, 2015

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NYPA**NYPA Fall Convention 2015****Powering print, monetizing mobile,
and connecting with our communities**

Join us in Providence, Rhode Island September 18th and 19th for NYPA's fabulous fall publishers' conference. The list of speakers and workshops is long and powerful, and the opportunities to network and brainstorm with colleagues are plentiful. And then there's the fun factor...

Providence is a city that literally rose from the ashes by honoring the need for both tradition and change, the theme of this year's fall publishers' conference. Providence's renaissance began in the '70's with a \$600+ million dollar investment to relocate the railroad underground, and to uncover the natural rivers, build river walks, create Waterplace Park, and develop the 1.4 million square foot Providence Place Mall. The city's downtown is crammed with historical sites and wonderful museums. A relatively new addition is Water Fire — an environmental art installation featuring 100 bonfires that blaze above the surface of three rivers that pass through the downtown. Friday evening, conference attendees will enjoy cocktails on Hemenways' outdoor terrace overlooking the Water Fire, and then dine inside, enjoying the night view of the river through a wall of floor to ceiling windows.

And there's more... lots more — dinner at Al Forno (one of Providence's storied Italian restaurants), Narragansett Bay, and the splendid RISD art museum.

The speaker lineup for this meeting is terrific:

- Iris Chyi, University of Texas: What we've learned from newspapers' two decade experiment with digital
- Bonnie Layton: Multimedia storytelling
- Lindsay Green-Barber: Measuring story impact
- John Greeman: How to recruit and retain great people
- Mark Stanley: Examining the total customer experience to increase audience and engage readers
- Tim Redman: Why publishers should digitize their archives
- Danny Gawloski: Reporters CAN produce low cost video, and editors CAN produce high quality video
- Josh Awtry: Building the newsroom of the future
- Jim Fleigner: Using big data to build profitable circulation
- Colm Grealy: Digital advertising — strategies for managing inventory and increasing yield
- Ravi Ravichandran and Shyam Kumar: Update on the RPI newspaper research project
- Peter Wagner: The 5 P's to greater revenue and publishing satisfaction

Register today! We can't wait to see you.

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By KEN WHEATON

Forget Disruption, Just Get Better at Interruption

It Might Not Be Trendy, but Old-Fashioned Advertising — Done Right — Still Works

In this age of media fragmentation, true disruptors have to get away from the idea of interruption as a means of marketing. For advertising to work, you have to reach people where they are. You've got to pull, not push.

Did the above paragraph make any sense to you?

You probably think it did. Because you've heard some variation of it — from agency heads, CMOs, ad-tech guys, TEDx speakers — about 6 million times in the last 10 years. You've heard it so often, it's become almost like a prayer or a hymn. You sit there, nodding your head, thinking, "That's right. Amen."

But does it actually mean anything?

Not really. Oh sure, as a string of nicely arranged jargon aimed at a receptive audience, it might be comforting and familiar, something that hints at salvation from the chaotic world in which we live.

But if you start picking at it, it falls apart.

Let's start with media fragmentation. It's the one thing in the first paragraph that makes actual sense. But it's 2015, people. When I hear people use the phrase "In this age of media fragmentation..." I immediately think of a fish saying, "In this age of living in water..." (For some reason this fish has glasses and a little goatee made of kelp.)

Media fragmentation is our reality. It's not going anywhere. I'd like to think that at some point it will stabilize. And it probably will. But sometimes it's hard to believe, especially when you read stories about time shifting, cord cutting and a generation of children who think they can just watch whatever they want whenever they want on that thing Mommy keeps in her purse.

Many people in the industry have put their heads down and are working every day to deal with the situation. But a good number of people — especially those of us who work in media and fear our paychecks being disrupted — are in a continual state of panic about fragmentation.

And in that panic, some folks have decided that everything needs disrupting, particularly traditional marketing.

The funny thing is these disruptors have a big problem with interruption.

That's the problem with traditional marketing. It has the gall to "interrupt" consumers' daily lives with lame things like TV commercials and print ads and direct mail.

Left to these guys, we'd go from a rather polite "Pardon the interruption" aimed directly at a consumer, to talking about them behind their backs and saying things like, "We're gonna disrupt the hell out of them. Gonna scrape up all their data and stalk 'em around the web. They'll never even know they're being advertised to."

One of the more damaging things the disruptors do is convince marketers that there's something almost shameful about old-school advertising and marketing methods. You can't interrupt. You have to attract.

Listen, I get it. Companies should be out there trying new ways to build their brands and stoke brand awareness. Throw some money at engagement efforts and "real-time" marketing (that will be seen — and forgotten — immediately). There's nothing wrong with image campaigns that contain a soft sell or no sell at all.

Procter & Gamble in the past five years has pushed boundaries with Old Spice's "The Man Your Man Could Smell Like" as well as the recent Always "Like a Girl" effort. Those are great. People — including me — love them. But the company also spent a ton of money on promotions, couponing and regular old-fashioned advertising. True fact: "The Man Your Man Could Smell Like" started out life as a lowly TV ad.

This ability to walk and chew gum at the same time probably helps a company like P&G

"reach people where they are." (And perhaps it can hire Stephen Hawking to figure out a way to reach people where they aren't.)

Yes, the phrase is meant to imply that marketers need to get their messages in front of people, to think beyond the TV set, the radio and desktop computer all the way to the mobile phone.

Marketers are in the process of figuring these things out. Ever since the town crier was confronted with the invention of the traveling circus, marketers have been adapting to new technology. They'll get there. And they'll do it without throwing away a hundred or so years of accumulated knowledge about what works — and the technologies that still allow them to reach mass audiences.

There's nothing wrong with interruption, especially if you're footing the bill for the programming. It's the job of those who toil in adland to make that interruption count. That can be done a number of ways, whether it be hammering home a sales point or entertaining the target — or both.

A friend recently sent me a video called "Denali," about a surfer and his dying dog. The dying dog narrates this heartbreaker of a film, which it turns out was made possible by Patagonia. There's no Patagonia branding, just a mention in the credits that would probably go unnoticed by consumers who don't work in advertising. But for those who do notice — and weren't (spoiler alert) completely traumatized by the death of the dog — it likely creates a warm spot in their heart for Patagonia.

I guess that's what we'd call "pull" advertising. I guess they found me where I was (checking Facebook from a hotel room in Canada).

But if Patagonia wants to actually sell me something, it had better interrupt my day with an email containing a coupon.

Ken Wheaton, the managing editor of Advertising Age, writes our Last Word column.

— Reprinted from Advertising Age

By STEVE GRAY



How to make money on mobile (hint: it's not banner ads)

The key to making revenue profitable is not by focusing on your news media company's mobile content. It's by focusing on your advertiser's — or potential advertiser's — mobile content.

"How to make money on mobile" — sounds like a great session for a publishers' conference, doesn't it? It's a big topic for local media businesses these days, as Web traffic surpasses desktop traffic for more and more newspapers, magazines, and broadcast stations.

That's why I spent an afternoon searching the Web recently. I was looking for a speaker who could nail this topic for an upcoming conference of a major U.S. newspaper association.

After a couple of hours, I gave up.

I had no problem finding people who were opining on what publishers should do on mobile. The supply seemed unlimited. But all of them were talking about how to get their own content read or consumed (video) on mobile.

As for making money, the only idea anyone seemed to have was banner ads.

Banner ads on mobile. Yuck.

Not that we shouldn't try to get our content consumed on mobile. We absolutely should.

And not that we shouldn't sell banner ads on mobile. We should.



But the money to be made there is minuscule. It will definitely grow a lot in the coming years — and even then, it will still be minuscule.

OK, then, where can local media find a real revenue opportunity in mobile?

There is one. But it's not about our content on mobile.

It's about our advertisers' presence on mobile. And our non-advertisers, too — the large majority of businesses in our markets that don't use traditional media to reach customers.

Because what is mobile, really? It's how consumers find stuff they want to buy, things they want to do, and answers to questions that arise on the spot and in the moment.

Mobile isn't a channel. It isn't really a device. It's a series of circumstances in which people try to find the next thing they want or need.

Where is a hardware store near me? What's the highest-rated restaurant nearby? What are the hours at the dry cleaners?

Local businesses desperately need to be found in those mobile moments, when consumers are looking for the things they sell or the services they provide.

The searches that used to be done in the yellow pages, or on the desktop, or even by asking friends, are being done more and more on mobile devices, right at the time of need.

Whatever the business is, there are a limited number of opportunities in any given day, week, or year when someone in the local market looks for what they do. More and more of those opportunities are happening on mobile devices.

If a business can't be found on mobile, isn't mobile-friendly when found, or doesn't make its case powerfully on mobile, those opportunities are going to their competition.

That's where we, as local media people, come in. We need to remind ourselves that we have always made most of our money by helping local retailers and services get found and win the business.

Helping them get found and win the business on mobile is our biggest revenue opportunity in this new space.

Our content isn't a big factor in this. On mobile, people trying to find a restaurant or a vacuum cleaner belt don't start out by reading a news story.

They start out by doing a search. So, for local businesses, mobile resembles the yellow pages more than it does newspapers, magazines, radio or television. And, as in the yellow pages, the end of the search is a piece of content presented by the business itself.

The consumer does a search, touches a link, and BANG! — she's on the Web site of a business she may choose to patronise.

That's why our money-making opportunity in mobile is not about our content — it's about helping local businesses make their content powerful. When found, businesses need to present better content, more content, more engaging content than ever before.

We're in a new era of direct contact between consumers and businesses, without the aid of a media intermediary. But this doesn't mean we're not needed.

It means we're need for different things. Most businesses have little knowledge or capacity to do what's required to win on mobile. They need help.

Our services for mobile must include:

- Web site design that looks and works great on mobile.
- Search-engine optimisation that makes the Web site pop in mobile searches.
- Facts on the site that provide exactly what the consumer needs in a mobile moment, like hours, address, phone, map, etc.
- Content that closes the deal — engagingly produced text, images, and video that show why the business is a great choice.
- For larger businesses, paid search and maybe programmatic banner advertising on frequently used mobile sites (like Facebook) to drive up site traffic.

We can also provide ancillary services, like promotions (in-store events, contests, games, puzzles, surveys) and marketing (e-mail campaigns, social media management, search profile management).

Not coincidentally, this list does not include selling banners on our own mobile-friendly sites. We can do that, too, but it's secondary or even tertiary. The real action for local businesses is in how their own media are presented in and after searches, not in little ads on mobile news pages.

This opportunity is huge. Just about every business in our markets needs help to create a powerful presence in mobile — not just those who currently advertise with us.

If we take off the blinders of our old model — ads alongside our own content — we can see the big opportunity on the little device in every consumer's hand.

— *Author/Contact: Steve Gray is director of strategy and innovation at Morris Communications, based in Augusta, Georgia, USA.*

Postal Service is going to speed it up to give publishers faster delivery through postal hubs

From the National Newspaper Association

Community newspapers using the mail received a second good-news announcement in July when the U.S. Postal Service announced it expected to have 187 service hubs open by fall to provide direct transportation for newspaper mail in locations where mail processing plants have closed. The announcement followed passage of a bill in a key Senate committee last week calling for a study of timely rural mail delivery.

A service hub permits publishers to prepare mail destined for nearby post offices in "Direct"

containers that can be handed off directly at a hub to ride postal transportation to the destination post office, so that 5-digit, Carrier-Route — or mixed 5 digit containers combining both — can be dock-transferred between one post office and another in the Hub territory, usually that of the old Sectional Center Facility. The preparation of mail in 5-digit and carrier-route containers for hub handling avoids long and unnecessary trips to mail processing centers and helps publishers to reach subscribers more quickly. Publishers wanting to

enter mail at the hub, possibly because the newspaper is printed nearby, can get the old SCF price for entering these containers there. The establishment of hubs has become a pressing necessity for community newspapers that rely on the mail for circulation because nearly 100 mail processing centers have been shuttered by USPS in recent years and another 82 closings are planned.

By GRETCHEN A. PECK

10 Things You Must Ask Your Sales Staff

An advertising director recently confided that the job was far simpler in newspapers' past boon times. The phones rang off their hooks; display space was popular and coveted. Classified teams fielded calls and checked fax machines for incoming copy bound for sections that thrived. Sunday circulars and weekly magazines were must-haves for subscribers, so advertisers clamored for a presence there. The ad director noted that back then, advertising sales were largely comprised of "taking orders" and coordinating with production. Sales and rhetorical acumen wasn't always necessary. The ads came to you, that ad director recalled.

Today, the job description is much more complicated, and the measurements by which advertising sales professionals are judged are newly challenging. If newspapers want to thrive, they must stay one step ahead in the game in the sales room. Here are 10 things ad directors must be prepared to ask their sales staff. Their answers will not only assure success, but prepare them for things to come.

1. Now that we're publishing in print, electronically, and on mobile apps and social media, our mission and value proposition as a media organization is changing. How have you relayed this message to advertisers?

In past eras, the newspaper's value proposition was pretty simple, too. There was one product—the newspaper—and there was a number, the readership. Now, sales reps are tasked with selling for print, websites, mobile Web access and mobile apps. Content marketing has also been added to the products and services menu for some newspapers.

It's easy to get bogged down in selling products, when the more compelling message is all about audience.

"What we do as an organization is deliver your perfect customer to you. It all boils down to that," said Beth Douglas, advertising sales director, Digital First Media. "Who is your perfect customer? How can you reach them? That's what we offer."

Don't overcomplicate the messaging, she said. The value proposition may be that simple: You want audience? We can deliver it. Product pitches can come later.

And sometimes the value-proposition is a message of integrity and longevity, according to Greg Popa, publisher of Vermont's *Stowe Reporter and Waterbury Record*.

"As a publisher of two small weeklies, we've been less affected by the changing media landscape. However, we have noticed a fall-off in submissions from community members for things such as birth announcements and weddings. We run campaigns in print and on our social-media pages, reminding people that the shelf life for Facebook, Twitter, and the like is

short-lived. Sending those sorts of things to us ensures that these life-changing events become part of our towns' histories."

2. How are you creatively partnering with clients to help tell stories about their businesses, people, products, or services?

Today's ad execs aren't just masters of "the pitch" or production liaisons. They're ad-campaign engineers, building custom programs featuring effectively targeted messages.

"Would you rather reach 10 people that really want your product or service? Or do you want to pay to reach 10,000 people, with only two who want it?" Douglas said. "It's the value of the list. It's the targeting."

There are elements of puzzle-solving and match-making required of today's ad sales execs. In effect, you're matching audience with advertiser and enabling them to share a story.

"During 2014, we established a content-generating team entirely outside of the newsroom with the express goal of creating storytelling solutions for our advertisers," said Michael Moses, director of marketing and digital strategy for The Day in New London, Conn. "We leveraged that marketing content team to feed all of our sponsored content platforms in print, online, and custom publications.

"The creation of this division has allowed tremendous organic growth through new products and provided new opportunities to monetize our rich database—leading to over \$300,000 in new revenues in just eight months. Our initial success provided new opportunities in 2015. We added depth to our content team with an editor and designer, both transferred directly from our newsroom. This additional depth allowed us to expand our Sunday magazine brand. During 2015, we will publish 27 titles, all supported by sponsored content. Budgeted revenues associated with marketing products exceed \$1.5 million this year, from \$0 prior to 2014."

3. How are you approaching clients in a more consultative way?

Consultative selling skills are a must in today's ad-sales job market. The most successful advertising sales pros are adept at getting to know their clients' businesses, their market opportunities, their challenges, and their goals.

"We try to keep products off the table and talk about what the advertiser is trying to do, and how they're going to measure the success of the campaign," Douglas said. "Then, we come back with a proposal that may or may not have a newspaper component to it."

Consultative selling isn't new at the *Stowe Reporter and Waterbury Record*, according to its publisher. "We make an attempt at this every day, but it's not easy," Popa said. "Our advertisers, for the most part, do not employ long-range planning when it comes to advertising and marketing. When they open the door, we start those conversations. Frankly, we understand their businesses by being in them as often as possible to make an ad sale."

At the *Atlanta Journal-Constitution* and AJC.com, vice president of advertising sales Eric Myers said a consultative approach to sales allows the ad team to focus less on products and more on "moments in time."

"We try to get advertisers to walk through a handful of their pain points that they foresee over the next calendar year, where they need to grab business from their competition. It gives my sales force a good framework, and then they can introduce them to all of our complex ad solutions that share a common goal," Myers explained.

"We may ask, 'Tell me about your retail pain points that you have coming up... and then we can put together a very strategic six-, seven-, or 13-week campaigns that focus on a particular creative, a particular initiative. That really allows our sales force to bring back a number of advertising solutions, including contextual and native applications.'"

4. How are you incorporating data into your pipeline planning and sales process?

Data isn't just for publishers, circulation managers and marketing minds to parse. It can offer invaluable information for sales teams too, allowing them rich insight into audience trends and behaviors, enabling sales to help their advertisers build campaigns based on them. Here's where sales and marketing and circulation need to have some coherence and cooperation in gathering data, mining it, and messaging it — but, all this takes resources.

When we think of audience data, images of numbers crunching and behavioral modeling comes to mind, but for newspapers with limited staff and limited budgets, gleaning insight about readers is more grassroots in nature.

Bill Brod, publisher and CEO of the *Syracuse New Times*, publishes a newspaper with a staff of just 21. "We are a small, efficient, nimble, but powerful team," he said. "We're a small company, and we don't have those resources... We do a lot of our analysis organically. We spend time on the street. We survey people. We put things into the paper and ask people to respond to them. We spend only the resources we can afford to analyze readership. We don't have statisticians on staff."

And sometimes that's enough to get your know your readership and precisely what they want. "We're a weekly, in arts, dining, and entertainment. We tell people what their options are with their discretionary time and income."

Data is increasingly important not just to audience/circulation development. Myers noted that leveraging DMPs — data-management platforms — allows for richer data

mining and management for the client. “Depending on the level of data the client has and the cleanliness of it — and determining that can be a tedious process — we can match that data to information about the marketplace, as well as to our reader-subscriber-viewer base, in order to come up with an optimized buy.” 5. What data are you regularly looking at, and how are you taking that data and turning it into something that’s actionable for your clients?

Advertisers want a return on their investments, and they’re hip to the audience data publishers can now reap from their digital publishing ventures. Increasingly, they want to speak to their target audiences with targeted messaging. While the newspapers published in the print-centric centuries offered exposure to a broad audience, spanning demographics, today the expectation is to deploy ads with laser-like precision.

“Advertisers are not necessarily focused on circulation, but who we are circulating to,” Moses said. “The value — and ultimately the results — are driven by reaching the right readers. Selling data and information is critical to success.

“Newspapers now have two products: our content and our data,” he added. “Our ability to match our behavioral profile groups, through an enhanced suite of print and digital products... (marrying) advertiser client data to those profile groups, is invaluable.”

6. How are you generating buzz about our mobile apps and mobile Web advertising opportunities?

In April, Pew Research Center published its State of the News Media 2015 study, which noted digital advertising (including mobile ads) had tallied \$50.7 billion in revenue in 2014—\$19 billion of which was derived from mobile advertising, up 78 percent over the previous year.

To label mobile-Web and mobile-app publishing an “opportunity” is understatement. It’s a necessity for news publishers, now, though it often proves elusive for smaller papers.

“As we look to build our team, we’re looking for a skill set and a mentality more than media sales experience,” said Meg Boyer, vice president of sales and marketing at the Idaho Statesman.

“Today, it’s more critical that we find sales professionals who are willing and eager to adapt to change, who take a consultative approach, and who are tuned in to the latest technology. It’s not critical that candidates have sold mobile marketing solutions before, but it is critical that they engage with that technology and understand how critical it is to our business.”

Ron Clausen agreed. He’s the advertising sales manager at the *Pittsburgh Post-Gazette*, where a tech-savvy sales force has become increasingly important. “I think that a fundamental factor in a salesperson’s ability to build trust and credibility with potential customers is their understanding and

belief in the products they sell. That said, a person that does not have experience with the product will always struggle convincing a client of its value...I think that attention to this important skill set (and) attribute in a company’s hiring and training strategies should be a priority if it is not being done already.”

7. How are you inspiring advertisers to leverage our digital channels for video campaigns?

Business Insider writer Mark Hoelzel pointed out that online video ads often garner three times the number of clicks than other types of ads. Though the cost of creating digital ad campaigns are certainly more expensive than creating a static graphic ad, Hoelzel noted how a recent BI Intelligence report revealed that “prices are steadily declining as more publishers rush into video, and placements open up.”

In addition to a team of journalists “with a capital J,” according to Myers, at the *Journal-Constitution*, there is a growing team of other talented creative professionals. “We’ve been ramping up our digital and tech staff, and they’ve been blending well.”

“As far as mobile and video goes, we reach out for partners or rely on our own videographers on staff,” he said. “But, again, we’re looking for that ‘moment in time’ sales opportunity. Rather than just selling video because it’s hot, we integrate that in a complete solution. If a grocery chain wants to compete for market share at the beginning of the next tailgate season, we’ll show up with a plan that may include a video component that makes sense.”

8. How are you succeeding in creating ad programs that leverage all of our platforms and publishing channels?

Here’s where audience insight comes into play again. To create advertising campaigns that span the products and platforms, ad managers should be able to demonstrate how each of the products are uniquely able to connect advertiser with a coveted, highly targeted audience — and how working in conjunction with one another, print, digital, and mobile gives the advertiser the best return on investment.

Sounds easy, but it’s not.

Ad sales execs have to be agile, said Douglas, who acknowledges that trying to sell ads into all the publications, channels, and platforms feels a lot like “talking out of both sides of my mouth” — one day, highly focused on digital growth; the next, cognizant of the print goals.

“The business changes and the products change so rapidly, so you have to stay up to speed on all of it,” she said.

9. How are you using tools and technology to better manage your time, to better communicate with your clients, or enhance your sales process?

For ad-sales personnel, there’s a lot of information to manage, lots of balls to juggle, lots of pipelines to plan, and goals to attain. Publishers seek salespeople who embrace technology, and use tools to smartly manage time, information, and communication.

Newspapers need to attract sales professionals who are comfortable in a culture of technological innovation. Technology drives everything at today’s news organizations. It’s how content is distributed, how business is done. Even the most rhetorically savvy sales pros will flounder in this new age of publishing if they’re reluctant about the tools and technologies.

10. Have you leveraged professional development, continuing education, and networking opportunities, and to what benefit?

At Digital First Media, the ad team receives some form of training every week. These are face-to-face, in-person training sessions, according to Douglas. And that’s important, because the whole business of advertising sales is about developing and nurturing relationship. Tools like work-at-your-own-pace webinars aren’t always effective for experiential, hands-on learners.

For the ad sales team at the *Journal-Constitution*, parent company Cox Media Group provides frequent and formal training programs, according to Myers — especially related to the ever-evolving digital space. “We just completed a training program here, and our entire sales force earned diplomas. Both our legacy and our newer sellers all said it was very strong training. So at the brass-tax level, we have opportunities like that.”

Myers also created a cross-function culture: “We have account concierge teams that are focused on creating large campaigns that are truly unique and creative, and leverage all of our assets. We have representatives on the team from the creative side, the digital side, ad sales, marketing, and audience and circulation. They’re all highly knowledgeable about all of the assets we have at our disposal, and they work together as a team on a common problem or campaign goal.”

An advertising sales team member that manages to seek out opportunities, taking full advantage of inexpensive or perfectly free learning and networking events, is an ad pro that demonstrates ingenuity and professional passion. But publishers should also take heed of what’s missing here — how their ad teams are newly challenged, constantly learning, and thus, very much in need of professional development support. Now it’s up to newspaper organizations to match the right people to the new role, and equip them with the tools and knowledge they need to be successful in it.



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By JUDD SLIVKA

We're doing mobile journalism wrong: Here are 4 ways to do it right

Usually it takes about six months for me to get the second phone call. The first phone call or email is from a middle-level manager at a news outlet who is excited about the potential of using mobile tools for journalism. We talk about how to use mobile tools. We talk about which tools to use. Everyone is happy.

Then the second contact comes. “My news director/talent/managing editor is unhappy with the quality of our mobile stuff. They’re giving up.”

Nine. I’ve had nine of these calls in the last six months. Here’s why: We’re doing mobile journalism wrong.

We’re fighting the last war and trying to produce content that shouldn’t be produced on mobile devices — and shouldn’t be displayed on them either. We’re tied to content forms we know, rather than developing a content form that works with both production and consumption technology. Former Twitterite Vivian Schiller calls it being “platform devout” — developing content for specific platforms (mobile, desktop, social) — rather than one piece of content for all platforms. Translate this into mobile consumption and we know we need content that can be consumed in a swipe format, is bandwidth-lean and gets to the point quickly.

That three-minute video news package? Probably not going to get many views on mobile. The artistic words-and-sounds package that has to be pinched and swiped just to view it in the phone’s browser? It’s going to cause frustration and abandonment. Shooting in low light? Shooting sports? Shooting from far away? You’re not going to get the quality you want or what your users expect.

Fortunately, producing on mobile lends itself to making content that’s easily created on mobile if — and it’s a big if — we produce with consumption in mind. There are four advantages to working on mobile platforms.

1. Mobile is a force multiplier. It allows us to expand our visual assets on a story from just a photographer/videographer to at least the



reporter on the scene. Let’s say you have a police standoff in a house in a neighborhood. Your best lens is in a fixed position pointed at the house’s door for the moment of storming or surrender. But a lot of the reporting being done is in the neighborhood around the house (Think of all those “He was such a quiet man, always seemed to mind his own business” quotes). You can use the mobile phones that reporters have to flood the neighborhood and get reaction, background, etc. It’s likely not going to be groundbreaking information, but it’s going to provide a constant stream for your social channels.

2. We can go direct to social fast. This is the name of the game these days. Being able to gather, edit and produce in a mobile-friendly format is invaluable, especially during the daytime hours when people are consuming news on social feeds. Social allows us to be our own publishers, but it also allows us to dominate our competition and own a scene. We can tweet quickly, put stuff up on Facebook faster, and react to audience desires or comments promptly.

3. We’re working in a single platform. If I shoot video on my phone using an app, I can do a simple cut in the app, export it to my photo gallery or camera roll and move it from there right out to social. In a newscycle that’s increasingly being measured in seconds, this counts.

4. The app universe lets us create unique content that’s often more audience-engaging than traditional content. There are a million apps out there, and some of them are unintentionally very good for journalism. It’s difficult to create a slideshow from your phone. But it’s easy to create a collage in an app like Diptic or PicPlayPost, which serves the same purpose but doesn’t require the dreaded “Tap to continue” reflex. I can create immersive panoramic photographs that the audience can pinch and grab their way around. I can layer video and links into a photo. This is all content that resonates with the mobile audience because they can interact with it.

This is a conversation we’re not having today: It’s not just the technology that’s advanced, but also social media’s permeation into every part of the newscycle. Now it’s become commonplace to tweet from the scene or shoot a quick pic with the phone’s cam. Which means we need to be asking, “What is the right content for mobile?”

— Judd Slivka is an assistant professor of convergence journalism at the Missouri School of Journalism and a MobileVideoDIY instructor at the Donald W. Reynolds Journalism Institute. Slivka and colleagues at the Missouri School of Journalism are offering hands-on, on-location mobile video training. For more information and pricing, contact Slivka at 573-882-1770 or slivkaj@missouri.edu.

Reprinted from Donald W. Reynolds Journalism Institute

By CHARLOTTE MILLER

Digital dominates the conversation, but for the publishing industry in 2020, print will still dominate revenues



It is rare for an executive in the publishing industry, when contemplating the next five years, to talk positively about print. Digital dominates industry conversations as publishers seek to transform their businesses and engage an audience of connected, if fickle, readers.

Yet according to Ovum's new *Digital Consumer Publishing Forecast*, which quantifies the prospects for the global consumer publishing industry in the next five years, the resilience of print, despite the growth of mobile and digital consumption, may still be underestimated.

Digital is growing, but not as fast as you might think

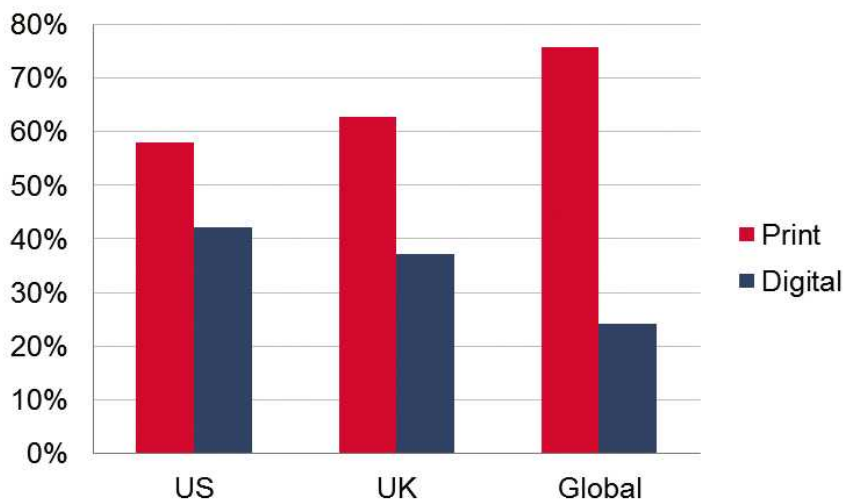
At an aggregated level, combining revenues from the newspaper, book, and magazine industries across more than 50 markets worldwide, we forecast that just 24% of revenue will come from digital in 2020, up from 14% in 2015.

Digital revenues from publishing will grow at a CAGR of 13% to reach US\$74bn in 2020, up from US\$41bn in 2015.

But, in terms of both consumer and advertiser spend, despite a decline in print revenue and all the investment in (and noise around) digital, print will continue to dominate.

So the printing presses won't be closing anytime soon, even in the US and the UK, where the transition to digital is more rapid. Even in these two markets, digital will still only account for a minority of overall revenue in 2020, with shares of 42% and 37%, respectively.

Figure 1: Even in 2020, print will be the format of choice for consumers



Source: Ovum, PwC

The book industry leads the way in the transition to digital revenues

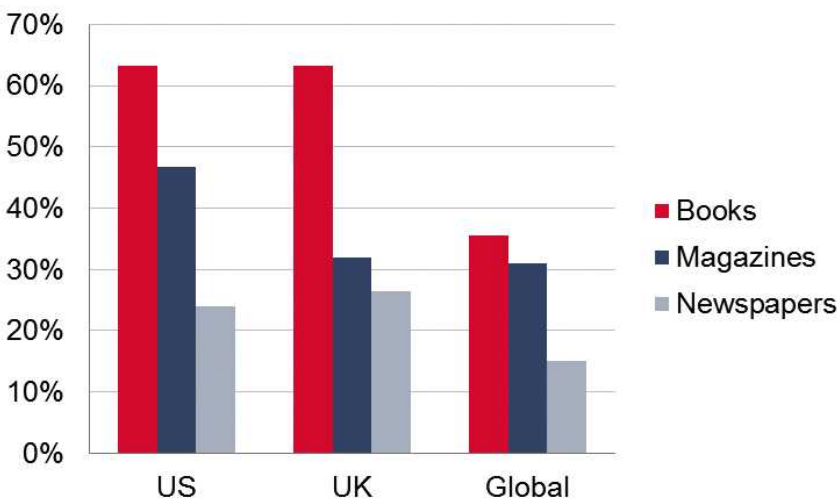
In the UK, the book industry generated 20% of its revenue from digital in 2015 compared to 16% for magazines and 14% for newspapers, and these shares will rise to 63%, 32%, and 26%, respectively by 2020.

In the US, we see digitisation levels of 41% for books, 24% for magazines, and 17% for newspapers in 2015, rising to 63%, 47%, and 24% in 2020.

But both markets are ahead of the global trend, which sees the book industry making 17% of its revenue from digital compared to 14% for magazines and 8% for newspapers.

By 2020, globally, we will see digital’s share of revenues rise to 35% for books, 31% for magazines, and 15% for newspapers.

Figure 2: By 2020, eBooks will account for more than half of consumer book revenues but magazines and newspaper readers will still prefer print



Source: Ovum, PwC

Print’s resilience

So even for the book industry in the US – the most digitised publishing industry in the most digitised market – print will still account for over a third of all revenue in 2020.

Consumers are still going to buy print books in 2020 but they will supplement that with digital reading, saving print for special occasions such as gifting, where digital can’t compete.

Of course print may be resilient across books, magazines, and newspapers, but (with a few notable exceptions, such as India) it continues to decline in nearly every category and nearly every market: digital is where the growth lies, with mobile as the major driver of change.

The challenge for publishers, then, is about maximising legacy print revenues while seeking to grow those from digital as rapidly as possible. But are publishers too quick to kill off their legacy businesses?

Publishers must continue to innovate in the digital space and respond to evolving consumer demands. But they can’t afford to abandon print just yet.

Charlotte Miller is an analyst in Ovum’s Digital Media practice

By DAVID PILCHER

Print Audiences Often “Most Powerful” for Your Brand

Bill Curtis knows a thing or two about media brands. As CEO of the Robb Report he has seen his brand evolve from a print magazine publisher to a multi-media company.

“I’m confident that Robb Report will be in print form for my lifetime, but I’m also aware that our growth mostly comes from other sides of the company — digital, club memberships, events and now 15 international editions,” Curtis notes in this article in Folio:.

While he addresses the challenges with the current newsstand model (calling it “crumbling”) and sees a lot of magazines that, in his words, “should no longer be in print,” he is keenly aware that print is evolving in ways that may surprise its naysayers.

“Today, what matters is the position, the voice, the authority, the entertainment and the inspiration that comes with our media brands,” Curtis notes. “Now, more than ever, we have learned that we must allow our target audience to decide how and where they want to interact with our brands.”

For example, Curtis notes, if they want quick info, they should be able to access it online “with amazing interactivity and no obligation.” Longer content should be accessible via tablet, while video should be available for those less inclined to read. And live events can be huge outreach vehicles for brands.

Still, at the end of the day, your print material has power.

“Print is still a powerful tool in a media plan and those audiences are often the most powerful for a brand,” he asserts. “It’s all part of the new face of media, but here’s the rub: Many are surprised that print is still a vibrant part of media, and it’s having a bit of a resurgence.”



That resurgence is especially powerful when combined with a comprehensive multi-channel approach that gives your audience true access in the places and ways they need it.

“Don’t count print out — just understand how powerful it can be within our companies as a whole,” he concludes.

Good advice from a guy who knows.

— Reprinted from *No Comments Magazine*

By DAVID PILCHER

Understanding Print's Luxurious Future

The industry in general has seen some surprising and counterintuitive trends of late, according to Michael Brunt, CMO of *The Economist* who writes: "...we are seeing an interesting mix of readers who engage with our brand — among our new subscribers, we have been surprised to find that younger people, particularly students, are slightly more likely to sign up for a print-only subscription rather than a digital subscription."

Brunt's article, appearing in *Folio* last week, underscores what he sees as the real future of print as an "affordable luxury."

Yes, he says, the migration away from print to digital will continue but, "for major publications, print will still be a huge component of circulation, and at some point there will be a leveling point where the digital migration slows almost to a stop."

This is due in large part to the fact that Millennials — often assumed to be tech savvy and digital leaning — are growing weary of the constant tech in their lives and often prefer print.



"Readers will continue to value the experience of holding a print magazine in their hands; these publications will become increasingly identified as a luxury rather than an everyday item," Brunt predicts.

"In the next few years, I predict that print publications will be categorized as affordable luxury items, which puts them in a whole different group—and it's a good group to be in, as luxury consumption has not seen the dire drops that other sectors have seen, even throughout the Great Recession," he continues.

This puts publishers in an exciting position as purveyors of truly affordable luxury goods, ensuring that print will hold its value for years to come.

— Reprinted from *No Comments Magazine*

Reality Check on the Digital Migration

H. Bauer CEO David Goodchild pulls no punches when speaking about publishing in a multi-channel environment.

"There is no question that the evolution of print media from a single channel medium to a sector which is synonymous with original, trusted, premium content distributed on multiple channels, is a hugely positive change," Goodchild writes in *Magnetic*.

MAGNETIC™

Indeed, he sees digital as a critical piece of the engagement puzzle, and notes that publishers "need to offer the right advice and ensure that the most

appropriate channel mix and relevant audience is recommended for each brief."

Yet he cautions that it's all too easy to dismiss the power of print.

"Print remains at the core of everything we do as a business; we know from our readers that nothing can quite replicate the experience of opening the latest issue of their favorite print publications.

"Digital has a new role to play in encouraging reader engagement but for many brands print continues to provide readers with the emotional downtime they need from their increasingly busy lives," he notes.

Consumer studies back this up:

- One recent UK study found that "84% of people reported they understand and can retain or use information much better when they read on paper" (Literacy & Learning Survey); and
- Print will remain the "format of choice for readers" in 2020 (Digital Consumer Publishing Forecast)

So yes, include digital in the mix, for certain. Offer your content in ways that both appeal to your readers and make good business sense. Just realize that one of the best ways you can stay relevant is by staying in print.

By EZRA KLEIN

Is the media becoming a wire service?

I'm going to make some predictions about the future of the media in this piece, and they come with the disclaimer that predictions always come with:

They could be entirely wrong. The media is moving fast, and what looks like an unstoppable trend today might seem like a hilarious detour a year from now. (Remember, for instance, when the iPad launched, and apps were going to save journalism? Lol.)

But my guess is that within three years, it will be normal for news organizations of even modest scale to be publishing to some combination of their own websites, a separate mobile app, Facebook Instant Articles, Apple News, Snapchat, RSS, Facebook Video, Twitter Video, YouTube, Flipboard, and at least one or two major players yet to be named. The biggest publishers will be publishing to all of these simultaneously.

This sounds stranger than it will feel: Publishing to these other platforms will be automated. Reporters will write their articles, and their content management system will smoothly hand them to Facebook, Snapchat, or Apple News. There's nothing new here, really — this is already how RSS feeds work.

But there will be more of them, and they will matter much more. The RSS audience is small. The off-platform audience will be huge. The publishers of tomorrow will become like the wire services of today, pushing their content across a large number of platforms they don't control and didn't design.

The upside of being a wire service is the potential audience: It is vast, and it is diverse. The possible downside is innovation. Wire services have to provide a product all of their subscribers can use — no matter how they publish or design their paper. So wire copy needs to be simple. Stories the Associated Press sends to its customers can't be as innovative in their form as stories the New York Times or the Washington Post lovingly design for their front pages.

The upside to being a wire service

There's a huge benefit to all this, and it's the obvious one: audience! And not just the old audience fractured across more sites. These platforms offer new audiences — people who might never have navigated to Vox.com but, because of their social networks, or their interests, or because of the platform's curation, will now see Vox's stories.

An example is the video Vox did explaining the role the euro has played in Greece's crisis. It wasn't one of the more popular Greece posts on Vox.com, where the audience responds better to long, text-heavy explainers and analysis. But it's been watched about 4 million times

on Facebook — including, I would guess, by millions of people who don't read Vox and aren't typically interested in detailed explanations of European monetary policy but who, on that particular day, really did feel confused by the news, and so suddenly became our audience.

Our core mission is to explain the news to people perplexed by it, so that's a huge win. And it's one reason I'm enthusiastic about the coming off-platform world. A longtime problem for the news business is that the people who use our product most often need it least. The people who regularly come to Vox, or to the New York Times, are already into reading the news. Some of the people who see our content on Facebook are not. I love that.

The downside of becoming a wire service

My biggest frustration with the new media — including, on some days, Vox — is how much we're like the old media. Most outlets — even the digitally native ones — still publish pieces that could, with few exceptions, be printed out, stapled together, and dropped on someone's doorstep. So long as that's happening, it's a pretty safe bet we're not fully realizing the potential of this new technology.

But there is so much potential! Length no longer matters — it's as cheap to publish 100,000 words as 100. Digital text can be continually updated, so it's no longer necessary to write a new article every time there's a small change to a story. Digital stories can be interactive — readers can enter their information, and the story can change to reflect their circumstances. It's really exciting stuff, and we are just beginning to figure out how to take advantage of it.

So now we're getting products like Vox's card stacks — topic guides that can be embedded anywhere on the web, and updated continually. Or look at the Upshot's social mobility feature, which created a new article depending on where you live. Or think about pop-up annotations, which Vox is beginning to use but that also exist at Grantland and Medium and New York Magazine. Or check out the Washington Post's spread on "The N-Word," Or BusinessWeek's "What Is Code?"

But even now, the rules around off-platform distribution constrain innovation in quiet ways. A daily choice we face at Vox is around updating existing news explainers versus writing a new article each time a story changes. On the one hand, updating the old story is the most efficient way to use our resources and serve our readers. On the other hand, Facebook

penalizes us if we repost the same link within a few days, and so an updated explainer is basically useless on Facebook. We could get around this by creating a whole new article (and thus a new URL) to house the slightly different explainer. Facebook would treat that as fresh content, but it would confuse the hell out of Google.

There are lots of these little quirks hidden in the distribution system, and they quietly, but surely, enforce a status quo bias across the industry. That isn't because Facebook, Google, or anyone else is trying to staunch innovation — it's just because these services can't possibly be built to support every new idea.

So fast-forward three years. Imagine it's not just distribution. Now every article has to work in the publishing systems built by Facebook, Apple, Snapchat, Flipboard, mobile app developers, and so on. Even if these systems are great — and, in many cases, they will be — they're not all going to be the same. A lowest common denominator effect will set in quickly: The pieces with the highest possible audience will be the pieces that work across the most platforms. So it won't make much sense to pump endless energy into innovative, custom articles. Why spend so much of your time on a piece or a format that will only be available to a fraction of your audience?

The same goes for site design. Why roll out a powerful new annotations system on your site if the resulting work won't survive on other platforms? Why create an interactive video if you can't upload it to YouTube and Facebook? What's the point of a new method of grouping related content if no one on Snapchat will ever see it?

There are answers to these questions, of course. The on-platform audience will still matter, even if it's smaller. Gorgeous, interactive features can win you prizes. Building something beautiful for Facebook can net more likes for your page. Brand is important, and in some ways might matter more in the coming world. And hell, if all anyone in journalism wanted to do was get audience, they would have gone into TV, and if all they wanted to do was make money, they would have gone to Wall Street — in the future, as now, media organizations will do big, ambitious work because they want to do big, ambitious work, even if it doesn't offer an easy return on investment.

But innovation will slow. The case for massive editorial investment that only benefits the on-platform readership will weaken. The big publishers — at least those that sell scale to advertisers rather than subscriptions to a loyal audience — will become like wire services that operate across many platforms. And like the wire services of today, that will make them absolutely essential, but it will also keep them from being as experimental as was possible when they controlled their own platforms.

Advertising regulations governing cigarette/tobacco advertising



Question: A local retailer wants to place a cigarette advertisement in our newspaper. Are there any statutes regulating or limiting tobacco advertisements in newspapers?

Answer: The FDA has developed regulations governing the labeling and advertising of cigarette and tobacco products. Manufacturers, distributors, or retailers are permitted to distribute advertisements that contain cigarette or smokeless tobacco brand names in newspapers. The Federal Cigarette Labeling & Advertising Act requires that all importers, distributors, and retailers of cigarettes or smokeless tobacco must bear one of the following labels on all advertisements:

- WARNING:** Cigarettes are addictive.
- WARNING:** Tobacco smoke can harm your children.
- WARNING:** Cigarettes cause fatal lung disease.
- WARNING:** Cigarettes cause cancer.
- WARNING:** Cigarettes cause strokes and heart disease.
- WARNING:** Smoking during pregnancy can harm your baby.
- WARNING:** Smoking can kill you.
- WARNING:** Tobacco smoke causes fatal lung disease in nonsmokers.
- WARNING:** Quitting smoking now greatly reduces serious risks to your health.

At least 20 percent of the advertisement must contain one of the listed warnings on the top portion of the advertisement in black font with a white background. The label statements shall be enclosed by a rectangular border that is the same color as the letters of the statements and that is the width of the first down stroke of the capital “W” of the word “WARNING” in the label statements. The text of such label statements shall be in 45-point type for a whole-page broadsheet newspaper advertisement; 39-point type for a half-page broadsheet newspaper advertisement; 39-point type for a whole-page tabloid newspaper advertisement; and 27-point type for a half-page tabloid newspaper advertisement.

Printed below is the section of that regulation specifically stating the point size for advertisements. And here’s a link to more information if you should need it: <http://www.fda.gov/TobaccoProducts/GuidanceComplianceRegulatoryInformation/ucm261925.htm>

The label statements shall be in English, except that in the case of an advertisement that appears in a newspaper, magazine, periodical, or other publication that is not in English, the statements shall appear in the predominant language of the publication.

By DENA LEVITZ

10 secrets of successful meters, paywalls and reader revenue strategies

Moving a media organization from free to paid content requires more than a meter. It also demands new skills, a deeper understanding of the audience, and improved content, both to maximize revenue and ensure consumers continue to see value worth paying for.

Listening to innovators from several companies — from the New York Times to Gannett, the American Press Institute identified 10 core ideas.

The Times launched a successful digital subscription model that's now the biggest area of revenue growth for the organization. At Gannett leaders instituted a content revolution across its newspaper properties to refocus coverage areas in anticipation of charging for digital access. And Atlantic Media has utilized the strength of its brand to earn revenue using nontraditional streams like selling e-books and hosting high-profile events.



At the Transformation Tour

The New York Times' Tim Griggs explains the paper's paid content strategy.

1. Test everything



The Times' results after implementing a digital subscription plan.

Before the Times launched its digital subscriptions two years ago, Griggs said it took a year to study, research and test the specifics. That includes honing precise messaging about how to explain the plan to the public, referral policies, where to set the meter and how to handle print subscribers.

"Test, test, test," Griggs urged, "even the things you think are a given."

The result has been a new revenue stream that's worth tens of millions of dollars to The Times, he said. Currently, The Times has 700,000 paid digital subscribers.

Gannett also has adopted a culture of testing around product launches and new initiatives.

The company has rolled out paid content initiatives to 78 of its newspapers. All have adopted a metered model, but the plans are all slightly nuanced to reflect their respective communities. The meter thresholds range from seven to 20 free articles each month before the user must pay for access.

Altogether, Gannett has signed up 51,000 digital-only subscribers, and 1.3 million print subscribers have activated their digital access.

Between its digital subscription plans and price increases for its print subscriptions, the company has seen a 20 percent climb in subscription revenue.

To get to this point, also took multiple phases of research, testing and tweaking. Wadsworth said the effort began three years ago when Gannett used three of its smaller newspapers as test markets for paid Web content, to understand consumer behavior. Next, the company set off on a "one-year exploration" into what precisely readers are willing to pay for and what exactly a digital subscription model would look like, she noted.

"Everything we're doing, we're doing in a testing context," Wadsworth said. "We never launch just one offer without trying a second to be able to compare."

2. Take cues from readers at the outset and along the way

The New York Times feared hurting its brand by launching a paid model that readers wouldn't appreciate or understand, so the company turned to its audience for answers. Griggs said one central lesson reaped was to not oversell readers or push digital subscription offerings too hard at the outset.

"They want to be romanced," he said. "They don't want a lot of homepage takeovers and pop ups. They wanted to just be aware of the paid model and what it meant to them and to be able to manage their free articles."

As a result, The Times added a feature called The Grawl to the bottom of its website, counting down the number of free articles remaining. Initially the meter was set at 20 free articles. A year in, the company lowered that bar to 10 articles after learning that not nearly enough users were hitting the threshold.

Eventually The Times' website became a bit more salesy in letting readers know their free allotments and simultaneously trying to convert them to subscriptions. But the shift didn't happen until staff engaged in A/B testing — to ensure that the move wouldn't upset readers, according to Griggs.

3. Account for how a digital subscription launch will affect the whole business

Not only is there potential for a digital subscription model to affect advertising and traffic to a publication's website, there can be an impact on print advertising and print circulation. That's why Griggs suggested thinking about your company's enterprise as a whole, including the various platforms and products, when mulling pricing changes.

Leading up to the launch, he said, The Times had intended to charge print subscribers an added fee for digital access. Then, at the eleventh hour, executives decided not to.

"We began to think about our print subscribers. We're extracting a lot of value from them already," he said. Instead the Times included free digital access for print subscribers. "It paid off in a big way."

Specifically, The Times retained more subscribers as well as prompted tens of thousands of people to sign up for print subscriptions because doing so allowed them to access everything. Subsequently the newspaper's Sunday circulation is up at a time when some peers are losing circulation.

4. If consumers are paying for the content, not for the delivery of it, it has to be unique and high quality



The Times emphasizes its quality when pitching subscriptions to digital readers.

Leaders at Gannett decided that if they were going to charge readers for digital content they had to review the caliber and types of work being done in their newsrooms. Wadsworth said it was important to invest in the journalism that meets the needs of customers.

The first step in what she termed a "content revolution" was to ask readers in each market what they care about and what the unique offerings are by that region's Gannett newspaper. The goal was to come up with topics of passion for each community. For some markets this meant a sports team. Others were related to more government or investigative topics.

From there, Gannett corporate staff challenged each newsroom to develop a plan for how it would "win" in covering these areas of passion. In many cases, Wadsworth said Gannett has been able to make new hires, especially digitally-savvy individuals, as a direct result of items in the content plans.

"There were some commonalities but also unique topics in every community that we could put some laser focus on to set us apart," she said. "We wanted to get out of general interest, being all-things-to-all-people traditional news organizations."

5. Make customer service an important element of your plan

Media companies of the future must be customer-service centric, possessing a direct relationship with customers, all three speakers mentioned.

Griggs said The Times added a team specifically to oversee messaging and communications about the digital subscription plan in social media platforms. In hindsight, he confessed the Times underestimated the amount of attention needed to explain offerings to readers directly.

Consequently, The Times had to ramp up the size of its customer service staff. Currently

there is a team of 200 dedicated in some way to the company's paid business, and many of these employees have come from outside the newspaper industry with expertise in marketing, research and other facets critical to making the customer experience positive.

To zero in on customer service, Wadsworth explained that Gannett has introduced a digital certification plan for customer service reps. The certification ensures that staff members are able to answer all logistical queries about digital access.

6. Events are a new touch point for media brands

The Atlantic's mission has long been to shape the national conversation. Leaders at the company are realizing that they can do this in a new way – while also adding nontraditional revenue by hosting events.

The 30-plus events that Atlantic Digital has held include forums with 150 to 200 participants, summits with upwards of 300 people and a series called Washington Signature Events. Most revenue comes from high-profile sponsors who pay to be associated with the event to market to attendees, Kimberly Lau said.

Most critical to excelling with events is to stay in line with the mission of your news organization, according to Lau. Also, it's advisable to have strong collaborations between events staff and the editorial portion of the company so that there's maximum coordination and resource sharing. And to get started, it can often be helpful to partner with a company that has a long track record with events. For instance, Atlantic has partnered with the Aspen Institute, which puts on the well-known Aspen Ideas Festival each summer.

7. Be innovative in your offerings and bundled deals

Gannett learned that consumers responded more strongly to a deal described as "two for the

10 secrets of successful meters, paywalls and reader revenue strategies

(Continued from previous page)

price of one” than to “half off.” The actual cost of the plans was the same, but people like to feel like they are getting something for free. According to Wadsworth, the conversion rate is one of the strongest the company has experienced, at 6.82 percent.

Similarly, The Times has made major strides signing up digital subscribers by offering the first month of access for 99 cents. From there, the goal is to escalate the price they pay to a more standard rate as quickly as possible, Griggs said. The 99-cent initial offer for the Times has been even more successful than giving away the first month of access, he noted.

The other innovative way The Times has gained favor with loyal readers and converted them to paid digital subscribers is through what they called the “most engaged user program.” The company identified the 100,000 most active consumers of content on its website and enabled them to have free access to Nytimes.com for nine months. The deal was made possible by an advertising sponsorship by Lincoln Motor Company that was part of a larger ad buy.

These highly engaged readers were so appreciative of the offering that when the free period ended late in 2011 a majority became paid subscribers, Griggs said, and Lincoln received a lot of good will and publicity.

8. Don't expect subscriptions or memberships to jump on their own

Griggs said consumers don't just automatically subscribe to digital products.

“You can't expect it to just take off on its own; it (getting signups) needs constant love and feeding,” he added.

Lowering the meter from 20 to 10 free articles is one large adjustment The Times made. The company also closed a number of the loopholes and workarounds tech-savvy web readers were using to skirt the meter.

Additionally the newspaper rolled out a series of special rates to spur subscribers to pay for digital access. Some of these include education rates, meaning if someone has an email address with an “.edu” domain they are eligible for a deep discount. “Share the Times” is a gift subscription program in which subscribers can give the gift of access to non-subscriber friends. And The Times has added several flavors of group discounts to appeal to businesses that might want to buy access in bulk.

Gannett has put a lot of effort into subscribers and spurring them to convert to digital access. This includes sending out a daily newsletter to subscribers telling them the array of content and offerings across their different digital platforms. Wadsworth said this newsletter drives substantial engagement.

On top of that, the company has added an engagement desk in its consumer sales division to drive email communications with subscribers.

9. Be thoughtful about when to make exceptions and drop a meter or pay wall

During the past two years, Griggs said, there have been just a handful of instances when the Times has “dropped the gate” so that access to all content on the site is unrestricted. This included planned news events, such as the presidential election last year, planned maintenance to the site and unplanned news events in which there is an immediate public safety concern, such as Hurricane Sandy.

Griggs explained that these decisions are carefully made by Denise Warren, executive vice president of the digital products and services group, and Jill Abramson, executive editor. They evaluate on a case-by-case basis and then “spring into action.”

The move to do away with the meter temporarily is more advantageous from a financial standpoint early in the month, he said. The end of the month, in contrast, is when people hit limits and there are opportunities to sign them up for digital access.

Recently, as well, the Times announced a move to exempt all video content from the meter. Access to video is sponsored by an advertiser.

10. Don't be constrained by your medium

In Lau's mind, competitors to The Atlantic aren't simply other national magazines. Startups and emerging content companies thinking outside the box and iterating quickly, such as BuzzFeed, are the companies about which she worries and tries to beat.

“It's no longer about The Atlantic, the magazine; it's about The Atlantic, the brand,” she said.

For example, Atlantic Digital's reach online continues to expand. Last month the company saw 25 million unique views to its site, which is above its average of 13.4 million. The flagship app for The Atlantic also is experiencing steady growth to the tune of 212 percent year over year in subscribers, as of the last quarter of 2012, according to Lau.

To expand the company's digital footprint, they've created Atlantic Books to produce and market e-books. The first creation by this division was a memoir by Jonathan Rauch called “Denial: My 25 Years Without a Soul.” Atlantic did an exclusive launch on Amazon for a week before expanding to other platforms. The value proposition to authors is that Atlantic brings editing expertise, built-in marketing channels to an established audience and management of the process and relationship with platforms like Amazon.

By BLADE STAFF

Home improvement chain sues *Toledo Free Press* over preprint quantities

Chain says paper failed to cite drop in circulation

Home-improvement chain Menard Inc. has sued the Toledo Free Press accusing the weekly newspaper of failing to inform the company of declining circulation or to adjust its billing for advertising services.

In a complaint filed in Lucas County Common Pleas Court, the Eau Claire, Wis.-based company accused the Free Press of fraud, breach of contract, and breach of covenant of good faith and fair dealing.

“Since October of 2009, [the Free Press] circulation quantities have declined,” the complaint alleges. “During this time, [the newspaper] received monthly orders for circulating print advertisements. ... [the Free Press] routinely verified the orders without changing the circulation amount.”

The paper sent invoices to Menard that did not reflect declining circulation numbers, meaning the company was overpaying the newspaper for advertising services, the complaint alleges.

Under the fraud section of the lawsuit, Menard’s claims “Defendant’s representations were false, as its circulation quantities had declined significantly.”

Menard also claims that beginning in January, 2012, the newspaper began sending its advertising fliers “to ZIP codes other than those directed by” Menard.

The complaint alleges the Free Press “intended to mislead” Menard because it “was paid by the number of print advertisements it circulated.”

The company sustained losses by creating excess fliers and overpaying the newspaper for ads that were not distributed in the designated ZIP codes, Menard claims. The complaint, assigned to Judge Myron Duhart, seeks compensatory damages of \$21,597, punitive damages of more than

\$25,000, and “attorney fees, costs, and other expenses incurred in bringing this action.”

Lawyers for the two sides did not return calls Wednesday seeking comment.

Last year, the Free Press received Lucas County’s six-figure contract to publish its list of tax delinquencies. Carol Contrada, one of the county’s three commissioners, said it might be appropriate for the county prosecutor’s office to investigate whether that contract was properly fulfilled, while colleague Pete Gerken deferred comment to county Auditor Anita Lopez.

Ms. Lopez did not respond to an inquiry.

— Reprinted from *The Blade*

**“Accuracy is to a newspaper
what virtue is to a lady,
but a newspaper can
always print a retraction.”**

— Courtesy of New Inc

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By TIM BRENNAN

Co-Op = Math + Creative

Tim Brennan — “The Co-Op Advertising Guru”

How much co-op money is available in my market? What level of opportunity do I have with my local dealer of Brand X? What kind of revenue could I generate by focusing on Category Y? I get asked these questions fairly often and most can be answered pretty easily with basic math.

Unfortunately, most Americans are pretty bad at math, which is part of the problem with co-op advertising... it's all math. Generally these programs all provide a small percentage of purchases as the base funding mechanism for the dealer brand promotion budget. This percentage can vary from less than 1% to over 10% of the wholesale purchases dealers make for the brand inventory involved. And each manufacturer's percentage will be a little different, which can become vexing for the local dealer trying to keep track of the monies involved.

Some manufacturers will take the entirety of the previous year's business and apply the co-op accrual percentage to give the dealer a full budget for the plan's performance period... these generally make it a bit easier for the players involved. This allocation can be planned for and included in a

dealer's advertising budget cycle as they work out their plan for the year. Many other manufacturers however will base their co-op allotment on current year's business, which adds to the co-op pool with every product order. These plans create a moving target for the dealer to try to keep up with and often lead to underutilized co-op budgets or completely untapped resources.

This is where the math comes in.

With any approach to a local brand dealer, you should bring whatever details are available for their brand's co-op offering. When the plan lists that the co-op accrual varies or the plan is specially arranged through the manufacturer rep (more on that next time), simply work from a base average of 2-3% of wholesale volume. If the dealer is unaware of how much co-op money might be available, just ask the very simple question of “about how much business have you done in Brand X this year?” With whatever ballpark number they give you, use the calculator on your phone and multiply it by the accrual percentage to get your answer. This will give you an idea of whether this is something to

pursue and if so, connect with the manufacturer directly or their sales rep to nail down the exact figure.

Doing this you'll soon figure out that your dealer needs to be moving more than \$10,000 in product volume to make a dent in any decent advertising (ie., $\$10,000 \times 2\% = \200 co-op). With some stores, you'll find that \$200 in a lot of different pockets, which can definitely transform what they might be able to do with you.

Once you've used the left-brained analytics to sketch out the possible budget, add in your right-brained creativity to apply whatever ad materials you have for the brand to show the dealer how they could apply that to their advertising schedule. Co-op should rarely be the entirety of the advertiser's spend with you, but with the right dealer and brands, this should really increase the exposure you can provide.

Use both sides of your brain to give your accounts the right solutions.

This information is provided by MultiAd Recas to help take the mystery out of co-op advertising. For more information on how Recas can help expand your brand advertising potential, please visit <http://www.Recas.com>

LEARN WHY IT WORKS!

The last three years Recas helped media outlets place over

90 MILLION

in co-op advertising dollars across the country.

By SARAH RILEY

How analytics should inform your media company's smartphone app creation

The ideal app is developed based on analytics information that clearly identifies a challenge, prototypes the offering, and tweaks the product based on follow-up testing.

When it comes to digital platforms, we shouldn't have to convince you that smartphones lay claim to the "fastest growth" title. But just in case you need proof, here are some numbers to prove the mobile screen has now surpassed television as North America's primary display:

- According to the Pew Research Center, 56% of American adults own a smartphone (in a study that's already two years old).
- A comScore study shows mobile users finally overtook the number of desktop users just in the last year.
- Most striking: Nielsen reports a whopping 89% of those users spend their time in mobile apps.

A responsive Web site isn't enough to remain competitive. To be relevant, you need an app — but not just any app. You'll need one that succeeds in reaching the right audience at the right time and place by catering to that audience's needs and wants.

But how do you know what those needs and wants are?

Enter analytics.

Analytics, in a nutshell

Metrics and big demographic data sets are vital clues to understanding any audience. Luckily, hardly any sector has access to the powerful wealth of demographic information at publishers' fingertips. Verticals like income, location, age, and gender are gained from surveying your subscription base (and if you aren't collecting this information by now, you should be).

On mobile devices, publishers amass massive data sets that track pageviews, impressions, shares, and clicks.

But this information isn't enough on its own to prove a hypothesis about your readership. There's another side to the analytics coin.

What's often missing (but especially from the mobile equation) is qualitative understanding. And it's a potentially major oversight, because the "what" and "where" of pageview and impression metrics are almost meaningless without the "why."

Qualitative data is gleaned from your consumers' point of view: Do they find the content relevant? Where are their pain points? Adding their perspective completes the picture.

A 2011 survey of marketers conducted by McKinsey & Company reports that only 18% of publishers collect qualitative intelligence, which is surprising because the benefit should be obvious. Knowing how people interact with a mobile product but also why allows you not only to serve them better, but also to influence them to take a desired action.

Analytics and your audience strategy

The analytics that matter most with regard to content are specific to where and how that content is consumed. So contextual data — data specific to an actual smartphone — is important.

Some publishers now use a powerful combination of quantitative data gathering and qualitative hands-on approaches.

Take the Harvard Business Review for instance. HBR's Josh Macht and Eric Hellweg explained how they got in a room with people and their phones to view, track, and capture real-world mobile experience insight: "We met with people every week — subscribers, social media followers — and teased out their interests and collected their feedback ..."

They discovered their audience was interested in entirely new content delivery methods. Delivering on this strengthened their relationship with their readership, growing their audience across all platforms as a result.

Analytics-informed apps: how to get started

- Identify your challenge or opportunity before you begin filling your database. Unfocused qualitative audience feedback and/or too many quantitative metrics across too many verticals can leave you drowning in information, instead of actionable solutions. Determine which metrics and behaviour analytics will best serve you as you develop and improve your product. The result will be one that's much more viable to your target.
- Prototyping is key, especially for new publications, new audiences, or new approaches. You can design and build an amazing app based on the data you have, but you'll still be making a thousand assumptions along the way. No amount of planning or brilliant design can tell you how readers will interact with it once it's in their hands.

Mozilla's former CEO John Lilly says early validation is key: "... get to a working prototype as quickly as you can... so that you can tell what's happening and figure out whether you're on the right or not."

- Collect, evaluate, and calibrate your offering. There are powerful analytics tools and services available to publishers that integrate with your apps to passively collect quantitative data on your audience, like comScore, Adobe's Analytics, Lotame's management platform, and Chart Beat Publishing.

Research your options and experiment with each. The information unveiled by these tools is the lifeblood of every mobile app.

The job is never done!

The nature of technology is change, so it's safe to say you'll need to keep evolving.

More metrics are collected than ever before, making it possible to dive deeper still. It will be necessary to put processes in place, not just to collect data and audience feedback, but to react to it — to distill, interpret, and act on it to facilitate frequent analytics-informed iterations of your app.

— Reprinted from INMA

By CATHLEEN F. CROWLEY

New owners take Enterprise helm

Paper's editor of 30 years and a reporter buy the Altamont weekly paper



Photos by Skip Dickstein / Times Union

Co-publishers Melissa Hale-Spencer, left, and Marcello Iaia look over the first edition of the Altamont Enterprise that they produced as the new owners of the newspaper on July 20. Next page, James Gardner Sr., the Enterprise's former owner, works on a printing machine in his family's print shop, Enterprise Printing and Photo, which sits across from the Enterprise newsroom's new location at 120 Maple Ave., Altamont.

When printer James Gardner Sr. became full owner of The Altamont Enterprise in the late 1970s, he hoped to make the weekly into more than a community bulletin board. He envisioned a newspaper that published real journalism and, sometimes, made people mad.

Enter Melissa Hale-Spencer.

Hale-Spencer learned journalism at her family's dinner table. Her parents ran The Lake Placid News, a weekly where Hale-Spencer later worked, and she then married another journalist. In the early 1980s, Hale-Spencer's husband was transferred to Albany to be the statehouse reporter for the Buffalo Courier Express. Hale-Spencer walked into the Altamont Enterprise to ask for a part-time job that would leave her time to raise two daughters. She figured it would be a short stint until her husband was called back to Buffalo, but

that newspaper folded — and The Altamont Enterprise became Hale-Spencer's second home.

As editor of the weekly for the past 30 years, 62-year old Hale-Spencer shaped the Enterprise into a paper that shines light on the inner workings of town halls from Guilderland to the hilltowns of Berne, Knox and Westerlo. The Enterprise has earned numerous public service awards and prizes for editorials and in-depth reporting by the New York State Press Association.

The Enterprise also has its share of critics, often readers rankled by the strong positions the newspaper takes in its editorials. In other words, Gardner achieved his goal.

Earlier this month, Gardner sold the newspaper to Hale-Spencer, her husband, Gary, and Marcello Iaia, a young staff reporter.

"These people have the fire and the passion that I had," said Gardner, 78. "They wanted to do it, and they are the people I want to have do it."

The Enterprise has 5,000 subscribers, 13 employees and about \$425,000 in revenue, but the expense of publishing the paper has outpaced the revenue. The new owners hope to modernize and streamline operations and turn a profit.

They paid \$45,000 to buy the newspaper, which is officially called The Altamont Enterprise and Albany County Post. Gardner said that number isn't the true value of the paper. The purchase price reflects the long nights and weekends of "sweat equity" that Hale-Spencer put into the Enterprise for decades. It also brings the comfort of knowing the new owners are as devoted to the newspaper as Gardner is.

"I love the Altamont Enterprise," Hale-Spencer said. "I feel that a weekly newspaper like this can really make a difference in this small world that we cover."

Her husband, 61-year-old Gary Spencer, is spokesman for the New York Court of Appeals and will remain at his state job, though he will lend his advice and emotional support.

Iaia, 25, grew up in Saratoga County and has worked at the Enterprise for two years covering the Hilltowns. He declined a job offer from a bigger newspaper in order to stay at the Enterprise and decided to throw in his hat — and money — with Hale-Spencer to be a newspaper owner.

"The kind of reporting you are doing and the freedom that you have to write is very different at small paper like this," Iaia said. "It's that freedom to be able to have a fun and interesting discussion with Melissa being the only thing between me and publishing what I want."

In addition to his Hilltowns beat, Iaia will be the paper's digital editor working on the weekly's presence on the web and social media. He is also modernizing all of its business operations.

Iaia has moved into an apartment above the newsroom's new location at 120 Maple Ave., a house right across from Gardner's print shop.

The Gardners — Jim, Wanda and James Jr. — will remain at 123 Maple Ave., and continue to run their print shop, Enterprise Printing and Photo, which has digital printing services, a letterpress and photo film printing.

For journalists living in the community they cover, trips to the grocery store can often lead to a tense encounter with an angry reader or a person they wrote about. But over these past few weeks, Hale-Spencer has received more hugs than harsh words from people congratulating her on buying the paper and keeping the Enterprise running.

"They have this sense of ownership," Hale-Spencer said.

Mary Beth Mulligan, the assistant director of the Altamont Free Library and an Enterprise subscriber, said the paper is in good hands under Hale-Spencer. Mulligan said Hale-Spencer cares about the community and puts a lot of thought and effort into what appears in the paper.

"For a small-town newspaper, the Enterprise has a ton of information," Mulligan said.

"They tell it like it is — but it might not be what you want to hear."

The Enterprise has published continuously since 1884.

Gardner started talking about handing over the news operation to Hale-Spencer years ago.

"She is just a fabulous person and a person of the highest integrity, and a stickler for the facts and the complete story," he said.

The Enterprise has a little bit of everything. The staff writes about children's events at the library and check presentations at local businesses. It publishes library calendars, police blotters and free obituaries. Town correspondents write about what they ate for lunch with their friends, and the "Back in Time" feature explores the stories that appeared in the Enterprise 100 years ago.

But the weekly's front-page stories set the Enterprise apart from other small papers.

The Enterprise investigates decisions made by elected officials and practices of local police.

The paper wrote a series about skewed property values in the Hilltowns, delved into the dismissal of a high school basketball coach for no apparent reason, detailed the plight of two elderly sisters facing criminal charges related to hoarding cats and exposed the suicide of a local young man while in custody at the Albany County jail. A recent edition of the paper exposed a controversial incident in which an Albany County deputy sheriff used a Taser on a New Scotland resident. The Taser stories were accompanied by an editorial that called on local police agencies to tighten up their Taser policies.

Cindy Pollard, owner of the Home Front Café in downtown Altamont, said she doesn't always agree with Hale-Spencer's editorials, but she said they are fair.

"I think she has a great depth of character," Pollard said.

The new owners wrote an editorial about their decision to purchase The Enterprise. It appeared in July 2 edition of paper.

"Iaia's family has advised him to get into a more prosperous line of work or, if not, at least to work for a bigger paper, where he can advance," it read.

"Spencer and Hale-Spencer, at the other end of the age spectrum, have been told that now is the time to retire and relax, to enjoy what's left of life rather than risk losing what they've earned; they've been asked,

"Why put in 80-hour work weeks for low pay?" The answer, they wrote, is "This matters."



— Reprinted from the Albany Times Union
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DAILY REPORTER

Columbia-Greene Media is seeking a **daily reporter** to join a team of journalists working on the cutting edge of news coverage in the Hudson Valley's Columbia and Greene counties. If you're looking to spend your workdays covering municipal and school board meetings, followed by churning out meeting stories, then this isn't the job for you. The editorial team is focused on multimedia, issue-based and investigative journalism that covers topics important to our readers, both online and in print. Our offices are in Hudson and Catskill.

The reporter will focus on multimedia (video/ social media/livestream radio) news, feature and business storytelling, always immediately for the Web, and must be prepared for breaking news and meeting daily deadlines.

A degree in the field of communications, writing or English is preferred. Writing experience plus. Candidates should have technological aptitude and a knowledge of social media. Photography and videography are required.

Columbia-Greene Media is growing and has added a magazine division, a new weekly publication and livestream radio to its existing two daily and five weekly newspapers over the past 18 months.

Benefits package includes health, dental and vacation. Submit a resume, cover letter and at least two writing samples to Columbia-Greene Media personnel administrator, One Hudson City Centre, Suite 202, Hudson, NY 12534, or via email to: cgmjobs@registerstar.com



REPORTER

Columbia-Greene Media is seeking a **full-time reporter** for the **Chatham Courier**, a weekly newspaper that covers the northeastern part of Columbia County, which includes several towns, a village and two school districts. The office is based in Hudson.

The reporter will provide news, feature and business articles, sometimes immediately for the Web. Must be prepared for breaking news and able to meet daily deadlines. The ideal candidate will be ready to write stories for either daily publication, as well as covering his or her assigned beat.

A degree in the field of communications, writing or English is preferred. Writing experience plus. Should have technological aptitude and a knowledge of social media. Will be required to take photographs and video. Knowledge of Mac computers also a plus.

Benefit package includes health, dental and vacation. Submit a resume, cover letter and at least two writing samples to Columbia-Greene Media personnel administrator, One Hudson City Centre, Suite 202, Hudson, NY 12534, or via email to: cgmjobs@registerstar.com



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