

NewsBeat

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on behalf of New York's Community Newspapers

August 2016

NYPA

NYPA Fall Publishers' and Editors' Conference *September 16th and 17th at Boston's famed Omni Parker House Hotel*



CLIP & SAVE**Mark your calendar****Thursday, September 15, 2016**

NYPA/NYPS Boards of Directors Meetings
 NYPA Foundation Board of Directors Meeting
 Omni Parker House
 60 School Street, Boston, MA

**Friday & Saturday,
September 16 & 17, 2016**

NYPA Fall Convention
 Omni Parker House
 60 School Street, Boston, MA

Friday, November 11, 2016

NYPA/NYPS Board of Directors Meetings
 NYPA Foundation Board of Directors Meeting
 Straus News, 333 Seventh Ave. (6th flr.), NYC

Tuesday, January 10, 2017

NYPA Batter Newspaper Contest Deadline

**Thursday, April 6, 2017**

NYPA/NYPS Boards of Directors Meetings
 NYPA Foundation Board of Directors Meeting
 Gideon Putnam Hotel, Saratoga Springs, NY

**Friday & Saturday,
April 7 & 8, 2017**

NYPA Spring Convention and Tradeshow
 Gideon Putnam Hotel, Saratoga Springs, NY

NYPA

NYPA Fall Publishers' and Editors' Conference

September 16th and 17th at Boston's famed Omni Parker House Hotel

Register today for what promises to be an amazing fall weekend in downtown Boston!

The conference will focus on building news products that are editorially and commercially successful, efficient, and user friendly

Supporting that theme are a host of industry insiders who will send you home with the tools to produce compelling products that will do just that.

First up, David Chavern, the new (and very impressive) CEO of NAA, who will deliver the keynote address. Chavern is an articulate champion for newspapers. NAA is taking an aggressive stance against ad-blockers, filing suit against deceptive ad blocking companies. He has a long list of things he thinks newspapers can do better and some good ideas for growing audience and revenue.

Next, Mark Levy, often hailed as the world's best positioning guru. Levy says that when companies focus on positioning, they become known for one thing, much in the same way Stephen Covey is known for Seven Habits, Volvo is known for safety, and Federal Express is known for failsafe overnight delivery. A compelling position helps you inside and outside your company. Inside, it acts as a strategic guide, helping you make decisions about your direction, products, and services. Outside, it acts as a billboard for your firm in the minds of your market. You become renown for one valuable feature, benefit, or solution that your competition is missing, and people flock to you, because they can't find that feature, benefit, or solution anywhere else.

Levy will also lead a session on teaching your sales staff to create unique value propositions and sales tools.

Michael Maness, the first ever Innovator-in-Residence at Harvard Business School, and former head of the Knight Foundation's journalism and media innovation project, will talk about innovation — why it is hard, why it is important, and why it thrives or fails in a business culture.

BIA/Kelsey executives Charles Laughlin, senior vice president, and Jed Williams, vice president, consulting and senior analyst, will present a compelling new model for sales success and map out effective pathways to change. Entitled "The local media sales transformation playbook," their session will offer best practice examples for local media companies looking to advance their own sales organizations.

Vince Johnson, publisher of the Forsyth County News, and winner of the 2016 Mega-Innovation Award from Harvard Business School, will present a session on creating a culture of ongoing innovation in small and medium size news organizations. Johnson says our size is our strength — we can be nimble and quick to evolve to deliver whatever is in the best interests of our readers and our advertisers. His focus is not on the size of the company, but on maximizing available resources, pinpointing new markets and non-consumers.

The amazing creative team at Adforce will be on hand to deliver a session on best digital ad formats, partnerships, digital sales strategies, and converting traffic to revenue.

The principals of Lemon Whale and Videolicious will teach us how to quickly and easily create valuable, monetizable video on mobile devices and how to deliver it on a platform that gives users the best possible experience.

Samantha Barry, social media wizard for CNN, will share best practices for using social media effectively to build your brand.

Ray Soto, creative lead for Gannett's virtual reality division, will show us how to create immersive storytelling experiences through the development of virtual reality on both desktop and mobile.

The owners of Newship will lead a discussion on simplifying the process of effectively using data as a content strategy and using analytics to better understand your audience.

Last, but not least, the ever-popular publishers' roundtable will be moderated by Dave Tyler and Mark Vinciguerra.

Did we mention the fun factor that Boston delivers? Spend an afternoon strolling (or eating your way) through Quincy Market, or shop your way down Newbury Street. Take a ride on the Swan Boats on Boston Common then wander through the fabulous gardens. Tour the USS Constitution (remember the Boston Tea Party?), the Aquarium, the Isabella Gardner Museum or any of the other amazing museums the city offers. Take an audio tour of the Freedom Trail and visit the Old North Church, Paul Revere's house, Bunker Hill Monument, the Old Statehouse and more. Dine in Boston's North End — the best Little Italy anywhere!

Visit NYPA's website today — www.nynewspapers.com to register.

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By DAVID CHAVERN — *President & CEO, NAA*

Blocking won't solve the digital ad puzzle



It is no secret that we don't like ad blockers.

Last week, eMarketer estimated that nearly 87 million internet users will be blocking ads in the United States in 2017 — that's 33 percent of internet users. In particular, deceiving the consumer into buying into a whitelisted, "quality" ad experience, as Adblock Plus does, is not acceptable. Nor is Brave Software's business model of selling its own, "better" advertising to appear on publishers' pages instead of our own. And allowing consumers to bypass our advertisers and access quality news content for free has dangerous implications for our democracy.

This is why, at NAA, we have taken a very aggressive stance against ad blocking technology. A few weeks ago, we filed a complaint and request for investigation with the FTC, asking that they look into the many

deceptive business practices of leading ad blockers. In April, we filed a cease-and-desist letter against Brave Software. The letter was signed by 17 of our member companies — representing more than 1,700 newspapers — and put the company on notice that its plan to substitute our advertising with its own is blatantly illegal.

But the rise of ad blocking is also a symptom of a problem that everyone in the digital media business needs to address: namely, lots of digital advertising stinks. It is too often disruptive, ineffective and not at all creative. It is almost always derivative of print or TV advertising perspectives without any acknowledgement of how the digital experience might be unique. We don't run print ads on TV, or TV ads on the radio, but we insist on running banner ads and 15-second TV commercials in the digital environment? Where are the 7-second — or 2-minute — video brand spots; or the interactive graphic spots?

Lubomira Rochet, L'Oréal's chief digital officer, told the Financial Times last week that ad blocking "is pointing to a classical advertising fatigue."

We can do better. And I believe that news media companies have the unique skills and perspectives needed to create strong and effective advertising. We understand what constitutes a story — and what doesn't. We know how to create content that captivates, engages and tells the consumer what they really need to know.

The good news is that news media are already doing this. Last week, Deseret Digital Media, owner of The Deseret News, formally launched a native advertising studio to help local media produce high-

quality branded content. The studio professionals train the staff of other news outlets and work with them to produce specific campaigns for local advertisers. The studio, BrandForge, has the resources to experiment and push the creative bounds of digital advertising, and the result is that everyone benefits. Local news outlets offer high-quality, immersive branded content that fits the needs of both the advertiser and the consumer.

Or consider "Backwater," one of two original VR dramas that The New York Times' T Brand Studio created for Mini. A product demo in virtual reality may have been interesting and unusual enough, but the studio opted to tell a dynamic, immersive story of a diamond heist where the Mini Connected system played a key role. It comes as no surprise that The Times has just earned a Grand Prix at the 2016 Cannes Lions festival for these sponsored VR spots. Its work was even called a Wright Brothers moment for mobile by Malcolm Poynton, the mobile jury president and Global Chief Creative Officer at Chell Worldwide.

This is the type of advertising that consumers will remember. The Backwater story is something viewers have sought out, not avoided. And the same can be said for the engaging, informative advertising produced by members such as The Deseret News.

The industry is realizing that to succeed, advertising must resonate with the consumer and their needs. News media have the opportunity to lead this evolution, because we already understand how to engage audiences and provide the valuable information.

— Reprinted from *National Association of America*

By MELODY KRAMER

50 ways to measure your analytics (with apologies to Paul Simon)

“The problem is all inside your figures,” she said to me. ” The answer is easy if you think more than numerically. I’d like to help you in your struggle to count your impact perfectly. There must be (at least) 50 ways to measure success for a news article.”

She said, “It’s really not my habit to really think about the news. Furthermore, I hope my meaning won’t be lost or misconstrued. But I’ll repeat myself, at the risk of being crude: There must be 50 ways to assess whether your piece is reaching the full potential audience it could.”

Fifty ways to count your numbers.”

The basics: It’s all about the views, Hugh

1. Number of pageviews.
2. Number of pageviews relative to the average number of pageviews for similar types of content. Is this piece performing about average relative to pieces like it?
3. The number of visitors to a page.
4. The percent or number of people who read more than X articles within a publication in a time period.
5. The percent or number of people who click on X additional page through a specific page. Which articles lead people to more articles?
6. Total time spent on page.
7. Total uninterrupted time spent on page.
8. Total time spent on page in last X number of minutes.
9. Percentage of total page viewed.
10. Which authors are performing the best? Which sections? Which authors and sections relative to how they typically perform?
11. Number of referrers for a particular piece.
12. Are visitors from a certain referral taking a certain type of action? Are viewers coming to your page from X publication more or less likely to subscribe or take another action?

Social media and sharing: It’s how you share, Claire

1. Number of total shares.
2. Number of shares by people who have never shared anything from your organization before.
3. Number of total likes.
4. Number of likes from people who don’t like your brand on a particular platform.
5. Number of shares from other organizations or people outside your organization.
6. Rate of growth of sharing. Did traffic pick up after it was shared by a particular individual or on a particular platform?
7. Particular groups sharing a specific piece.
8. Number of citations in academic articles.
9. Number of citations in other news articles (or by general public).
10. Percent of people who take an action (subscribe, follow, purchase) after seeing something on social media.
11. Number of publications that pick up your piece (if licensed to be widely distributed).
12. Number of organizations that fork or build upon on your project.
13. Number of organizations that use your project (if it’s an open source project that can be used by other organizations).
14. Number of laws passed as a result of the piece being published (or ways that the status quo is now changed because of the piece).

Engagement and action: Think about the action, Jackson

1. Number of people who purchase something through an offer.
2. Number of people who sign up for a newsletter.
3. Number of people who open the newsletter and/or click on something in the newsletter.
4. Percent of people who have read more than X number of newsletters. Did they get bonus material?

5. Number of people who subscribe or sign up for a tiered level of access.
6. Number of people who sign up for push notifications.
7. Number of total comments on your publication.
8. Number of total comments in other forums (for example, letters to their representatives).
9. Percentage of comments that are from new commenters vs. previous commenters.
10. Number of people who now know more about topic X than they did before engaging with the content.
11. Number of people who now behave differently now that they engaged with the content.
12. Number of people who now feel differently about a certain topic now that they’ve engaged with the topic or piece.
13. Number of people who save the piece of content and/or clip it out.

For audio and video: It’s how you hear and see, Lee.

1. Number of iTunes [and other platform] downloads.
2. Number of people who actually then listened to an episode (not everyone who downloads ends up listening).
3. Total listening time.
4. Total uninterrupted listening time.
5. How much time passes between someone listening to their first episode and their second? Is there a way to shorten this time?
6. Average listening time per episode, which is a good way to find out if your episodes are too short or could perhaps be longer.
7. Percentage of people who listen to at least X number of episodes.
8. Percentage of people who only listen to one episode.
9. Percentage of people who listen to a suggested podcast mentioned within an original podcast.
10. Number of new listeners or viewers for a particular episode. Is your growth rate stagnant?
11. Number of responses to an audio or video in that medium (or perhaps a different medium).

Thank you to WNYC’s Elaine Chen for brainstorming with me on this! Thanks to Paul Simon for his entire oeuvre.

— Reprinted from Poynter

By JESSICA GOODFELLOW

Study reveals advertising with newspapers triples ad campaign effectiveness

Advertisers who are cutting back on newspaper advertising are missing a beat. This is the message of a new study, conducted by effectiveness consultancy Benchmarking for Newsworks, which claims that advertising with newspapers increases overall revenue return on investment by three times.



The ROI study covers 500 econometric models to provide evidence of the impact newsbrands have on advertising campaigns. The results show that newspapers increase overall campaign effectiveness as well as boosting other media - newspapers make TV twice as effective and online display four times more effective. It goes on to claim that using digital newsbrands boosts print ROI by up to five times.

The research comes off the back of challenging times in the print market, which has seen print

advertising revenues decline at a rapid rate this year as advertisers are investing more digitally. Across all categories print newsbrand spend has declined since 2011, while digital channels accounted for a third of media spend in 2015.

The research hopes to prove once and for all the value of print advertising. It claims advertisers wanting to maximise effectiveness in their campaigns need to return to 2013 levels of expenditure, where investment in print was at 11.4 per cent. That figure has since dropped to 7.6 per cent in 2015.

On a sector by sector basis, the research found that adding newspapers to a campaign increases effectiveness by 5.7 times for finance; three times for travel; 2.8 times for retail; 1.7 times for automotive; and 1.2 times for FMCG.

Rufus Olins, chief executive at Newsworks, said: “Advertisers who want the best return on their investment should study this data. It is clear that newspaper brands boost other media as well as performing a powerful role in their own right. Running a campaign without newspapers is like trying to bake a cake without baking powder.”

Claire Harrison-Church, VP marketing at Asda, said: “Newsbrands are a crucial part of Asda’s marketing mix because they provide us with an influential and flexible platform that we use to inform and inspire our customers. The ultimate goal of our comms is to deliver returns and this large-scale study allows us to continue to invest with confidence. Retailers know that adding newsbrands to a campaign increases the effectiveness of other media — here we have the evidence to prove it.”

— Reprinted from *The Drum News*

By MATT WAITE

The FAA's drone rules are here: What does it mean for journalists?

In 60 days, drone journalism will be legally possible in any newsroom in the United States. That's not to say it will be easy, but it will be legally possible in ways that it has never been before.

Today, the FAA released Part 107 of the Federal Aviation Regulations, which encompasses the new rules covering Unmanned Aerial Systems or drones or flying robots or whatever you want to call them.

For journalists, this breaks down into three categories: Who, What, and Where.

Who:

Under Part 107, you'll have to be 16 years old, understand English and, most importantly, you have to have a Part 107 operators certificate. What does it take to get one? You have to take a knowledge test "that includes knowledge of airspace, airspace operating requirements, and the use of aeronautical charts" among other things. Generally, the FAA's tests are 40 questions, multiple choice and you have to get a 70 percent to pass. Because I'm a college professor I have to say this: The test is not hard IF YOU STUDY. Really study. Learn what you need to learn. I missed one question on my knowledge test and I was angry that I missed it. Anyone committed to learning the material can pass the test. And you can take it again. But: The manned aircraft test costs \$150 to take. I couldn't find a cost anywhere, but I would assume it will be the same. Retaking gets expensive fast.

What:

The What rules are pretty much what we have been expecting since last February when the FAA started the process. There are a few tweaks here and there.

- No flight above 400 feet. Initially, it was 500 feet, but 400 aligns more with current restrictions and theoretically provides a 100-foot buffer between the lowest flying aircraft and the highest flying drone.
- No night flying. Initially, this was day flight only, but like everything in aviation, there are specific rules about what Day and Night are and Day does not include sunrise or sunset – the Golden Hour so beloved by photographers. It is now possible to fly in that golden hour.
- No flight over people. This remains unspecified, which means there's no specified buffer around people. It means what it means – no flying over people. BUT, that also means it's open to interpretation, because ...
- No reckless or careless operation. No flight over people plus no reckless or careless flight without specifics about what either of those means gives the FAA wide latitude to go after pilots they feel are operating poorly. So for journalists wanting to use drones to cover big protest marches, it means you're going to have to rope off a space set back from the main group, keep people out of it, and do not leave that spot. And make sure you document

what you've done to keep you drone from flying over people and keep them safe for when the FAA inspector comes calling.

- Flight in restricted airspace requires Air Traffic Control (ATC) permission. If you are within 5 miles of an airport with a tower, you will have to get permission from that tower to fly. That means large chunks of cities are going to require ATC permission first, and then you have to worry about the above flight over people restriction. How do you get ATC permission? That's not clear yet, and it is being worked out. However, one nice change is that if you are near a small airport without a tower (Class G airspace) you do NOT need permission mostly because most Class G airports don't have a tower.
- You are not required to have a visual observer, but if you're going to use First Person View cameras, then you need one.
- The drone has to be within the pilot's line of sight at all times.

Under these rules, just about any story that isn't breaking news can use drones without a ton of effort (provided you already have a licensed operator). Breaking news coverage in cities with drones will require some work. It will require newsrooms to meet with and discuss what they want with the local air traffic control facility in advance. In some places, operators have been able to get agreements from ATC where so long as the operator stays below an even lower altitude and operates under a set of heavier restrictions, then ATC gives them blanket permission to operate. Letters of agreement, as they're called, are possible. Requiring pilots to have radios and

(Photo by Amanda Hickman, BuzzFeed)



be in contact with ATC is possible, but not likely because air traffic radio is busy already with manned aircraft. Or, this might just end up as a web form at the airport's website, as is the case in Tampa and Phoenix. The fact is, we just don't know how permission in controlled airspace will happen, and it will require local effort to work through it.

Where:

I've touched on this, but it bears repeating. Flight in Class B, C, D and E airspace will require permission from ATC. What does that mean? Well, those airspace designations will

be on the test, but the simplest thing to do if you are in the United States is to go to vfrmap.com. Do you see all those circles? Those are airports with restricted airspace around them. If the circle is a fuzzy purple, then you don't need permission, you just have to be smart and avoid the airport. Or, take a look at the airspace around Lincoln, Neb. A large chunk of the city is in Class C airspace, which is common around the US. Only the largest airports are Class B airspace (think: Chicago, Atlanta, Minneapolis, Newark, etc). Inside of five miles from the airport in Lincoln, which includes my office, I'll need to get

permission. Anywhere around here, outside of those five miles, I'm free to operate without ATC clearance.

So the day we've been waiting for is here. The news is reasonably good. There are still challenges, and we haven't even talked about state and local laws that have been piling up while the FAA lumbered toward today. But the future of drones in journalism is much brighter today than it has ever been.

— Reprinted from *The Drone Journalism Lab*

By KEN DOCTOR

Newsonomics: Are ads on top news sites worth more? A new study says yes



PHOTO BY JEREMY BROOKS USED UNDER A CREATIVE COMMONS LICENSE.

What's the difference between premium branded news sites and other sites? Maybe about \$20.

Producers of unique, high quality, branded news sites are considered “premium” media. That means they can charge advertisers “premium prices,” as compared to the great mass of all other sites. That \$20 or so difference is how much more the premium news sites can charge for access to each thousand of its readers (a cost-per-thousand rate, or CPM) as compared to lesser-branded



sites. It's just an approximation but it holds true: branded media companies believe that the “context” they provide and their “quality audiences” justifies higher-than-average rates.

Their pitch to advertisers goes like this: *We've got tons of readers, and they're smart and affluent. They really trust us. And when they're on our site, they're paying attention. In a word, their argument is a single word: effectiveness.*

With the publication of a new comScore study this morning, they just got more justification for their justifying. Entitled “The Halo

Effect How Advertising on Premium Publishers Drives Higher Ad Effectiveness,” comScore puts a few numbers on that effectiveness.

Its key word: *lift*.

If you are an advertiser, you want lift-off. You want increasing proof that your investment is denting the minds of digital audiences.

So here's a line from the study: “Display ads on premium publisher sites had an average of 67% higher brand lift than non-publishers.”

“There's been a lot of commoditization in digital advertising. It's being bought like pork bellies,” comScore's Andrew Lipsman, comScore's vice president of marketing and insights, explained to me this week. He designed the comScore study and wrote the paper. Given the programmatic-driven commoditization of the booming \$68 billion trade, he wanted to know if premium news and entertainment brands could really justify their claims in the hyper-competitive marketplace.

That design, though, allowed comScore to use a wide variety of its previously published studies, 15 of them, all to get at this question of how much brand lift advertisers were really seeing. The studies drew on comScore survey results and concentrated only on digital display advertising. Though it makes up by far the largest slice of

media ad sales, “digital display” doesn’t include two fast-growing areas, video advertising and native/branded content sales.

comScore’s study found the greatest difference-makers for advertisers in what’s known as “mid-funnel.” In the data-centric game of digital marketing that now consumes the ad business, “mid-funnel” speaks to such characteristics as “favorability, consideration, [and] intent to recommend.” Yes, all those squishy (but highly meaningful) human reactions that brands want to measure. Big brand advertisers from Procter & Gamble to Ford to Microsoft all seek such a consumer reaction from their billions in ad spend.

In the mid-funnel, premium publishers outperformed others by a big number: more than three-to-one.

At the top of the funnel — measuring “awareness, recall, [and] message association” — publishers showed a 32 percent lift, above the average website impression.

At the lower funnel — measuring “purchase intent [and] share of consumer choice” — comScore points to a 9 percent lift.

Put the numbers together, and comScore gets that overall 67 percent lift rate.

“I wasn’t surprised by the results,” Lipsman says. “But the magnitude of the impact jumped out at me,” he says.

The study also buttresses premium publishers’ arguments that their ads offer greater “viewability” than the run-of-the-mill online ad. Viewability has

become a big issue in the trade, as poorly presented ads, “invalid traffic,” bots and outright fraud have drained some of the real value out of digital ad buying. comScore gave premium publisher a 50 percent rating in viewability, five points better than non-DCN publishers.

So, will this one study make a difference? For established media companies, it’s more ammo. While they often offer their own “lift” studies, the credibility of an external one carries more weight.

It’s ammunition media sellers badly need. It’s estimated that Google and Facebook are now, between the two of them, taking 85 to 90 percent of every new dollar in digital spending. Their duopoly, which I first noted (“The Newsonomics of Google’s Ad Singularity”) in formation four years ago, is fast becoming a reality.

Consequently, U.S. publishers see their market share actually decreasing, as 75 percent of all digital advertising goes to just 10 players, all of them (largely) non-content-originating platforms.

So established media need those higher ad rates they charge just to try to stay even with the market. On average, the Interactive Advertising Bureau says advertising paid \$12.09 per thousand readers last year. These DCN members charge significantly more than that for access to their audiences — up to five or six times that average.

In practice, media companies now sell both by targeting and by

emphasizing the environment surrounding the ad. Say an advertiser wants to target 45- to 54-year-olds in households earning more than \$100,000 a year who plan to travel overseas. The advertiser can use a variety of programmatic techniques, buying that slice through a variety of lesser-known media. Or they can seek some of those on newspaper, magazine and TV sites in which the brand connotes that “quality” paying-attention audience. Want them in the northeast, for instance? Use The Boston Globe, Bloomberg, or Condé Nast.

It’s clear how top media companies will use the report, which counts as unexpected good news. Jason Kint, a former CBS Interactive exec who now serves as CEO of Digital Content Next, lays that out:

The industry has, over the better part of five years, spent billions of dollars on ad technology to try to target audience across the web. This report says that no matter how you are targeting and how effective you are at reaching audience, you need to pay attention to where your ads are running. It will have a considerable impact on your brand.

Higher pricing, of course, demands higher proof. A Good Housekeeping seal of approval, as today’s comScore report provides, doesn’t hurt. It provides a halo of sorts on what has become a hellacious digital advertising battlefield.

— Reprinted from Nieman Journalism Lab

By JIM BRADY

Local news isn't dead. We just need to stop killing it.

For more than 20 years, local news organizations around the globe have been trying to make a go of it in the new digital economy. And most, as we read day after day, are still struggling. Layoffs are constant, bankruptcies common, and storied local brands face uncertain futures. This has fueled low morale and heightened cynicism in many local newsrooms. In fact, when the subject turns to local news, we're more likely to hear what *isn't* possible than what is. Local can't scale, critics say. Local sites can't build large enough audiences to generate meaningful revenue. Local advertisers don't get digital. Many think the local news opportunity is too small to be worth much effort.

But this is no time for surrender. As someone who has spent most of the past 20 years working in local digital news — the last two running Billy, a mobile news site in Philadelphia — I say now is the time to refocus on what local *can* do instead of what it can't, and to build a new ecosystem on that foundation. Now is the time to take advantage of what makes local unique instead of trying to follow the footsteps of a national business model that will never work for local. Now is the time for a local digital news revolution.

For revolution to happen, it's going to take a major shift in how local journalists think and operate. Too many local news organizations—both legacies and startups—likely are already doomed by a business model that is simultaneously keeping them alive and dragging them under. As Walt Kelly said: We have met the enemy, and it is us.

It's not as if media's economic problem hasn't been staring us in the face for the past decade. In 2005, according to the Newspaper Association of America, US newspapers generated \$47.4 billion in print revenue. That number has dropped every year since, and, in many, precipitously. By 2014, US print revenue had declined to \$16.4 billion, marking a 66 percent drop over nine years. In that same time period, digital revenue for US newspapers increased only from \$2 billion to \$3.5 billion.

Yet, if you talk to many local editors and publishers, you'll hear a long list of reasons why local hasn't transitioned effectively to a digital world: *We should have charged readers from the start! Google is stealing our content! Aggregators are stealing our content! We can't compete with social media! Unethical ad blockers are killing us! Clickbait!* The common theme of most of these statements is, "It's not our fault."

But it is.

We had plenty of time to adapt to the new digital world. Newspapers have been online since 1995. Google was founded in 1996. Craigslist launched on the Web that same year. Facebook was founded in 2004, Twitter in 2006, and Snapchat in 2003, Huffington Post and Mashable launched in 2005, BuzzFeed was formed in 2006, and Mic began life as PolicyMic in 2011. There was nothing stopping media companies — who were there before all of those companies — from being the innovators. And, almost completely, we missed the boat.

Most successful digital startups have focused on building national audiences and businesses. Most local markets remain open for innovation. But the first step toward local success is to stop acting like we're helpless victims of changing times and begin dictating our own futures. To do that, local news organizations need to re-focus on things many have forgotten about along the way: their customers and communities.

In my view, it's been a long time since local news organizations have focused on their consumers in a meaningful way. The huge profit margins of newspapers between 1970 to 1995 meant they didn't have to listen to the reader. Beats and sections were added to generate still more revenue, even if the subjects weren't important to a majority of readers. Yes, news organizations still served their communities journalistically during those days, but they fared poorly when it came to a two-way dialogue with readers. Many news organizations seemed to take the position they wanted to be *of* the people, just not *with* them.

It's been a decade since the digital revolution made it untenable for a news organization to keep its distance from its audience. Consumers have an infinite number of ways to occupy their digital time. They now hold the power. The day of the local media monopoly is over, and over forever. Standing around lamenting how great things used to be may feel cathartic, but, frankly, it's a useless exercise.

Let's start by owning the mess we've made. Because until we do, we cannot fix it. To me, there are five major issues that continue to hamper local journalism, some of which overlap: 1) a continued lack of commitment to digital, 2) a fatally flawed business model, 3) brutal user experiences, 4) lack of a deep relationship with our audiences, and 5) sclerotic newsroom cultures. So let's unpack those a bit.

When it comes to digital, let's be honest: Many local news organizations embraced the medium with

the aggressiveness of a Tryptophan-addled Thanksgiving glutton. When we were still relatively fat and happy — from 1995 to 2005 — we did just enough to make it look like we cared about digital, but not enough to ever disrupt our legacy businesses.

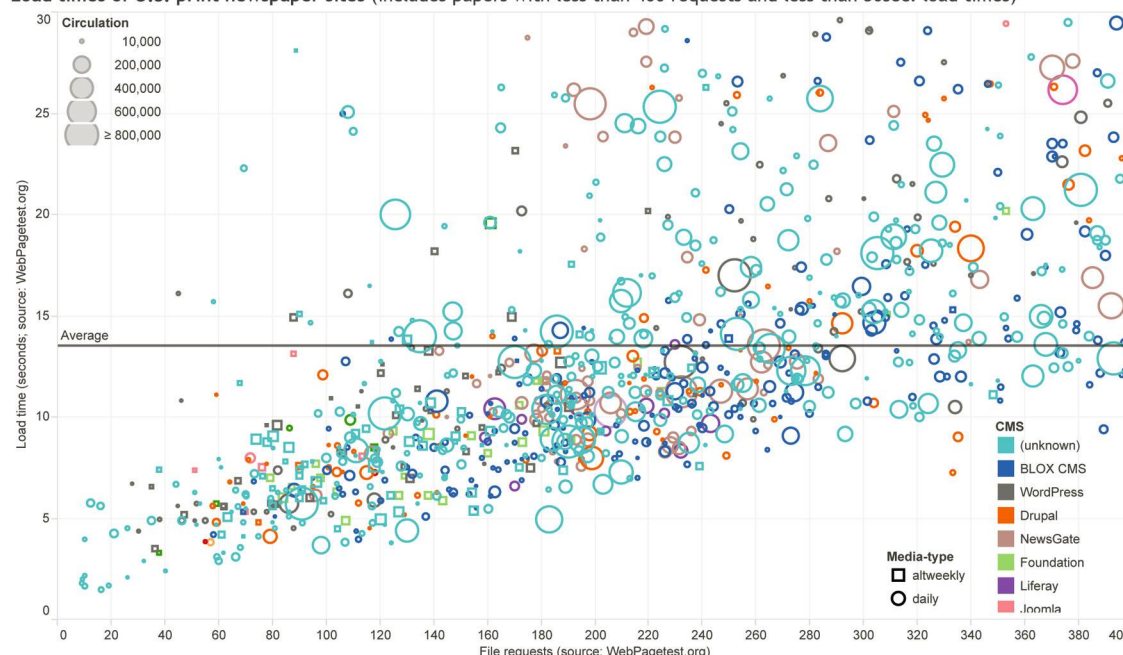
By the time the bottom really started falling out in the mid-2000s, and the push to grow digital became more than a throwaway line in earnings press releases or company all-hands meetings, it was too late for most. What digital businesses we did have by then were based mostly on a display ad model that required aggressive growth in pageviews and/or ad impressions. And, for many reasons, it was our pursuit of those metrics that led local to where it is today.

Why? Well, for most, the only way to achieve massive pageview and advertising impression growth was to stop worrying about local readers — or, put another way, whether readers were actually local. Where readers came from became less important than that they just came. This led to local news sites being overloaded with stories that had little or nothing to do with the communities they were ostensibly serving and, in many cases, were published purely to drive pageviews.

This need for more pageviews and impressions also led to what can only be described as the excruciating user experience of most local news sites. Slow load times? *Check.* Pop-up ads? *Yes sir!* Auto-play video? Of course! Forty-page slide shows? *Why not?* User experience? *Sorry, not familiar with that term.*

According to a Renolds Journalism Institute article from October, the average load time for all US websites was five seconds. For US newspaper sites, that same average was 17 seconds. Yes, almost three-and-a-half times longer. If you think quality content is enough to convince people to wait that long for a page to load, stop right now and count out 17 seconds before you continue reading. It's a long time.

Ad blockers are another example of how news organizations have mishandled the relationship with their consumers. Partially as a result, the aforementioned junking up our user experiences, the use of ad blockers has skyrocketed in the past year. The response from many news organizations — national as well as local — is to block or limit the access of readers using ad-blockers. But does the "we'll-show-them" philosophy work in a world in which there are hundreds of news sites that won't make the same user experience mistakes? And don't for a second fall into the trap of thinking, "but we're the only site that has that information." That philosophy only works if that information is indispensable to your audience. Most local news sites no longer have enough of that kind of journalism to prop up an ad-driven business model.

Load times of U.S. print newspaper sites (includes papers with less than 400 requests and less than 30sec. load times)

Sliders filter by the five factors most correlated to load time:

1 Requests (images, scripts, etc.)
9 to 400

2 Page weight (MB)
0 to 35.2

3 WebPagetest speed index (sec.)
0.7 to 20

4 Widgets
6 to 1312

5 Google PageSpeed desktop score
0 to 100

So how did local news organizations find ourselves in this bind? Because we keep trying to play the same game as national brands, which is not only silly but suicidal. The definition of “local” shouldn’t be “national, just smaller.” Local is its own beast, one that comes with plenty of advantages and opportunities that national brands don’t.

Too many local news sites are, to paraphrase Sean Connery in *The Untouchables*, bringing a knife to a gunfight. If the past decade has shown us anything, it is that we cannot compete in a pageview-driven, ad-revenue-fueled marketplace. National brands can get away with more aggressive ad experiences — though the smart ones understand it’s a bad idea — because, when your market is the globe, there are always more potential consumers out there.

Local sites don’t have that luxury. We begin with smaller potential audiences than national sites, and local consumers are just as impatient with bad user experiences and irrelevant content. Local sites have to play for loyalty and depth. And we have a better chance to do that than national brands because of our one major advantage: Our audiences are largely massed around a single physical location. This is why, to me, events remain the most promising local revenue opportunity.

Local news organizations have always served their communities by keeping them informed and generating conversation. Why not make that conversation part of a business model by creating and

monetizing events around local news? At Billy Penn, 84 percent of our revenue in 2015 came from events, and we expect that number to be similar in 2016.

But events only work if the consumer is given an active role. At Billy Penn, we have a rule that no more than 20 percent of an event’s time can be programmed. That means we rarely hold events that feature panels or speeches. Instead, we play the role of convener, putting interesting people in a room and getting out of the way. The best example is our monthly “Who’s Next” series, where we honor 15 to 20 Philadelphians under the age of 40 in areas such as health, education, or politics. We begin by highlighting the honorees and then let the sponsor say a few words. After that, the attendees talk to each other for the remainder of the event. Billy Penn’s other events run the gamut from beer tastings, to voter education seminars, to our annual ticketed Billy Penn Gala. This summer, we’ll be launching a Philadelphia film series and will hold monthly trivia events in various Philadelphia neighborhoods.

And maybe the best thing about events? You make money in a way that *deepens* your relationship with your consumer. At best, display advertising is a quid pro quo. At worst — and there’s a lot of worst out there — it has a negative impact on your brand.

That said, I’m still a believer that ads are part of a diversified revenue strategy. But only if we strike the right balance between user experience and revenue. The answer is not to block the ad blockers, but to move

to a cleaner and more navigable user experience that, over time, builds a loyal local audience. Local news sites need to be thinking about monetizing a reader over a lifetime, not a single visit.

But none of the ideas or concepts mentioned above are remotely possible if one crucial thing doesn’t change: the culture of most legacy newsrooms. I have spent almost 21 years in digital journalism, 15 of them pushing for change inside legacy newsrooms. For years, I used the phrase attributed to management guru Peter Drucker: “Culture eats strategy for breakfast.” Except I think he was too kind. Culture also eats strategy for lunch, dinner, and snacks. Culture is central to any newsroom, and I think it’s the main reason we have not adapted quickly enough.

So, as you might guess, I’m dubious legacy cultures can change. That’s why I decided to go off on my own after leaving Digital First Media, where I lost most of my battles over user experience to publishers who cared more about cashing in an advertising impression than in making one locally. But even where you have publishers who understand the digital economy, most are still stuck with a business model almost fully dependent on display advertising. Making long-term changes to that model is virtually impossible without accelerating short-term revenue declines.

That’s why I think now is the perfect time to start a local digital news operation. There are few greater gifts in journalism than a blank sheet of paper. Billy Penn started with nothing. We had no history, but no baggage. We had no brand recognition, but no brand fatigue. We didn’t cover everything, but we didn’t have to cover everything. Every disadvantage is an opportunity to create an advantage.

That’s why it’s so encouraging to see so many entrepreneurs out there trying their hands at local. On the for-profit side, there’s Billy Penn and The, its soon-to-be sister site in Pittsburgh, plus Berkeleyside, Charlotte Agenda, Mission Local, ARLnow, Baristanet, the Watershed Post, the upcoming Denverite, and many others. On the nonprofit side, there are early pioneers like Texas Tribune, Voice of San Diego, and MinnPost, plus new sites popping up seemingly every week. Spanning both models are members of the Local Independent Online News Publishers group (LION), including sites such as The Batavian, Richland Source, The Lens, and many more. Journalism consultant Michele McLellan tracks the growth of local sites at Michele’s List.

But there’s room for so much more — unlike in national, the local digital field remains relatively wide open. So here’s to hoping that the coming months and years will continue to see new approaches, new models, and new life in local journalism. For all we’ve done wrong, there’s still time to get it right.

— Reprinted from *Columbia Journalism Review*

By JEFF SONDERMAN

Best practices for product management in news organizations

News is a product.

Conceptually, that is a leap for people from traditional reporting and editing roles. We are used to buying “products” in stores or online. We hear tech people describe a new app or service as a “product.” And all that makes sense. But we traditionally did not think of news that way.

The news you publish, in aggregate and over time, is also a product — in its various forms as a physical thing (a newspaper) or a digital service (a website or app) that you sell or distribute to a target market of consumers.

And in the era of the “personal news cycle” — where abundant information and constant connectivity gives each individual control of her news consumption — our news products must be *good* and *targeted* to succeed. They must know who their users are, what they need, how they need it, and deliver a satisfying experience.

That is what a product manager does. And increasingly this role, which has long been a staple of the tech world, is emerging in news organizations.

Product managers are responsible for thinking about what users (your readers or viewers) need from the whole of that product; what their experience of it is like; how it could be more convenient or valuable to them. This means they are responsible for simultaneously considering the business and marketing strategy, the technological execution, and yes, the editorial direction of the news. Good product managers weave all three into a single strategy — overseeing a news product that is both an editorial success, a commercial success, and is built efficiently and functions well.

The American Press Institute recently invited more than 40 product-manager types from leading news organizations for one of our Thought Leader Summits, to explore this increasingly vital role. From that day of intimate discussions we have distilled in this

white paper the best practices and insights that all news organizations can learn from.

We have organized the insights into several chapters:

1. **How to integrate product management in your organization**
2. **How to product managers should work with their bosses and colleagues**
3. **How to do good user testing and get feedback on products**
4. **How to hire effective product managers for a news organization**
5. **Making the leap from editorial to product thinking**

This white paper is intended to help several types of people: **People in product management roles** who want new practices and ideas; **Managers** trying to ensure their organization puts the right process in place to have someone managing the experience and value that users get from your news; and **journalists, designers, developers, marketers**, or anyone else in the organization who contributes to making content or building products and wants to play a better role in making the products successful.

The ideas, and in some cases the words themselves, are drawn from the few dozen participants of our summit. We don’t imply that every summit participant endorses every idea or view expressed in this white paper, but collectively they deserve credit for inspiring the wisdom it contains.

Sarah Milstein took the lead on organizing the summit and recruiting the participants, as a consultant to API. She is VP of programs at O’Reilly AlphaTech Ventures, with a diverse background in journalism, lean startup methods, and product development.

By LUCIA MOSES

The 10 things PR people hate most about working with reporters

We asked PR pros what most drives them nuts about working with reporters. Here’s what they had to say:

Not owning up to mistakes “Refusing to correct a clear error.”
— *agency PR*

Fishing for clickbait “What really bothers me about today’s journalists is the knee-jerk decisions rooted in the number of clicks a story may/may not receive. While there are understandably pressures to reach the largest audiences, this mindset forces a lot of PR people to rethink what they share with journalists. Ultimately, it’s why many brands are turning to their own platforms to tell their own stories. Why risk a damaging narrative caused by a salacious headline created for the express purpose of reaching the masses?”
— *sports news PR*

Spelling errors “Spelling and grammatical flubs seem to be more and more prominent in online stories. Names and titles are most common, but we also see very simple company names messed up. And this happens no matter the reputation of the publication. What may seem like a tremendous media placement in the eyes of the PR person despite a small spelling error, can be a blight in the eyes of our clients and senior leadership. We dread sending a reporter a follow-up note pointing out a sloppy error. But we need our CEO’s name spelled correctly ASAP! Our lives depend on it.” — *ad agency PR*

The agenda “When a reporter comes to you with a point of view and a story mostly written, they just want a quote to back up their agenda/angle. The more experience you have, the easier it is to sniff these out. However, junior people get burned by this all of the time.”
— *tech PR*

The last-minute call “Nothing is more frustrating than seeing ‘XX did not respond to my inquiry in time for this article.’ Lobbing an e-mail at 5:53 p.m. and publishing at 6 p.m. is just shady. Email, text, call, DM — I’m incredibly reachable. If you really want to reach me, you can.” — *media company PR*

The blow off “Everyone’s schedules are jam packed these days so I like to try to book face-to-face meetings or at least introduce myself to target journalists over quick coffee. It’s frustrating when a journalist says, ‘Sure, text me and we’ll set something up’ and then doesn’t reply to messages when you try to follow through.” — *digital media PR*

Wasting our time “What’s great is when I get a senior executive to free up 30 minutes in a busy day to talk to you, on the record, a conversation which then goes 40 minutes and the result is a throwaway line or worse, no quote at all.” — *media company PR*

The mystery of the killed story “I can’t stand when stories get killed and there’s no reason given (or you never hear back from the reporter after the interview was conducted). As publicists we understand that these things happen, but it would be helpful to get a response so we can report back internally.” — *magazine PR*

— Reprinted from Digiday

By MATT DERIENZO

Industry Insight: Newsrooms Need an NSA-Like System for Monitoring the Government

Federal government agencies such as the NSA or CIA use some tactics that are pretty familiar to journalists when attempting to gain intelligence about an organization, a group of people or a geographic region as a whole. They rely on human “sources,” whose help they cultivate through the building of relationships through some combination of trust and mutual self-interest.

But as we have learned from Edward Snowden’s revelations and the scrutiny sparked by them, intelligence agencies long ago recognized the value of a more systemic approach to “listening.”

Why shouldn’t newsrooms be turning the tables and applying the same kind of blanket effort to track the activities, actions and/or inaction of public officials? A reverse NSA, if you will.

We can agree (looking at you, News Corp.’s UK papers), hopefully, that hacking into private conversations is immoral.

But newsrooms need a much more rigorous and comprehensive approach to monitoring government information that’s either already in the public domain or subject to the Freedom of Information Act. And we should be looking for a technology-assisted, at least partially automated, big data approach to analyzing the patterns and connections in that information.

Nothing can replace the value of having a well-placed source inside the local police department who will tip you off if the chief is fixing the mayor’s daughter’s parking tickets. But even in newsroom glory days, those sources were never comprehensive or foolproof.

First, does your newsroom have a handle on the type and flow of information that government has or deals with? What records does it keep? What is government required to measure and keep track of? (Or in the case of potential police overreach, what is it measuring and keeping track of that perhaps it shouldn’t be). How does correspondence — formal and informal — typically work, and is it changing in ways off your radar screen? Is government business being

conducted via text message or in a Slack discussion group? What is specifically exempted under your state’s Freedom of Information Act and what is “public?” And do you need to change what you’re asking for routinely or when investigating specific leads?

Other than reacting to a human tip or instinct that there’s something to be found, or random, general fishing for information that might contain a story or be meaningless, what is the newsroom’s strategy for monitoring government data and documents?

There are stories to be found in the patterns and connections that exist in the mountains of information that we don’t quite know how to reasonably access and analyze. So what if newsrooms created filters to run this information through — something that catches telling turns of phrase in official correspondence, or unusual amounts of money running through the city government checkbook.

What if the newsroom created an internal tagging system of metadata that showed reporters the links between people you write about? This city councilor is the brother-in-law of that businessman who won the snow plowing contract, and his wife is on the board of directors of the nonprofit that just got a cut-rate deal on renting the municipal parking lot.

These are the things we have expected veteran reporters to just know over the years. That never truly covered us anyway, and the loss of institutional memory in the newsroom begs for a more consistent approach.

In Florida, the *Tampa Bay Times* has built a system that emails the newsroom every time the name of a public figure shows up on an arrest log. They built a system that automatically checks a preloaded list of names (local politicians, teachers, athletes) against new arrests.

The Politwoops Twitter account is a bot that captures and posts the information every time a prominent politician deletes a tweet. It has caught many in embarrassing mistakes and newsworthy backtracks.

For newsrooms who lack the programming skills or time to build automated tools like that, identifying what kind of information you consistently want to check and having a plan to do so is a good starting point.

Newsrooms can learn a lot from Atul Gawande’s book, “The Checklist Manifesto,” which uses the examples of the airline industry and hospital operating rooms to make the case for the simple (and free) use of checklists to ensure that complex tasks are handled consistently.

Many newsrooms have a reporter running down a list of cop calls each morning in the various communities they cover. Why not a checklist that prompts reporters to do a background check involving x, y and z for every candidate for local office, or for each business that is about to enter into a big taxpayer-funded contract? Or a set schedule for checking planning department files, or reviewing school department expenditures, or tracking the last time major contracts went out to bid?

If our job was to protect our clients from potentially dangerous and corrupt organizations that have tremendous power over their wallets and their liberty, would we really sit back and rely on the instincts of a dwindling corps of less-experienced reporters, random whistleblowing and tips?

Well, isn’t that our job? Shouldn’t we use technology, mindset and process to cast a wider net?



Matt DeRienzo is a newsroom consultant and a former editor and publisher with Digital First Media. He teaches journalism at Quinnipiac University and the University of New Haven in Connecticut, and is interim executive director of LION Publishers, a trade

organization that represents local independent online news publishers.

— Reprinted from Editor & Publisher

By TIM GALLAGHER

Business of News: Six Things Newspapers Can Learn From Business People

D Last fall, the New York City taxi drivers sued Uber for stealing their business. The Yellow cab owners said they had an exclusive right to give people a paid ride from one place to another. Uber, they claimed, was so disruptive, that it put taxi cab owners and drivers and lenders out of business.

What if laid-off reporters, copy editor, photographers, press operators and ad salespeople could sue “the Internet” for stealing their business?

But no such remedy exists for journalists and newspaper professionals.

There are parallels in the “Uber vs. Taxi” and “Traditional Newspapers vs. Digital” forms of advertising and news. Taxi companies thought they owned the market. But any logical person could have told you that the idea of standing on a corner in a city hoping that a cab comes by is an antiquated business model. Uber and Lyft adapted the need for transportation to the ease of cell phones.

And in many of the same ways, newspaper people spent much of the 1990s failing to understand how fundamentally the Web and mobile devices would disrupt their advertising and news model. (I can clearly remember getting a dismissive pat on the head from a senior exec when I suggested that the 2000 slump in employment advertising was the start of a secular change and not just a cyclical change).

There’s no one to sue, so newspaper should look to adapt. I’m encouraged by the steps newspapers are taking.

Since I left daily journalism in 2007 after 29 years, I have worked in what I used to study from afar—American business. Many of those in the daily journalism business think that what they do is in a big bubble protected

by the First Amendment. That amendment protects certain tasks. It does nothing to protect profit.

Private business people I have met (with a few exceptions in a few fields such as banking) do not delude themselves by thinking their business is protected by any government rules. Instead, their business practices could be adopted by newspaper companies that want to survive.

In the nearly 10 years since I left daily newspapers, I have learned these things from business people:

1. Profit is not a dirty word.

The gulf between newsrooms and the rest of the business world has begun to close. I talk to a lot of reporters who now ask me if I subscribe to the paper. That’s new thinking and it’s appreciated. But the jokes about going to “the dark side” of newspapers (the advertising department) need to end. Silos need to be smashed. Journalists must be business people too.

2. Successful businesses advocate for their community.

Awards. Scholarships. Grants. I admire the world of disinterested journalists. But some of the best times in journalism come when newspapers advocate for their communities. And your community notices.

3. Journalists are not the only people who want to save the world.

The people I have met in non-profit businesses are dedicated and — believe it or not — often paid less than journalists. “Heart” is important as we change our business.

4. Owning a business is a lot harder than having a salaried or hourly position.

You pay for your own benefits. You fix your printer when it breaks. You chase people down who owe you money. I worked very hard as a journalist and even harder as a publisher. But nothing compares to the hours you put in when you own a business. We need to act more like we own the newspaper and not merely act like an employee. That kind of dedication is needed.

5. There’s a reason a lot of business owners are conservative.

They are fed up with government. When you write a quarterly check for your taxes, you start to examine “what” they are doing with your money. There are fewer journalists than ever being the “watchdog” on government spending, but if you want your community’s loyalty, stay on top of scoundrels.

6. The best react quickly to changes in the marketplace.

Many do a fine job of anticipating customer demand. I think newspapers suffered from the “good enough” approach for years instead of thinking ahead to what their customers would want. It’s time to start thinking “What’s next?” and not how to imitate.

Tim Gallagher is president of The 20/20 Network, a public relations and strategic communications firm. He is a former Pulitzer Prize-winning editor and publisher at The Albuquerque Tribune and the Ventura County Star newspapers. Reach him at tim@the2020network.com.

— Reprinted from Editor & Publisher

NYPA endorses common-sense overtime bill by House Democrats

NYPA supports a proposal by four House Democrats to phase in an increase in the threshold salary requirements for overtime-exempt employees.

A bill by Reps. Kurt Schrader, Oregon; Jim Cooper, Tennessee; Henry Cuellar, Texas; and Collin Peterson, Minnesota, would help small businesses to comply with a new rule by the U.S. Department of Labor that would will increase the salary threshold by about 100 percent in one leap on Dec. 1, 2016. The Overtime Reform and Enhancement Act would instead impose a 50 percent increase in December and then phase out the remainder over four years.

These congressmen understand the burden the new law will create for small and medium size businesses. Most publishers will be hard pressed (read: unable) to increase salaries by 100% or more to comply with the new regulations. But publishers also understand that professional journalists are entitled to earn a living wage.

The overtime threshold sets a floor for the annual salaries of executives considered exempt under the Wage and Hour Act. Today's threshold is \$23,660. It is to be raised to \$47,446 on Dec. 1 under a rule imposed upon businesses by the Department of Labor. It will go into effect unless Congress adopts a more moderate rule. Many small businesses, including many non-profits, restaurant owners, and homebuilders, have said the steep increase would cripple their abilities to support their workforces and carry out their missions.

Department of Labor issues final overtime rule

NYPA, NNA, NAA, the New York Business Council, and a host of others, have been working for months to moderate the Department of Labor's (DOL) proposed rule to increase the salaries test used to determine whether an employee qualifies for overtime. The DOL's original proposal would have increased the threshold of \$23,660 to \$50,440 annually — a 113 percent increase — without accounting for regional differences in cost of living.

On May 18, the Department of Labor released its Final Rule with only modest changes. While we are still evaluating the Final Rule, this is what you need to know:

The salary threshold will increase from \$23,660 to \$47,476

In the Final Rule, the Labor Department set the salary threshold to the 40th percentile of weekly earnings for full-time salaried workers in the lowest wage Census Region — the Southeast — rather than based on national data as originally proposed. This sets the new salary threshold to \$47,476 to be implemented December 1, 2016. Although nearly \$3,000 less than the proposed \$50,440 threshold, it is still a 100% increase from the current threshold of \$23,660.

The standard salary level will automatically update every three years

The Department's proposed rule called for an automatic annual update to the salary threshold. In the Final Rule, the Department stated that the salaries test will be updated every three years and will be tied to the 40th percentile of salaried workers in the lowest-wage region (likely to remain the Southeast).

Employers can count nondiscretionary bonuses, incentives, and commissions toward salary level

For the first time, the new standard would permit employers to count nondiscretionary bonuses, incentives and commissions toward up to 10 percent of the required salary level for the standard exemption, as long as those amounts are paid on a quarterly (or more frequently) basis. In any given quarter — if an employee does not earn enough in nondiscretionary or incentive pay, the Final Rule permits employers to make a "catch-up" payment to maintain the employee's exempt status.

By JUSTIN ELLIS

What's actually working in digital advertising?

8 publishers on how they're bringing in money

Executives from The New York Times, Slate, The Atlantic, Wired, Vox Media, and Newsweek say native advertising continues to be a success. But many are still trying to find the right approach to mobile ads.

Many publishers' digital revenues have been on an upward swing in recent years — but it's not enough to fill the gaps left by print.

I asked several publishers what's working for them in digital advertising in this uncertain environment. What types of formats are performing well? How is that a change from recent history? Do they have any plans to counteract ad blockers?

I spoke with executives from Slate, The New York Times, Vox Media, The Atlantic, Mashable, The Seattle Times, Newsweek, and Wired. Their thoughts on digital advertising are below, slightly edited for length and clarity.

Slate

Matt Turck, interim publisher/chief revenue officer, Panopoly:

These big, clean ads, that are either at the top of the page (see the ad above) or within the read as you move down the page, tend to be what our advertisers are gravitating toward. Their business is based on measurement, and they tend to be performing better.

There are several examples of that — our parallax units, for example, where the images animate as the user scrolls over. They tend to be very large; on our site, they're 1440 x 700. Those seem to be very effective.

It's another area where we're having some success. We use the natural editorial positions on the site to drive the user to that content. It is clearly demarcated that it is

sponsored content; it's actually a different color. But we still bring the reader to that content the same way we bring them to high-quality content in Slate.

We're talking about a lot of things as far as ad blocking is concerned. It's a concern for us and a concern for the industry, but we have made no decisions on what we plan to do there.

If it's not one thing, it's another, especially for an industry where we're not charging our customers to enjoy world-class content. We gotta pay for it some way. I beg and plead with people to not use ad blockers so we won't have to charge you for content.

The New York Times

Michael Zimbalist, senior vice president of advertising products and research and development:

Our native advertising and branded content businesses continue to show robust growth.

Advertisers want to reach our audience, who are among the most curious, intelligent and influential people in the world. Who knows better how to reach our audience than us? Our best ad products build on the same techniques and insights that help inform our news presentation. In the case of Mobile Moments, for example, we used the insight that our audience's news needs change throughout the day, and using that insight, we designed an advertising program with dynamic creative that can be [scheduled by time of day] in harmony with the news presentation.

Five years ago, it was pretty much all standard units adjacent to content, with limited storytelling capabilities. Today, we offer advertisers the ability to tell stories with the same depth and breadth of our news report.

Right now, our plans for ad blocking are to be vigilant — closely monitor the situation to understand what impact, if any, it is having on our business — and to strategically focus our ad product development on innovations that are additive to the user experience. Mobile Moments is a prime example of that. It's non-interruptive and respects the user experience. That's super important to all we do.

Newsweek

Thomas Hammer, senior vice president of sales, IBT Media:

What we're really focused on and what's really performing and resonating, is branded content and video.

I think we're at an inflection point, in terms of digital advertising and mobile advertising, where the brands really want to get closer to the core audience and core consumer. We're using our editorial staff and our content curation to build experiences that pull in the brands themselves.

Whether that be an automotive brand, or a [consumer packaged goods], or confections or whatever, they're really focused on getting back to that core audience through branded experiences and native content across our different channels, whether that be desktop, mobile or print.

There is somewhat of an inflection point in digital advertising. It's changing. I've just spent seven and a half years in a pioneering mobile video

PHOTO OF AN OLD DATSUN AD BY JOHN LLOYD USED UNDER A CREATIVE COMMONS LICENSE.



*In this family car
beats a sporty heart*

Meet the 160J Sedan.
Fresh body lines, snappy
performance mark it a sport.
Interior roominess,
riding comfort make it a family

favorite. Door openings swing
w-i-d-e. Dash instruments, controls
are instantly readable.
Under the hood purrs a rally
proven engine. There is a sports
car feel about handling.
Exhaust emissions have been
considerably reduced.

The advanced design
engine stretches the money you
spend for gas.
Extensive testing has proven the
Datsun unitary body construction
provides the passenger
compartment an extra measure
of protection.

platform and mobile video advertising, which didn't really own any of its content.

I think what you're seeing in a lot of the ad tech companies out there is that, if you don't own your content, it's going to be very, very hard to win brands over in this new age of branded advertising, because you don't control it. That's where you're going to see a big push from media companies to really start winning back the brands, and owning their content and curating it, and putting brands in that experience.

The one thing that has been difficult for marketers, and it's a fault of everyone in the industry, is mobile. I've worked in mobile since

2007. I was at the pioneering mobile video company since 2008. During that period of time, there were very few companies that were talking about mobile advertising, the audience, the engagement that was there, whether that was video or rich media, full-screen experiences.

Only in the last three years has it been this dominant feature. You had maybe a handful of companies that were doing it prior to 2012, and now everyone says they can do it. But desktop has standards — there's the IAB and the MRC. In mobile, there's really no standardization. Everyone says they can do video, but they're not defining what video is.

I think where things are trending is the mobile platform. But I think desktop is still that much more powerful. And when you're talking about targeting and reaching that unique viewer from desktop to mobile and then, perhaps, in the future, over the top and connected TV? The media companies will have that first-party data. That's where the power lends itself.

Video's the same way. We're really building out our coverage.

Internally and externally, we're being very proactive in discussions about ad blocking.

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It's a difficult circumstance, but it's something, again, when it's great content — and content, unfortunately, in that idiomatic phrase, is king — we have to be very upfront in terms of ad blocking and understanding what is the true audience that is coming through.

The Atlantic

Hayley Romer, vice president and publisher:

We are seeing incredible engagement across the site right now. In particular, the performance, which we measure through engagement, of our native ads and custom content has increased tremendously. For example, we have seen a 164 percent increase in metrics like page views, time on site and social actions taken year-over-year. Additionally, high-impact units with non-standard pixel sizes are in huge demand, and are showing a 94 percent increase in engagement on our site over last year.

We attribute it to a number of different things. First and foremost, our commitment to quality is unwavering. People engage with quality content, and by now, our readers are accustomed to getting great value through content created by Atlantic Re:Think. To underscore that point, we continue to invest in talent across the board, and specifically on our content and design teams for Atlantic Re:Think.

We also completely re-imagined TheAtlantic.com this year, and have evolved the way in which our readers discover custom content on our site. Organic traffic to our custom content has increased by more than 480 percent.

Everything is different from five years ago. Five years ago, we primarily ran standard IAB units on the site, and perhaps some of the (at the time) newer rising star and rich media units. But about four years ago, we began to see a clear need to create more engaging,

higher-impact ads, which were more interactive than traditional ads. At the same time, we began really creating custom work for our partners.

For us, the demand for big ideas that drive engagement for brands is overwhelming. The ways in which those ideas ultimately manifest themselves on our site in terms of advertising vary. That said, it feels like at the moment there is not a marketer on the planet who is not looking for more opportunity to run their video ads.

Ad blocking is something we are obviously watching very closely, both in terms of our audience and the industry as a whole. We have not yet made specific, long-term plans to counter it. I suspect we will have more on this in the near future.

Vox Media

Joe Alicata, vice president of revenue, product, and operations:

Our custom high-impact and premium native offerings are performing extremely well. We attribute the growth to our continued focus on premium experiences, design, and storytelling in both high impact display and native.

What makes them special is they are beautifully designed by our teams deeply integrated in our sites for our audience and they maximize effectiveness for our partners.

Telling stories has always been key to our growth here at Vox Media. The biggest difference between now and five years ago is we are now taking our platform, Chorus, and the insights learned from years of edit, product, design, and revenue working together, and now helping brands tell compelling stories with great success via branded content.

We are seeing a huge demand for both our premium units on desktop and especially mobile, as well as branded content.

Our goal and mission is to make advertising that is good for audiences and advertisers alike. Our approach is paying off for both, through Vox Creative making better, more integrated campaigns and an ad product suite built by our team that is increasingly focusing on performance.

Wired

Robbie Sauerberg, general manager, advertising, said that “premium and custom large-scale ad executions” are the advertising areas that are growing the fastest for Wired. One reason for that growth? Bringing together more resources for performance and design.

“We’ve embedded our editorial UX team into the design process in order to create elegant templates for large-scale ads that live and breathe with the site’s responsive content experience,” Sauerberg said. “By doing this, we’ve driven ad performance beyond anything we’ve seen before.”

In looking at the difference between what ad products are available today compared to the recent past, Sauerberg pointed to the “polarization shift from IAB to entirely-custom ad experiences.”

“Advertisers are much more comfortable with completely new executions, ranging from custom native content programs to proprietary ad templates,” he said.

Companies now expect better metrics around ads, and as a result products that perform well consistently. “Wired’s natural strength is delivering brand awareness in new ways for advertisers — while tailoring each experience to keep readers interested,” Sauerberg said.

Finally, Sauerberg said the magazine is exploring options to counter ad blocking: “We have a series of tests running to convert ad blockers to white-list our site.”

— Reprinted from NiemanLab

The lost meaning of ‘objectivity’

One of the great confusions about journalism, write Bill Kovach and Tom Rosenstiel in *The Elements of Journalism*, is the concept of objectivity.

When the concept originally evolved, it was not meant to imply that journalists were free of bias. Quite the contrary.

The term began to appear as part of journalism after the turn of the 20th century, particularly in the 1920s, out of a growing recognition that journalists were full of bias, often unconsciously. Objectivity called for journalists to develop a consistent method of testing information — a transparent approach to evidence — precisely so that personal and cultural biases would not undermine the accuracy of their work.

In the latter part of the 19th century, journalists talked about something called “realism” rather than objectivity. This was the idea that if reporters simply dug out the facts and ordered them together, truth would reveal itself rather naturally.

Realism emerged at a time when journalism was separating from political party affiliations and becoming more accurate. It coincided with the invention of what journalists call the inverted pyramid, in which a journalist lines the facts up from the most important to the least important, thinking it helps audiences understand things naturally.

At the beginning of the 20th century, however, some journalists began to worry about the naïveté of realism. In part, reporters and editors were becoming more aware of the rise of propaganda and the role of press agents.

At a time when Freud was developing his theories of the unconscious and painters like Picasso were experimenting with Cubism, journalists were also developing a greater recognition of human subjectivity.

In 1919, Walter Lippmann and Charles Merz, an associate editor for the *New York World*, wrote an influential and scathing account of how cultural blinders had distorted the *New York Times* coverage of the Russian Revolution. “In the large, the news about Russia is a case of seeing not what was, but what men wished to see,” they wrote. Lippmann and others began to look for ways for the individual

journalist “to remain clear and free of his irrational, his unexamined, his unacknowledged prejudgments in observing, understanding and presenting the news.”

Journalism, Lippmann declared, was being practiced by “untrained accidental witnesses.” Good intentions, or what some might call “honest efforts” by journalists, were not enough. Faith in the rugged individualism of the tough reporter, what Lippmann called the “cynicism of the trade,” was also not enough. Nor were some of the new innovations of the times, like bylines, or columnists.

The solution, Lippmann argued, was for journalists to acquire more of “the scientific spirit... There is but one kind of unity possible in a world as diverse as ours. It is unity of method, rather than aim; the unity of disciplined experiment.” Lippmann meant by this that journalism should aspire to “a common intellectual method and a common area of valid fact.”

To begin, Lippmann thought, the fledgling field of journalist education should be transformed from “trade schools designed to fit men for higher salaries in the existing structure.” Instead, the field should make its cornerstone the study of evidence and verification.

Although this was an era of faith in science, Lippmann had few illusions. “It does not matter that the news is not susceptible to mathematical statement. In fact, just because news is complex and slippery, good reporting requires the exercise of the highest scientific virtues.”

In the original concept, in other words, the method is objective, not the journalist. The key was in the discipline of the craft, not the aim.

This point has some important implications.

One is that the impartial voice employed by many news organizations — that familiar, supposedly neutral style of newswriting — is not a fundamental principle of journalism. Rather, it is an often helpful device news organizations use to highlight that they are trying to produce something obtained by objective methods.

The second implication is that this neutral voice, without a discipline of verification, creates a

veneer covering something hollow. Journalists who select sources to express what is really their own point of view, and then use the neutral voice to make it seem objective, are engaged in a form of deception. This damages the credibility of the craft by making it seem unprincipled, dishonest, and biased.

Reporters have gone on to refine the concept Lippmann had in mind, but usually only privately, and in the name of technique or reporting routines rather than journalism’s larger purpose. The notion of an objective method of reporting exists in pieces, handed down by word of mouth from reporter to reporter.

Developmental psychologist William Damon at Stanford, for instance, has identified various “strategies” journalists have developed to verify reporting. Damon asked his interviewees where they learned these concepts. Overwhelmingly the answer was: by trial and error and on my own or from a friend. Rarely did journalists report learning them in journalism school or from their editors.

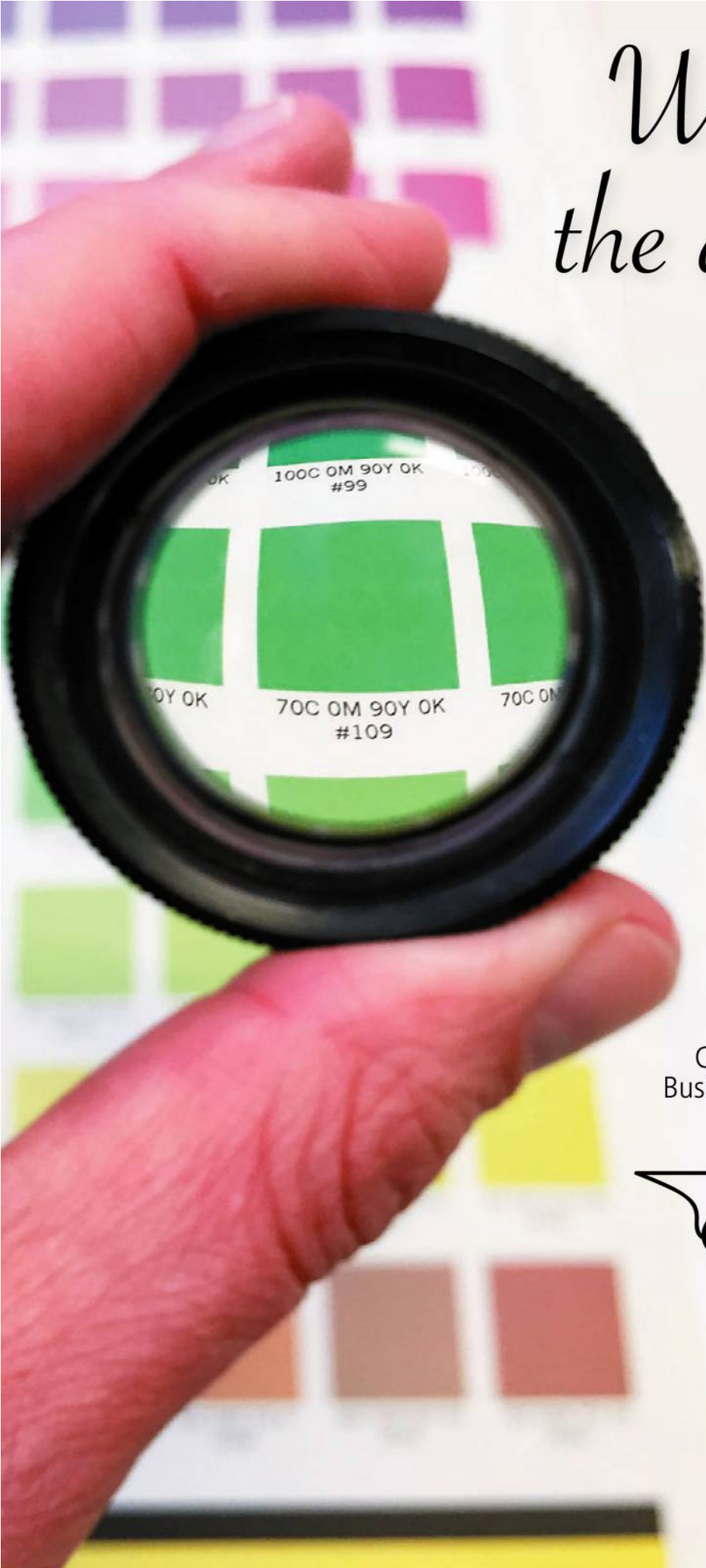
Many useful books have been written. IRE (Investigative Reporters and Editors) for instance, has tried to develop a methodology for how to use public records, read documents, and produce Freedom of Information Act requests.

By and large, however, these informal strategies have not been pulled together into the widely understood discipline that Lippmann and others imagined. There is nothing approaching standard rules of evidence, as in the law, or an agreed-upon method of observation, as in the conduct of scientific experiments.

Nor have older conventions of verification been expanded to match the new forms of journalism. Although journalism may have developed various techniques and conventions for determining facts, it has done less to develop a system for testing the reliability of journalistic interpretation.

This guide, like many of the others in API’s Journalism Essentials section, is largely based on the research and teachings of the Committee of Concerned Journalists — a consortium of reporters, editors, producers, publishers, owners and academics that for 10 years facilitated a discussion among thousands of journalists about what they did, how they did it, and why it was important. The author, Walter Dean, was CCJ training director and API Executive Director Tom Rosenstiel formerly co-chaired the committee.

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By ADREANA YOUNG

The Oklahoman's Brand Campaign Raises Brand Favorability By 33 Percent



The Oklahoman's marketing team. From left to right (back row) Julie Webb, Charles Mayer, Sara Miller, Daniel Narvais (front row) Will Gage, Marcus Eakers, Josh Hutton. Not pictured: Ryan Free, Lawre Everest and John Gullo

The Oklahoman has served the Oklahoma City market for more than a century. So when it came to people recognizing the brand, “You would expect we’d be top of mind,” said Charles Mayer, vice president of marketing. “But at the end of the day, we were not top of mind.”

After conducting a comprehensive research survey in early 2015 that included six focus groups with subscribers, non-subscribers and canceled subscribers, the Oklahoman conducted online and telephone surveys to better understand its overall brand health in the community. They discovered brand opinion and purchase consideration for non-subscribers was fairly low.

“It was eye-opening for us,” Mayer said. “It’s not that we don’t have a quality product, this is a newspaper that wins lots and lots of industry awards for creativity and editorial excellence...but when you don’t go out and tell consumers that you’ve got a great product...you’re not going to be top of mind.”

To combat that perception, the Oklahoman marketing team used a traditional consumer marketing approach and invested in a media budget. Then, they brought in 20 readers, community partners and advertisers that interacted with them on social media, and filmed video testimonials to create the Oklahoma

Unfolded campaign. After initial testimonials were shot, Mayer said readers who had participated recommended friends, family and colleagues to be featured as well.

The testimonials include three channels: a reader channel featuring current subscribers sharing the benefits of reading the newspaper; a community involvement channel with testimonials from local businesses and people sharing how the Oklahoman has helped the community; and the third channel featured advertisers talking about the benefits of advertising in the newspaper.

Overall, the Oklahoma Unfolded campaign raised the paper’s unaided awareness by 41 percent, aided awareness increased from 93 percent to 95 percent, brand favorability increased by 33 percent, and purchase consideration among younger prospects nearly doubled to 87 percent, with more than 1,500 consumers visiting the paper’s subscriber portal. Not only that, click-through rates on digital ads reached .17 percent and email click-throughs reached 10.72 percent. Mayer said they used Google Analytics and UTM tags to track traffic and email executions. And they’re still gathering surveys about brand ratings.

Even though the campaign initially launched in August 2015, Mayer said they’re just getting started. The plan is to continue to roll out more video testimonials in the future.

“When everybody is facing an incredibly challenging situation like the newspaper is, you’ve got to get to know your customer and how your customer thinks and what they think about your brand,” Mayer said. “You’ve got to know what your perceived strengths and weaknesses are, and promote your strengths and get to work addressing your weaknesses.”

— Reprinted from Editor & Publisher

By ROB TORNOE

Digital publishing: Newsrooms should invite readers to give input on story ideas

In nearly every newsroom across the country, you can be guaranteed one editor is looking at a readout of his company's Web analytics and quietly saying to himself, "Our audience is stupid."

What other reason could there be for a silly trivial story to skyrocket to the top of their online traffic reports, while a well-researched and time-consuming report everyone patted themselves on the back to produce barely made a traffic dent?

Welcome to the top-down newsroom of 1980, where editors and reporters arbitrarily decided which stories deserved to be told, regardless of who their readers were. The only input they ever cared about receiving from their audience was the 25 cents it cost to purchase the newspaper.

Obviously times have changed, but this editorial mindset still persists at an alarming number of media companies, even as their organizations publicly preach "digital first" and "audience engagement." In too many newsrooms across the country (probably even your own), interaction ends with counting the number of likes and retweets a post has received on social media and allowing readers to leave their comments at the bottom of stories (which Ad Age estimates 65 percent of readers never do).

"Reporters and editors are very paternalistic, and not only do we think we know best, we believe our audience is made up of a bunch of children," said Jennifer Brandel, a former reporter who has made it her mission to point out the importance of readers. "It's a falsehood I'm trying to do away with."

Brandel has been described as an "accidental journalist" and the "air traffic controller for all things curious," but in reality she's a cold bucket of water to the face to a mindset that has had a chokehold on newsrooms for decades: Journalists under-appreciating (or flat-out dismissing) their audience and quietly deciding among themselves what is and isn't important enough to cover.

She's also the founder of Hearken, a software platform with a simple objective — to bring readers into the story-creation process.

The genius of how Hearken works is in its simplicity. The platform, embedded directly into the pages of a media organization's website, allows readers to suggest questions and vote on the ones they'd like to see reported out. Think of it as beta-testing story ideas before any valuable time is spent reporting and writing.

"People tell me I'm trying to get rid of editors, but editors are the most important people in the newsroom," Brandel said. "This tool only gives them more insight into what the public wants and gives them more interesting questions to struggle with."

Hearken was born from Curious City, a project Brandel began back in 2012 at WBEZ in Chicago, that asked listeners to submit questions and vote on the ones they'd like to have answered. Listeners who had their questions selected were then invited to work with the station's journalists as they reported on their stories.

WBEZ has won many awards and published several popular and widely shared stories based on the simple concepts Brandel has pushed. One of the most read was "What does the Lincoln Park Zoo do with all its poo?" which was a result of listener Kelley Clink's question, "What happens to all the, um, 'animal waste' from the Lincoln Park Zoo?" (Her follow-up question, "Which animal is the worst to clean up after?" was equally as interesting to WBEZ's editors).

A question by Sarahlynn Pablo, "Where does our unmistakable and lovable Chicago accent come from?" proved so fascinating and popular it led to three separate WBEZ stories, covering everything from the origin of their strange vowels to how the Chicago accent is evolving.

Readers' questions can also lead to more serious endeavors. Michigan Radio won a regional Murrow Award for investigative journalism thanks to a series of stories about the Enbridge pipeline that started with a single question from listener Justin Cross, "What's the status of the aged Enbridge oil pipeline running through Lake Michigan at the Straits of Mackinac?"

It turns out inviting input from readers editors so often disdain can provide the insight for popular, widely-shared stories. Even better, editors don't have to sacrifice clicks for the type of journalism they feel their organizations have come to be known for.

"If you're only doing clickbait stories, you're going to have a lot of unhappy journalist sad about their job and not really serving anyone," Brandel

said. "We want organizations to be helpful and relevant to their audience, not forced down a path of doing stories everyone feels sad about."

All that is true, but any editor can create a poll using Google Forms and Polldaddy for free, while a subscription to Hearken starts at \$5,000 per year. So why are more than 50 media organizations in nine countries around the world willing to pay for Hearken's platform?

There are two main reasons. The first is the convenience of not having to collect and organize survey data by hand, an annoying process that is almost impossible for many newsrooms stretched to the limit when it comes to manpower.

The second? It just seems to work.

At KQED in San Francisco, Brandel says stories produced using Hearken's platform performed on average 11 times better than stories produced by the station's normal process (and spending an average of 5.32 minutes engaged with those stories). At Detroit public radio station WDET, Brandel told Fast Company the first story produced by Hearken's platform broke their site's former page view record by more than double. And even though just two percent of the stories posted to WBEZ in 2014 were done through Hearken, Brandel says they made up nearly half of the top 50 stories of the year.

There is still a lot of work to be done in the infamously recalcitrant newsrooms many of us work in, but Brandel remains optimistic editors and reporters can be nudged to look at their audience in a different light. After all, they already do while they're reporting.

"When working on a story, every individual might have value to give them. They forget that when writing for their audience," Brandel said. "They just need to start looking at their audiences the same way they look at their sources."



Rob Tornadoe is a cartoonist and columnist for Editor and Publisher, where he writes about trends in digital media. He is also a digital editor for Philly.com. Reach him at robtornadoe@gmail.com.

— Reprinted from *Editor & Publisher*

By JASON MAOZ

Albert Klass, who played a key role in rise of *The Jewish Press*, dies at 105

Albert Klass, who filled various administrative positions at *The Jewish Press* for more than fifty years after his brother Rabbi Sholom Klass launched the newspaper in 1960, died at his Brooklyn home last week at the age of 105.



"I remember my father's discussion with my mother when he came home from that meeting," recalled Rabbi Klass's daughter Naomi Klass Mauer. "He recognized this was the opportunity he had dreamed of but said, 'I won't do it in Yiddish. I will publish a weekly newspaper in English that everyone in America will be able to read.'"

Albert Klass was his brother's right-hand man from the debut of *The Jewish Press* in January 1960 through the decades of growth and success that followed. Sholom Klass passed away in January 2000, but Albert continued working at the paper for another decade, until he was nearly 100.

Jewish Press sales manager Moshe Klass said his grandfather was one of the relatively small number of Jews born in America before World War I who remained religiously observant throughout their lives.

"He had a strong connection to Torah and was very respectful of Torah scholars," he added. "He was self-educated man who was well read and business savvy."

Albert's son Rabbi Yaakov Klass, Torah editor of *The Jewish Press* and spiritual leader of Khal Bnei Matisyahu, said his father was "known for his positive interaction with others, always treating people with respect and courtesy."

This was particularly the case with his parents and in-laws. "He gave unquestioning honor to his parents and unquestioning honor and love to his in-law parents, always talking about the 'shvigger elter,' his wife's parents," said Rabbi Klass. "He loved them like an extra set of parents."

Albert Klass is survived by his two sons, Yaakov and Arthur; a sister, Rivi Rosenthal; seven grandchildren and 28 great-grandchildren.

— About the Author: Jason Maoz is the Senior Editor of *The Jewish Press*. He can be contacted at jmaoz@jewishpress.com.

Bee Group Newspapers honored by Chamber of Commerce

Bee Group Newspapers on May 20 was honored as Small Business of the Year during an awards event held by the Amherst Chamber of Commerce.

The Bee was recognized for its commitment to weekly news coverage as well as its devoted service to the community.

Employing more than 60 staff members, The Bee's offices are located in the Buffalo suburb of Williamsville.

The Amherst Bee, the firm's flagship newspaper, was established in March 1879 with Adam Rinewalt as founder and publisher. George J. Measer purchased it from the Rinewalt family in 1907 and published it until his death in 1965. Robert S. Measer, his son, was editor of *The Bee* until his death in 1963. George J. Measer Jr. became publisher in 1965 and held the post until his son, Trey, became publisher/president in 1994.

Both of Trey Measer's sons, Michael and Rob, also have roles in the company. Michael Measer is vice president of Bee Group Newspapers and also serves on the New York Press Association's board of directors. Rob Measer is manager of the company's Circulation Department.



Trey Measer, left, publisher and president of Bee Group Newspapers, and Michael Measer, vice president, display the company's Small Business of the Year award with Amherst Chamber of Commerce President Colleen DiPirro and Rob Measer, manager of The Bee's Circulation Department.

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Community Papers of Western New York ceases publication

Community Papers of Western New York, which owns the weekly Hamburg Sun, the Springville Journal, the Sun papers, several Pennysavers and other publications and businesses, filed for bankruptcy last December. In mid July, the bankruptcy court removed Community Papers' protection from creditors, which led to the closing. The company closed July 25th.

Publisher James C. Austin notified employees about the closing in an email. At the time of the filing, an attorney for the company said it had 200 employees, most of them part time, though the number was believed to be less than half that when the company closed. Billed as "New York State's largest publisher of free weekly community newspapers," the chain, at one time, delivered newspapers to more than 258,000 homes and more than 300 other locations each week. The papers it published included the Amherst Getzville Sun and Hamburg Sun with separate editions in Clarence, the city and town of Tonawanda, Kenmore, Lockport, Lancaster, North Tonawanda, Orchard Park, Cheektowaga, Springville, Cuba, West Seneca and several other communities. One of the weeklies, the Hamburg Sun, can trace its pedigree to 1875, with the founding of the Erie County Independent. The Hamburg Sun was founded in 1945 by Dick Allen, who used to work for the Independent. In 1947 he bought the Independent for \$500 after the death of its publisher, and added its name to the masthead, according to a history published in the paper.

The Springville Journal was celebrating its 150 anniversary when the company closed. The Community Papers chain, originally known as the Metro Community Newspapers, changed hands in 2014.

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