

**GET YOUR
HANDS ON
INNOVATION**

10th edition

innovation
in
news
media
world
report

editors

**emma goodman
juan señor**

An annual survey by Innovation International Media Consulting Group
for the World Association of Newspapers and News Publishers - WAN-IFRA

**EVERY YEAR SINCE
1998, WE'VE GIVEN YOU
INNOVATIONS THAT WILL
MAKE A DIFFERENCE IN
YOUR FUTURE**

21st edition

innovation in news media world report
editors
emma goodman
juan señor

THE MOST
SUCCESSFUL
MEDIA
INNOVATIONS
IN THE WORLD

An annual survey by Innovation International Media Consulting Group
for the World Association of Newspapers and News Publishers - WAN-IFRA

**BASED ON 12 MONTHS OF
RESEARCH AND OUR
GLOBAL MEDIA
CONSULTING EXPERIENCE**

WHO ARE WE?

INNOVATION

**INNOVATION MEDIA
GLOBAL CONSULTING**

YOU KNOW YOUR COMPANY
WE KNOW THE INDUSTRY

WE DISRUPT DISRUPTION

WE ORGANISE CHAOS

WE RELAUNCH LEGACIES



HOSPODÁŘSKÉ NOVINY



what to remember when using metrics:

Focus on one singular metric that is the most important to your organization and its goals. As Matt Sobush, advisor for The London Institute for Journalism said, "Don't look at 25 metrics. Figure out where you need to focus and highlight that metric everywhere. Put it in emails, talk about it in meetings. In many news organizations, there are so many numbers floating around, nobody knows how to make decisions based on them."

It is important that this metric is objectively measurable, actionable in a positive way and reliable over time. As The Guardian's Chris Moran explained, "Metrics can be used to make decisions - such as whether or not a particular product is worth keeping or killing - or they can be used to inform staff on the way to reaching a goal, as Vishal Kumar explained in a March 2019 report from the American Press Institute."

Make sure everybody is on the same page. Researcher Nicole Hanckelt Nohk found that, "the use of metrics and analytics has to be supported by everyone in management in order to change the culture of a newsroom."

Journalists don't have much time to reflect on how analytics are affecting their work, so metrics should not only be thoroughly contextualized, but also presented in a very clear way that leaves no room for misinterpretation.

There is widespread agreement that clicks aren't the best way to measure success, but what is? The best metrics to use depend on what you are aiming to do.

- Are you trying to increase your reach, either for ad revenue or impact?
- Are you seeking to increase readership and boost your subscribers?
- Are you focused on reducing churn among your subscriber base?
- Or are you a non-profit with impact as your primary goal?

It is important that the metric is objectively measurable, actionable in a positive way and reliable over time.

42 INNOVATION IN NEWS MEDIA 2019 43

the role of print in a digital world

Fast topic edition

74 75

THE SHIFT FROM ADS TO READER REVENUE

In the third quarter of 2019, subscription revenue accounted for nearly two-thirds of The New York Times Company's revenue, the paper announced.

By the fourth quarter, 47% of revenue now comes from circulation, Profitable Finance reported.

Five years since launching its first paywall, Nordic publishing giant Söhlman Media Group has seen the million-yield and digital subscribers. Data reported in November 2019, with revenue accounting for 40% of revenue for its Media division.

32 33

The media industry is still struggling for survival and sustainability, constantly exploring new business models that can achieve this goal. Many industry analysts predict that 2019 will mean less money and more cuts. INNOVATION believes that with a solid revenue diversification strategy, this risk can be mitigated. (However, diversification is not deviation: journalism should remain at the core of any media business.)

emerging new business models for news media

INNOVATION believes that with a solid revenue diversification strategy, this risk can be mitigated. (However, diversification is not deviation: journalism should remain at the core of any media business.)

20 21

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too big to fail

Editor Lionel Barber on the future of financial journalism

This is the transcript of a speech given by Lionel Barber, editor of the Financial Times, for the annual James Cameron Memorial Lecture on November 22, 2018 at City University in London, published here with permission and thanks. The lecture is given in memory of the prominent British journalist.

8

back to basics

how low-tech journalism engages in a high-tech world

reinventing the journalism storytelling toolbox

new digital narratives that show the

in news we (must)

INNOVATION IN BUSINESS MODELS

INNOVATION IN STORYTELLING

INNOVATION IN HOW TO INNOVATE

**THIS YEAR, WE DECIDED TO
FOCUS ON THE
MEDIA SINE QUA NON**



**SHOW OF HANDS:
WHO HAS TOO
MUCH OF THIS?**

**THE PURSUIT OF REVENUE
HAS BEEN DISRUPTED**

**WE'VE BEEN
ON THE
DEFENSIVE
FOR YEARS**



BUT WE'RE HERE
TODAY TO TELL YOU:

**YOU NOW HAVE 12 PROVEN
BUSINESS MODELS THAT PACK A PUNCH**

- 1. READER REVENUE**
- 2. PAID CONTENT**
- 3. AD-SUPPORTED**
- 4. PHILANTHROPY SUPPORTED**
- 5. RETAILER**
- 6. EVENTS PURVEYOR**

7. MEMBERSHIP ORGANISATION

8. IT PROVIDERS

9. AGENCIES

10. DATA BROKER

11. LICENSING & BRAND EXTENSIONS

OUR ADVICE:
READ THE BOOK:
ALL 12 BUSINESS
MODELS ARE
THERE WITH
EXAMPLES, PLUS
MEDIA TECH,
BLOCKCHAIN



**BUT TODAY WE'VE ONLY GOT 30
MINUTES, SO WE'LL JUST
LOOK AT 2 MODELS, YOU CAN
GET THE REST IN THE BOOK**

reader revenue becomes the norm

78%

According to the American Press Institute, of U.S. newspapers with at least 50,000 circulation now have some form of paid model online (most often a metered model that allows limited free access to content before the 'paywall' is activated) and numerous publications across Europe and elsewhere are also turning to on digital reader revenue after realising that advertising is unsustainable.

focus

on digital reader revenue after realising that advertising is unsustainable.



**WHAT IS THE
SINGLE MOST
IMPORTANT INNOVATION
TO SUCCEED IN THE
DIGITAL AGE TODAY?**

**YOU MUST MIGRATE
FROM AD
REVENUE TO
READER REVENUE**

**IF IN 2019 YOU ARE NOT
CHARGING FOR DIGITAL
CONTENT, YOU SHOULD NOT BE
IN PUBLISHING, LET ALONE
JOURNALISM**

**IF IN 2019 YOU ARE NOT ASKING
READERS FOR THEIR
DATA OR THEIR DOLLARS,**

IT'S GAME OVER

**NEWS MEDIA MEDIA BUILT AND
DEPENDANT ON A DISPLAY AD
MODEL ARE IN **SERIOUS TROUBLE**
AND VULNERABLE**

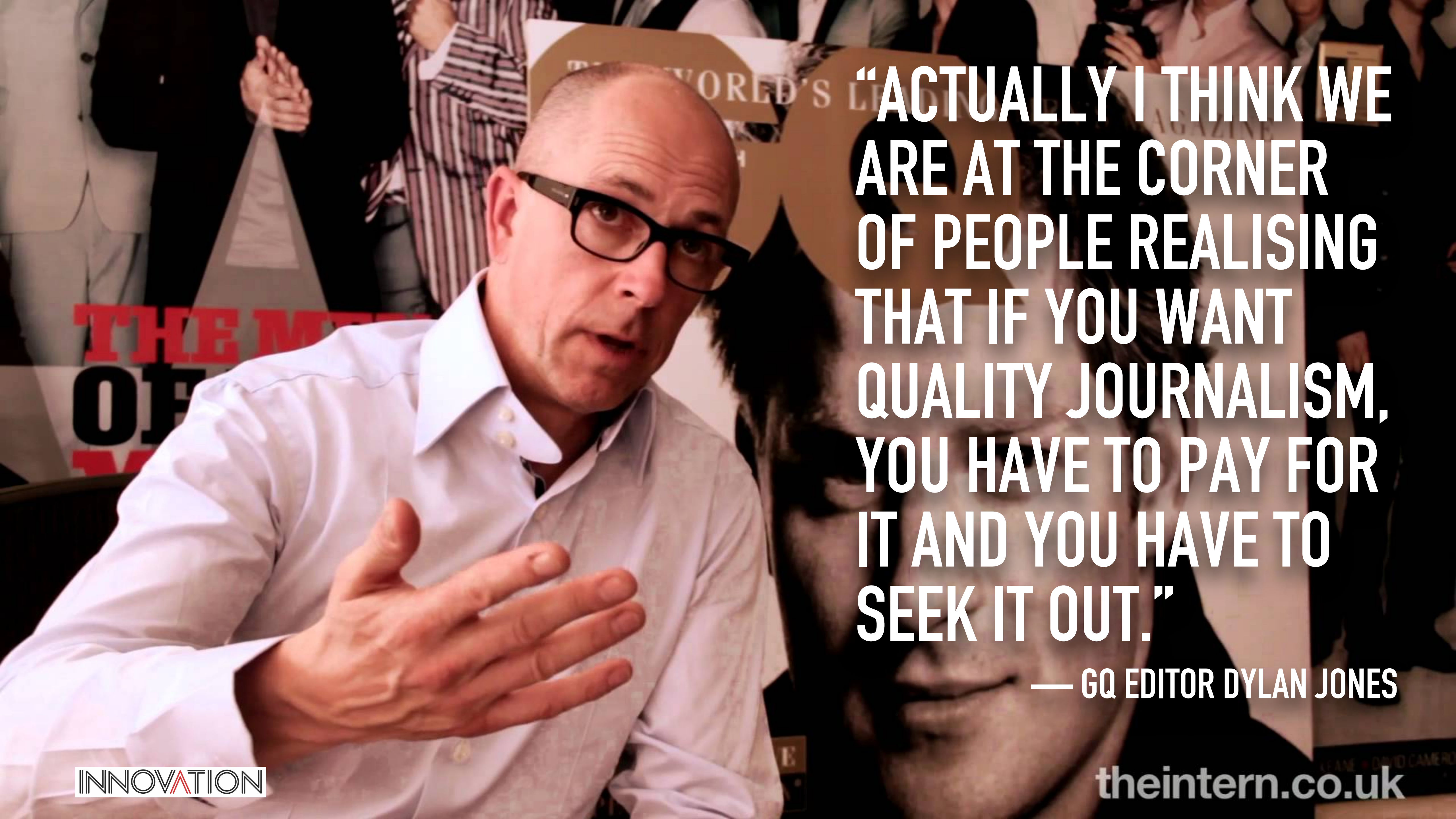
MASHABLE LAYOFFS

BUZZFEED PROFIT WARNINGS

SALON BELLY UP

HUFFINGTON POST VALUATION?

**EVERYTHING THAT
GENERATES VALUE
SHOULD GENERATE REVENUE**



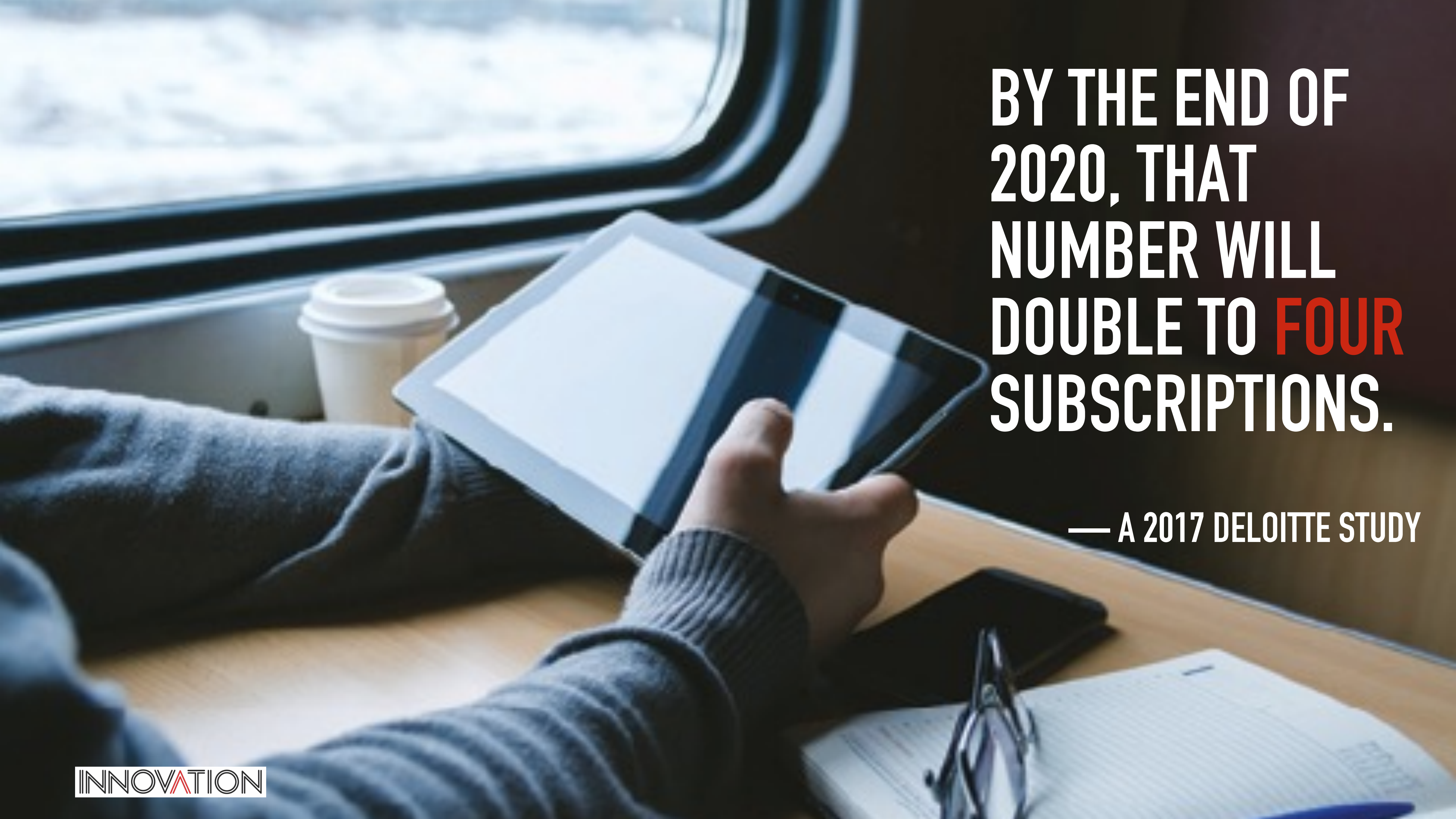
**“ACTUALLY I THINK WE
ARE AT THE CORNER
OF PEOPLE REALISING
THAT IF YOU WANT
QUALITY JOURNALISM,
YOU HAVE TO PAY FOR
IT AND YOU HAVE TO
SEEK IT OUT.”**

— GQ EDITOR DYLAN JONES

A person is sitting at a desk, using a tablet computer. The desk also has a white coffee cup, a smartphone, and some papers with glasses on them. In the background, there is a window with a view of a city. The text is overlaid on the right side of the image.

**“50% OF ADULTS IN
DEVELOPED
COUNTRIES WILL
HAVE AT LEAST TWO
ONLINE-ONLY MEDIA
SUBSCRIPTIONS BY
THE END OF 2018”**

— A 2017 DELOITTE STUDY

A person is sitting at a desk, using a tablet. A white coffee cup is on the desk next to the tablet. In the background, there is a window with a view of a city. The person is wearing a blue sweater. The text is overlaid on the right side of the image.

BY THE END OF
2020, THAT
NUMBER WILL
DOUBLE TO **FOUR**
SUBSCRIPTIONS.

— A 2017 DELOITTE STUDY

**READER REVENUE SHOULD BE AT
LEAST 40 PERCENT OF YOUR DIGITAL
REVENUE MODEL**

The future of reader revenue

The hottest new tool — the intelligent, flexible paywall — is proving to be a key to securing significant sustainable reader revenue

finity groups c
sts and paid
in front o
channels are w

WHY IS IT WORKING NOW?



“THERE IS SO MUCH BAD CONTENT **THAT IT
IS WORTH PAYING TO CUT THE CRAP”**

– PETER HOUSTON, PUBLISHING EXECUTIVE

CLICK COCAINE

IS KILLING EVERYONE

**AND THEN THERE IS
PROBLEMATIC
ADS**

**AND THEN THERE IS
PROBLEMATIC
(PROGRAMMATIC)
ADS**

2. CONFIDENCE





“PUBLISHERS ARE FINALLY BECOMING MORE CONFIDENT ABOUT RESTRICTING FREE ACCESS AS THEY WATCH DIGITAL ADVERTISING SHRINK AND WITNESS OTHER MEDIA COMPANIES FINDING SUCCESS WITH PAYWALLS.”

**— PETER HOUSTON,
PUBLISHING EXECUTIVE**

3. NICHE & HABITS

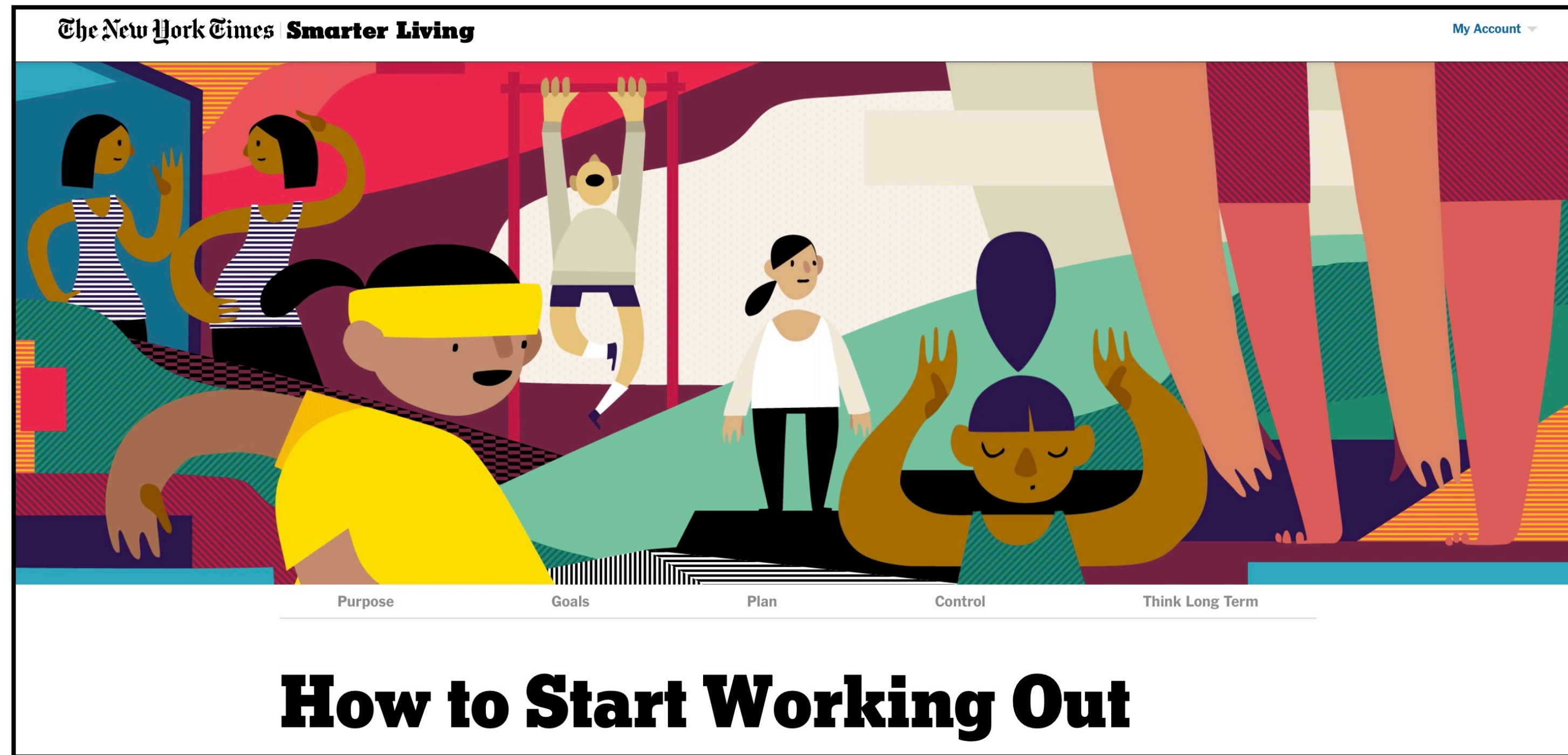
The New York Times | Smarter Living My Account ▾



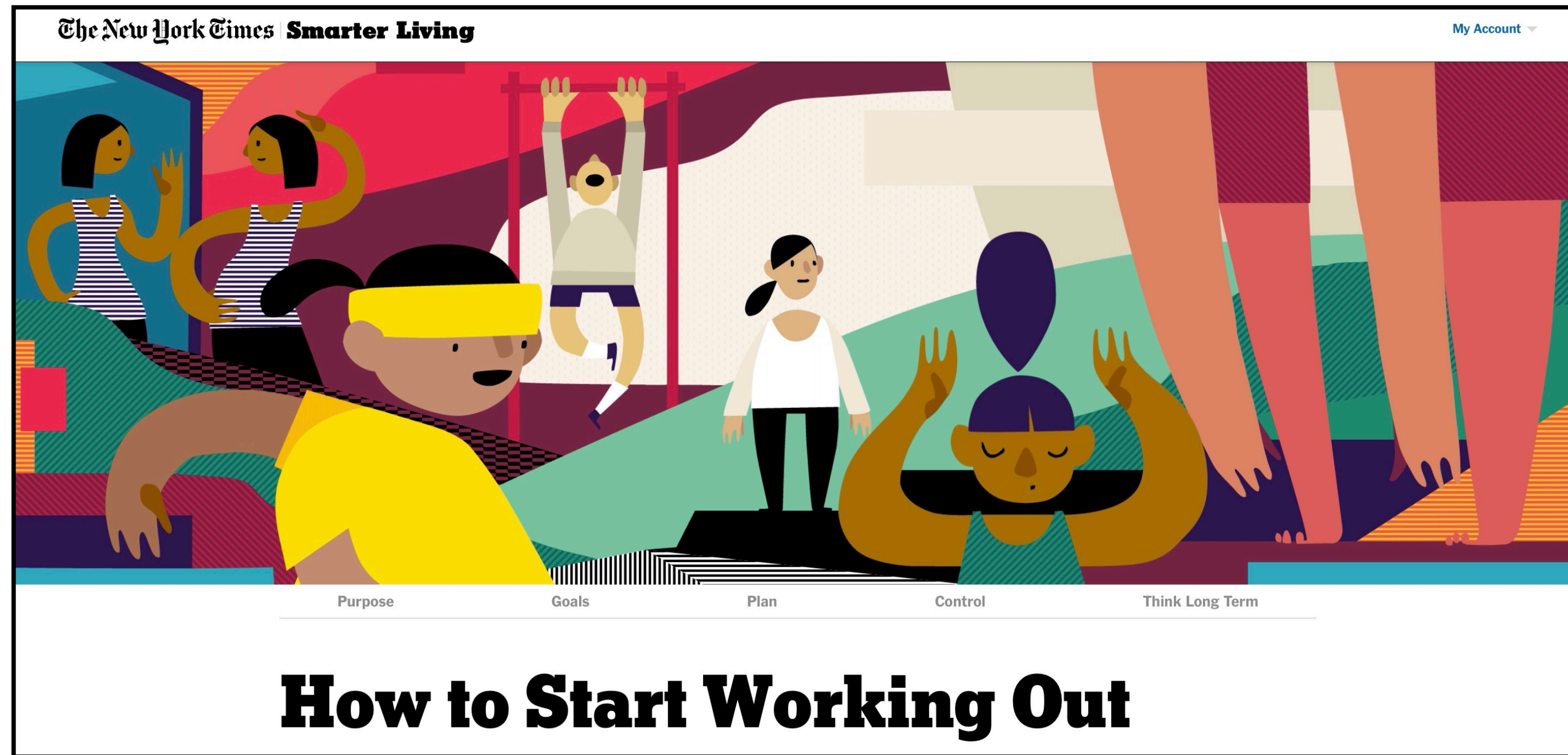
The illustration depicts a vibrant gym environment. On the left, two women in striped shirts are talking. In the center, a person is hanging from a pull-up bar. To the right, a woman in a white top stands near a person meditating with their eyes closed and hands raised. On the far right, a large pair of legs in colorful leggings is visible. The background is filled with colorful geometric shapes and patterns.

Purpose Goals Plan Control Think Long Term

How to Start Working Out



**THE NYT DISCOVERED ITS AUDIENCE HAS A
“CONSTANT THIRST FOR SELF-IMPROVEMENT”**



DECLARING 2018 THE “YEAR OF LIVING BETTER”, THEY
CREATED GUIDES FOR IMPROVING ASPECTS OF
READERS’ LIVES, WITH **A NEW GUIDE EVERY MONTH.**



**“WE KNOW
PEOPLE PAY FOR
HABITS. SO WE
WANT TO FOCUS
ON HABITS.”**

— FINANCIAL TIMES HEAD OF
PRODUCT GADI LAHAV



THE CHERRY ON TOP:

**“THE GROWTH IN SUBSCRIBERS
HAS ALSO DRIVEN NEW AD
REVENUE. THE GROWTH IN PAID
CIRCULATION HAS BECOME A HUGE
SELLING POINT WITH
ADVERTISERS.”**

— CONDÉ NAST CHIEF BUSINESS OFFICER CHRIS
MITCHELL



THE CHERRY ON TOP:

**“CIRCULATION WAS ALWAYS
THE MOST BORING SLIDE IN
YOUR DECK, AND NOW IT’S
THE THING YOU LEAD WITH”**

— CONDÉ NAST CHIEF BUSINESS
OFFICER CHRIS MITCHELL

**BUT MANY PAYWALLS
ARE ALREADY ANTIQUATED**

**BUT MANY PAYWALLS
HIT A WALL**



FLEXIBLE PAYWALLS

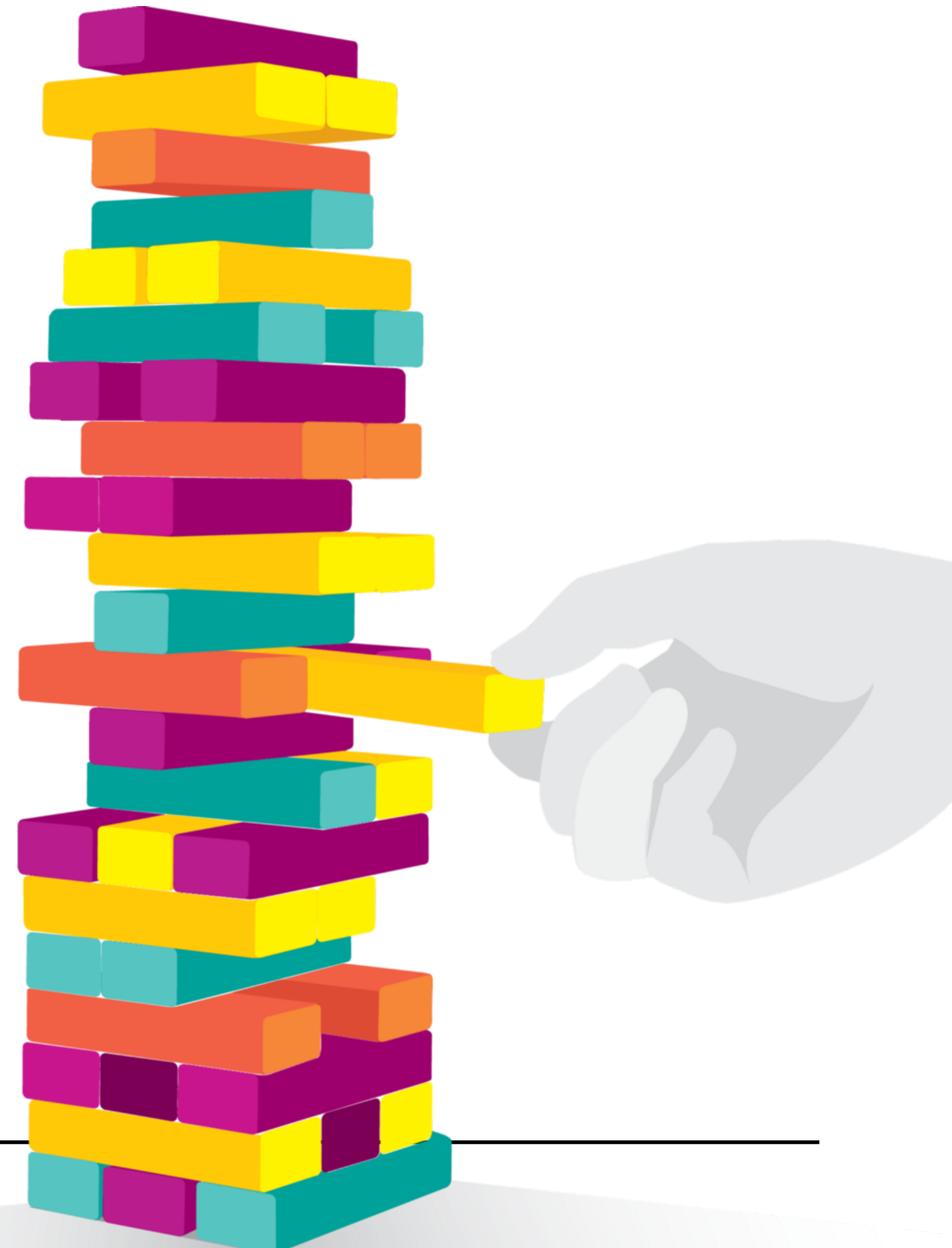


**ONE-SIZE-
FITS-ALL?!**

**PERSONALISATION
IS EVERYWHERE,
BUT NOT IN
PAYWALLS!**

“THE PROBLEM WITH THE ONE-SIZE-FITS-ALL PAYWALL MODELS IS THEY ASSUME THAT EVERY BUYER HAS THE SAME TIPPING POINT FOR SUBSCRIBING.”

— WSJ ANALYTICS MANAGER
JOHN WILEY





**NEUE ZÜRCHER
ZEITUNG (NZZ) IN
SWITZERLAND
CREATED A
PERSONALISED
PAYWALL,
USING 100-150
DATA POINTS**



**IT REQUIRES
REGISTRATION
AND,
EVENTUALLY,
PAYMENT.**



**BUT THE FIRST
PAYMENT
MESSAGES AND
THE LOOK OF
THOSE
MESSAGES
VARIES**



**THE MESSAGES
ARE BASED ON:**



- DOZENS OF A/B TESTS
- MACHINE LEARNING
- FREQUENCY
- # OF NEWSLETTERS THEY GET
- THEIR DEVICE
- THE TIME OF DAY THEY VISIT



NZZ HAS NEARLY 600,000 REGISTERED USERS, AN INCREASE OF MORE THAN 40% FROM 2017, AND IS ADDING BETWEEN 10,000 AND 12,000 PER MONTH



THE PAYWALL HAS CONTRIBUTED TO THE DOUBLING OF READER REVENUE AS A PERCENT OF TOTAL REVENUE (FROM 30 TO 60%) IN TEN YEARS.



NZZ'S LEARNINGS:

- **NEVER SELL ANYTHING ON A SAT.**
- **MOST USERS ONLY BUY A SUBSCRIPTION IN THE MORNING IF A PREVIOUS OFFER IS REDUCED**
- **CONTENT ABOUT LOCAL NEWS AND FINANCIAL TOPICS ENGAGES BETTER OVER LUNCHTIME**



NZZ'S LEARNINGS:

- **USERS WHO REGISTERED WITH THE SITE BETWEEN ONE AND TWO-AND-HALF YEARS PREVIOUSLY HAVE THE HIGHEST LIKELIHOOD TO CONVERT**
- **HIGHER-PRICED OFFERS CONVERTED BETTER THAN LOW-PRICED OFFERS**

HEARST Corporation

HEARST

HEARST

Corporation

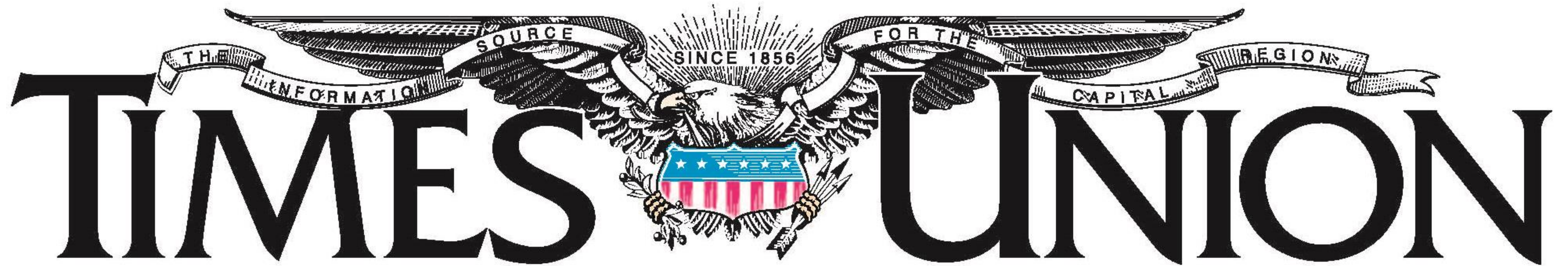
**HEARST REPLACED AN EDITOR-DRIVEN
PAYWALL WITH ONE WHERE READERS, BY
THEIR PREFERENCES AND HISTORY,
DETERMINE WHAT CONTENT GOES BEHIND
THEIR PERSONAL PAYWALL**

H E A R S T Corporation

**NEW READERS CAN READ AS
MUCH AS THEY WANT. AS THE
SYSTEM **DETECTS THEIR
INTERESTS, THOSE TYPES OF
STORIES GO BEHIND THE
PAYWALL****

HEARST Corporation

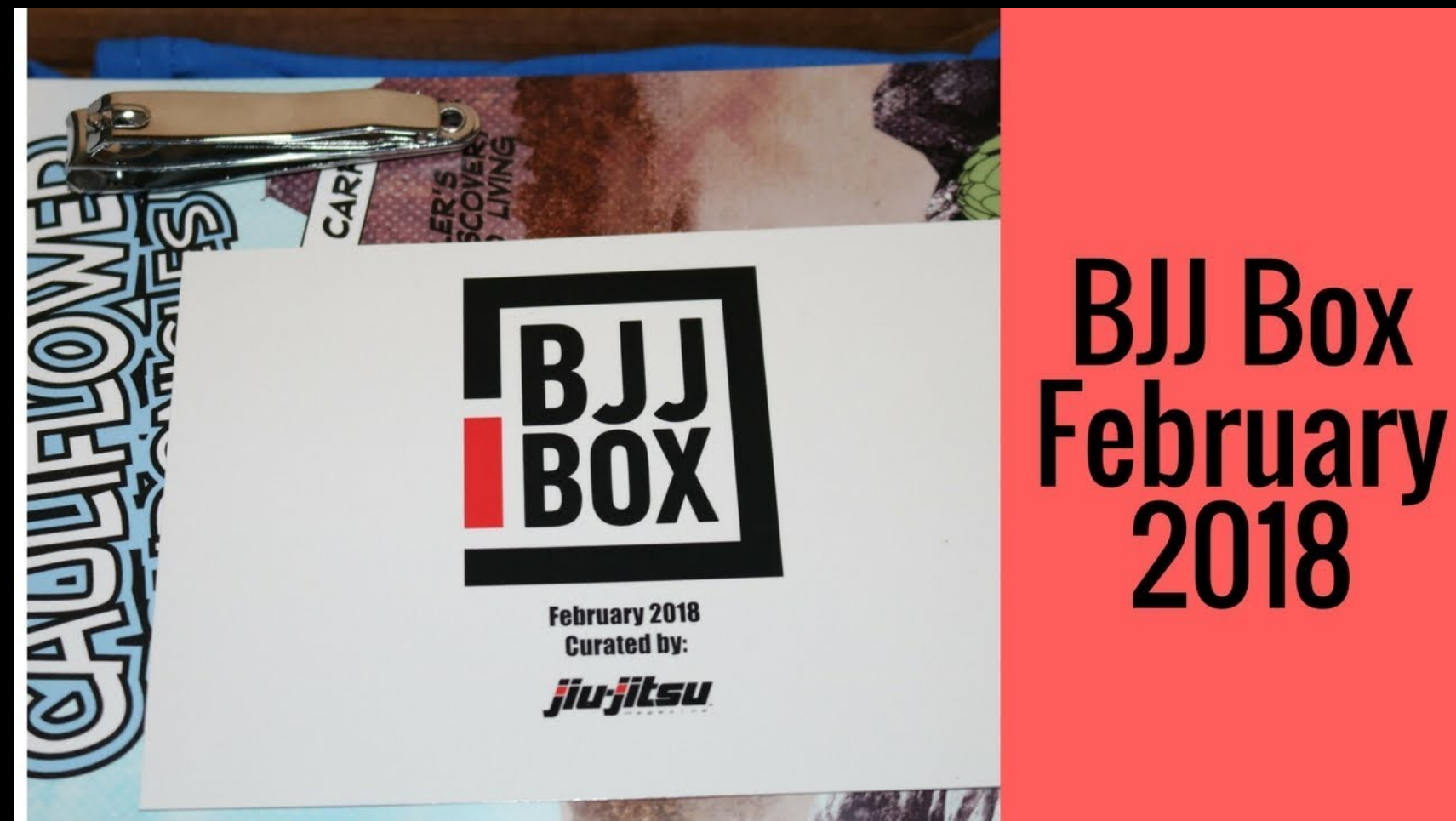
THOSE INTERESTS
BECOME THE FOCUS
OF THEIR
SUBSCRIPTION
OFFERS



**AT HEARST'S ALBANY (NY) PAPER, TOTAL
DIGITAL SUBSCRIBERS HAVE DOUBLED
SINCE WALL STARTED IN SEPT. 2018**

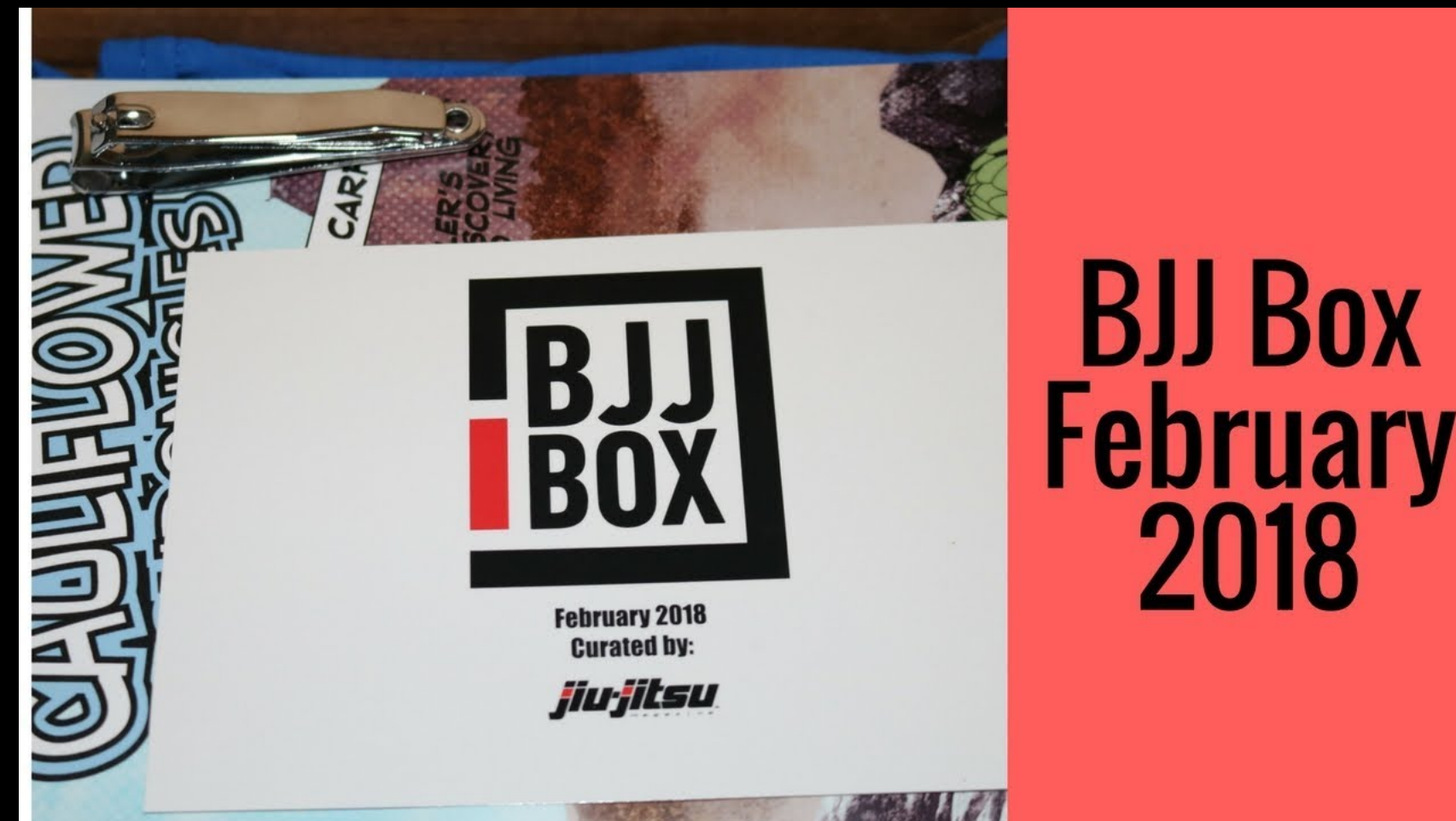


SUBSCRIPTION BOXES





IN 2 YEARS, BRAZILIAN JIU-JITSU MAGAZINE HAS GROWN ITS SUBSCRIPTION BOX REVENUE TO WHERE IT DELIVERS MORE REVENUE AND PROFIT THAN THE MAGAZINE.

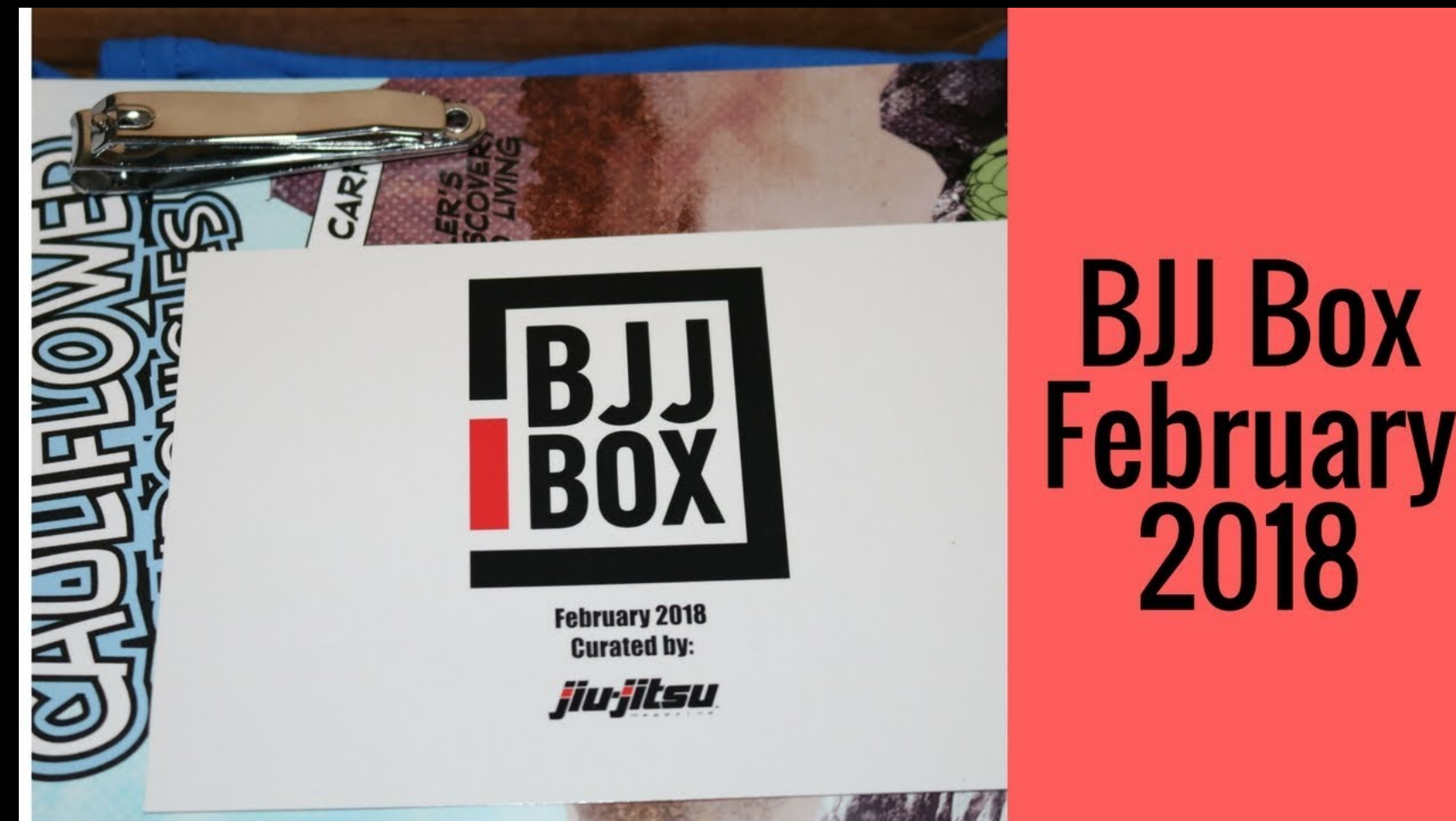


BJJ Box
February
2018



“HAVING A SUBSCRIPTION BOX HELPS ME SELL A LOT OF ADS. **WRITING A CHECK TO AN ADVERTISER** WHO’S PROVIDING GREAT VALUE STRENGTHENS THE FACT THAT WE’RE **PARTNERS.**”

— Brazilian Jiu-Jitsu Publisher Mike Velez



BJJ Box
February
2018



PAID CONTENT

How to ride a winning horse

Even if it isn't as easy as it looks

If there is a sure-bet in media today, it is that content marketing is exploding. It also appears to be a horse you could ride for some time, with healthy branded content growth projected until at least 2021, and perhaps beyond. Beyond that, it also happens to be the one horse still running in a race where every other pony has pulled up lame. All other forms of advertising are shrinking.

BRANDED CONTENT STUDIO BUSINESS MODEL



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THIS IS A HORSE YOU COULD RIDE FOR SOME TIME, WITH HEALTHY BRANDED CONTENT GROWTH PROJECTED UNTIL AT LEAST 2021, AND BEYOND.



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IT ALSO IS THE ONLY HORSE STILL IN A RACE WHERE EVERY OTHER PONY HAS PULLED UP LAME. ALL OTHER FORMS OF ADVERTISING ARE SHRINKING.

**GLOBAL CONTENT
MARKETING WILL GROW AT
AN ANNUAL RATE OF
16% PER YEAR
THROUGH 2021,
REACHING US\$412B**



**NATIVE WILL MAKE
UP 76% OF DIGITAL
SPEND BY 2021.**



- **86% OF BUSINESS-TO-CONSUMER (B2C) BRANDS NOW EMPLOY CONTENT MARKETING**
- **PUBLISHER BRANDED CONTENT REVENUE IS ALSO GROWING, UP 40% YEAR-ON-YEAR FROM 2017 TO 2018**



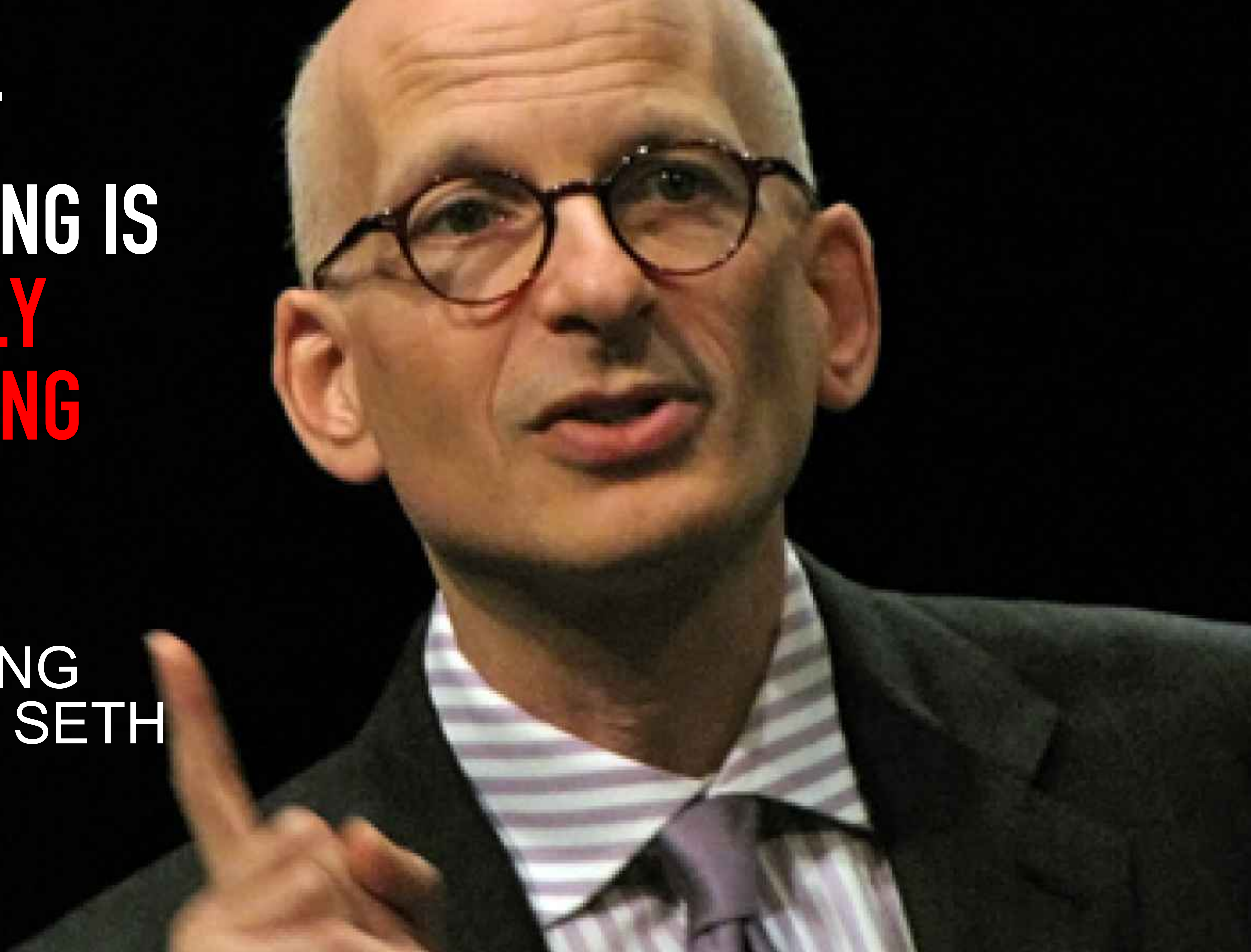
- **70% OF ADVERTISERS ARE SHIFTING TO CONTENT MARKETING**
- **35% OF PUBLISHERS IN 2017 ALREADY HAD A BRAND STUDIO**

**CONTENT
MARKETING**



**CONTENT
MARKETING IS
“THE ONLY
MARKETING
LEFT”**

**DIGITAL
MARKETING
PIONEER SETH
GODIN**



REVENUE FROM
GUARDIAN'S CONTENT
STUDIO, GUARDIAN
LABS, ROSE 66% IN
THE FIRST HALF 2018

The
Guardian
Labs

**THE AVERAGE
READER SPENT 2.3
MINUTES WITH LABS
CONTENT, IN SOME
CASES, IT WAS AS
HIGH AS SIX MINUTES**

**The
Guardian
Labs**

**BUT IT'S
HARDER
THAN IT
LOOKS**

**BRANDED CONTENT
SOUNDS LIKE THE EASIEST
WAY TO MAKE MONEY.**

**BUT IT AIN'T. IT'S A LOT
HARDER AND MORE
EXPENSIVE THAN IT LOOKS.**

1. COMPETITION

A large crowd of runners at a marathon, with a yellow banner at the top and a white banner at the bottom containing text. The runners are wearing various athletic gear, including tank tops, t-shirts, and shorts, and many have race bibs. The background shows a dense crowd of spectators and other participants.

**MEDIA COMPANIES WITH BRANDED CONTENT
STUDIOS EXPLODED FROM 15 IN 2013 TO 218
IN 2015, TO 600 IN 2017, & OVER 1,000 IN 2018**



2. FIGHTING BAD IDEAS

**BRANDS STILL
WANT TO SELL
PRODUCTS INSTEAD
OF TELLING A
COMPELLING
STORY THAT'S
USEFUL FOR THE
READER**



2. FIGHTING BAD IDEAS

“WE GET BRANDS COMING TO US SAYING, ‘WE HAVE THIS VIDEO OF OUR CEO. HE’S VERY ENGAGING. IT’S 32-MINUTES LONG. JUST PUT IT OUT THERE, & PEOPLE WILL LOVE IT.’”

— T BRAND STUDIO CREATIVE DIRECTOR GRAHAM MCDONNELL

3. HIGH COST OF DOING BUSINESS



3. HIGH COST OF DOING BUSINESS

IT TAKES EXPENSIVE STAFF AND EQUIPMENT TO CREATE BRANDED CONTENT THAT LOOKS AND FEELS LIKE REAL JOURNALISM AND MANAGE THE CAMPAIGNS THROUGH THE MULTIPLE STEPS OF APPROVALS REQUIRED.

3. HIGH COST OF DOING BUSINESS

PUBLISHERS OFTEN CAN'T GET ENOUGH SCALE FOR A CAMPAIGN ON THEIR OWN PROPERTIES, SO THEY MUST **BUY DISTRIBUTION OFF-SITE, THAT ERODES MARGINS QUICKLY.**

3. HIGH COST OF DOING BUSINESS

“PROFIT MARGINS ON NATIVE AD PROGRAMS RAN ANYWHERE FROM 5% ALL THE WAY UP TO 80%.”

— MELANIE DEZIEL, WHO USED TO WORK FOR THE NEW YORK TIMES' T BRAND STUDIO

THE REST OF THE BOOK

AD SUPPORTED



The Ad-pocalypse More a Darwinian culling than a catastrophe

The much-maligned advertising business
model turns out to be quite effective...
but only when done right



AD-SUPPORTED MODEL

**“2017 WAS
THE YEAR OF
INNOVATION
FOR
FRAUDSTERS”**

**ANDREAS NAUMANN,
HEAD OF FRAUD ADJUST**



#1 ILLICIT DRUGS	US\$300BN
#2 COUNTERFEITING	US\$250BN
#3 AD FRAUD	US\$44BN
#4 CIGARETTES	US\$30BN

SOURCES; JUNIPER, UN OFFICE ON DRUGS AND CRIME, OECD

**“[AD FRAUD] IS THE
#1 HIGH-PROFILE
TOPIC IN THE
INDUSTRY”**

**MAOR SADRA
CEO APPLIFT**



**“IF I WERE AN
AAA BRAND,
I’D HESITATE
ABOUT MOBILE
ADVERTISING”**

**MAOR SADRA
CEO APPLIFT**



1. INVEST IN AN ANTI-FRAUD DEPT.

2. EMPLOY AN EXTERNAL AGENCY

3. REMOVE ANTI-FRAUD EXPENSES

ANDREY GOLOMOZ, HEAD OF TRAFFIC QUALITY, AMITAD



PHILANTHROPY SUPPORTED

Free money? Not exactly...

Philanthropy funding is neither free nor easy nor widely available

The idea on its face is intoxicating: Large foundations or donors give you money to do what you want to do anyway. No advertiser hassles. No campaign deliverables. No subscriber cancellations.

All you need to do is find simpatico foundations and cash their checks, right?

If only it were that easy.

Philanthropic funding of journalism is happening, but it's a barely a drop in the bucket and what little is happening is heavily concentrated in the United States with a sprinkling in Europe and virtually nothing happening anywhere else in the world.

More than 93% of journalism-focused grant money goes to US-based organisations, leaving just 6% for Europe, and only about 1% for media outlets in the developing world, according to Me-

dia Impact Funders (MIF) and the Foundation Centre.

When you take a deeper dive to see where the philanthropic support of journalism goes, it quickly becomes clear that the lion's share of the money is not going to publications but elsewhere.

Where is the money going?

More than two-thirds of philanthropic funding of journalism goes towards what could be described as services: university programmes, professional development groups, and research and technology development, according to MIF and the Foundation Centre. Another fifth is awarded to the thematic cluster of press freedom, open access and technological innovation in media, according to the Centre.

"There is not enough philanthropy from the rich — or charity from the rest of us," wrote media critic and City University of New York professor Jeff



PHILANTHROPY MODEL

Every contribution we receive from readers like you, big or small, goes directly into funding our journalism. This support enables us to keep working as we do - but we must maintain and build on it for every year to come. **Support The Guardian from as little as £1 - and it only takes a minute. Thank you.**

[Support The Guardian →](#)



Become a Patron

Join from £100 a month.

There are three levels of Patronage to choose from.

- **Byline Patrons** - £1,200 per year
- **Headline Patrons** - £2,500 per year
- **Masthead Patrons** - £5,000 per year

Each level of Guardian Patrons has its own set of unique benefits. [Find out more](#) about Patron benefits.

Join today →



**FROM 15,000
TO 570,000 PAYING SUPPORTERS
IN 3 YEARS**



SEE

WANT

Media companies make serious money creating and satisfying readers' needs in the blink of an eye

BUY



**RETAILER
MODEL**





Why aren't more media companies doing events?

Damn good question

Media companies have almost all the tools needed to run profitable events, but many shy away. They shouldn't.

Media companies have a leg up on almost everyone else in the events space. Maybe two legs! OK, most media companies do not employ an army of event planners; many don't even have one event planner on staff.

But that's the kind of expertise you can buy.

Media companies DO have almost everything else needed to run a successful event:

- Relevant content

- Niche expertise
 - A loyal following in that niche
 - A targeted mailing list
 - A niche customer database
 - Existing relationships with potential event sponsors
 - Media platforms with large followings to promote events
- That is the kind of stuff you CAN'T buy!
- Magazine media companies who do run events say events:
- Deepen the company's connections with its readers



EVENTS MODEL



Become
a member
and get
this bag
for free

How does more engagement more cash sound?

Memberships are not just a substantial revenue source, they also serve to cement and grow your relationship with your reader

Memberships are not just about tote bags. Memberships also should not be thinly veiled tricks to get readers to pay extra for exclusive content or for early access to content or for a newsletter.

Those are transactions, not memberships. Being a "member" of something implies being in a relationship. Where's the relationship in acquiring a tote bag?

"I came into work one morning recently and was bombarded... with links to another journal-



MEMBERSHIP MODEL

MEMBERSHIP \neq **SUBSCRIPTION**

NO MORE



TOTE BAGS

**“WE WANTED A
DEEPER, MORE
INTIMATE
RELATIONSHIPS
WITH OUR MOST
LOYAL READERS”**

HEATHER DIETRICK, CEO DAILY BEAST

The logo for Daily Beast, featuring the words "DAILY BEAST" in a bold, white, sans-serif font with a red glow effect, set against a black background.

DAILY BEAST

CONVERSATION AND COFFEE



Tuesday, Jan. 15
9:30 a.m.
Civil Beat Office

Attend: cbcoffee.eventbrite.com



NEWS AND BREWS

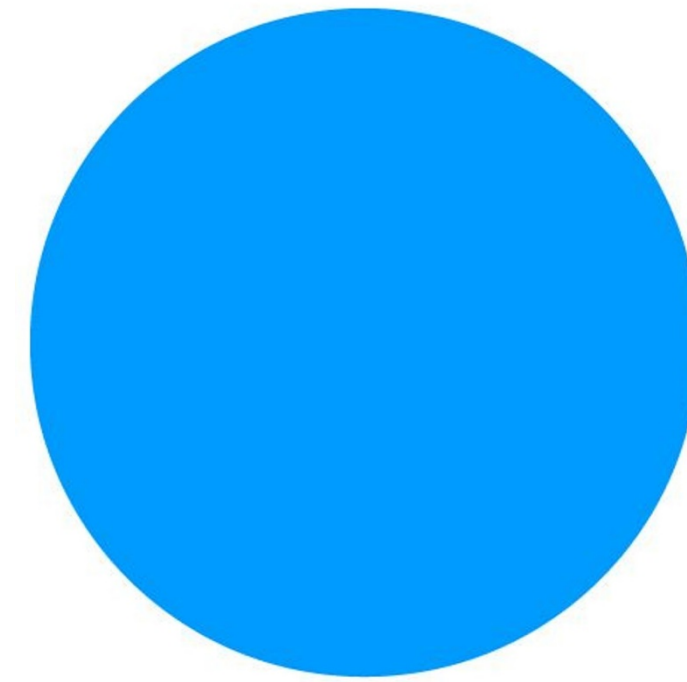


pau hana with Honolulu Civil Beat



**“LESS ABOUT GROWING
REVENUE THAN
OFFERING UNIQUE
CONTENT AND
EXPERIENCES THAT
HELP RETENTION”**

ANDY YOST, CMO USA TODAY



**USA
TODAY
NETWORK**



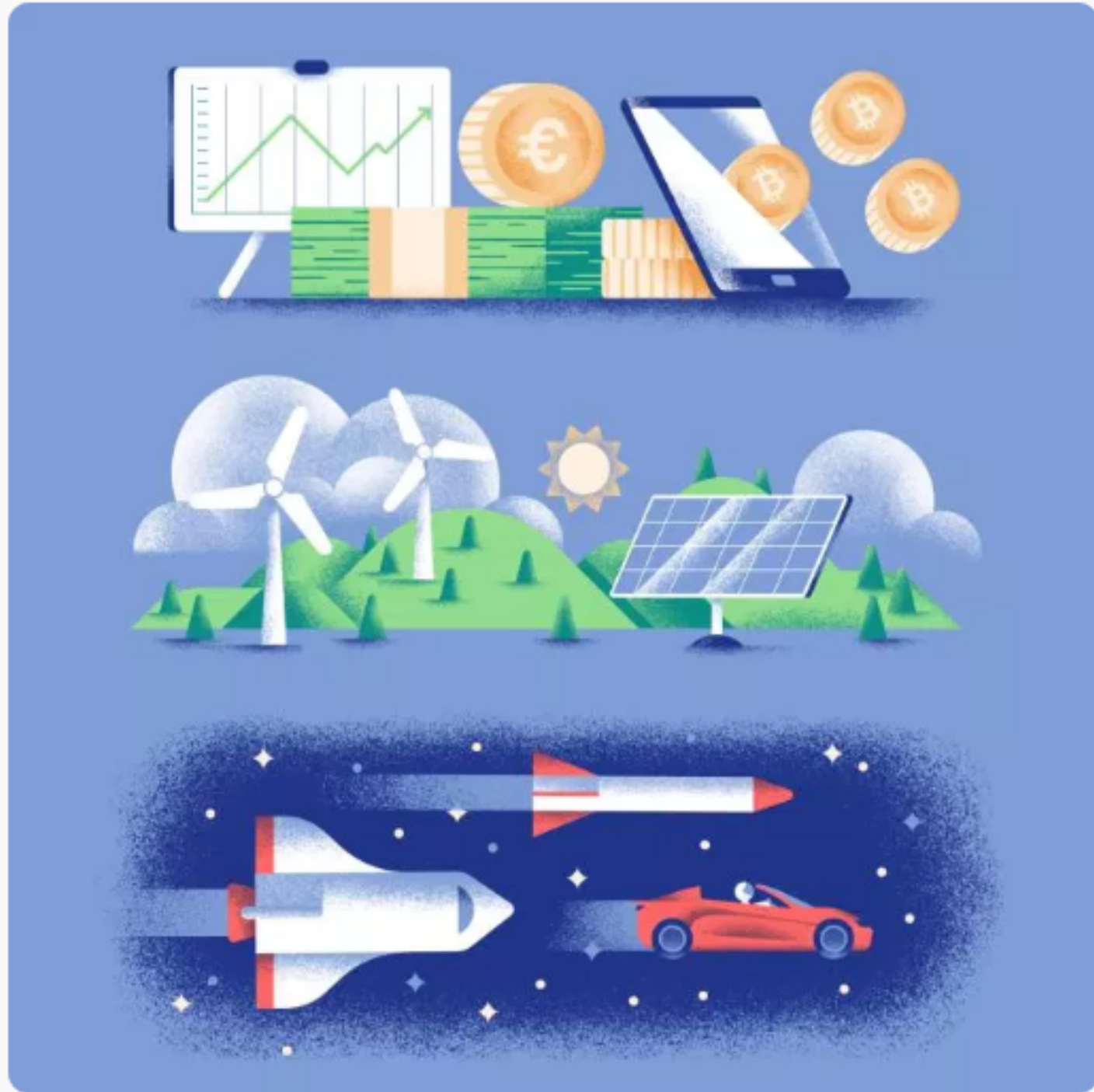




**Become a
member of
Quartz**

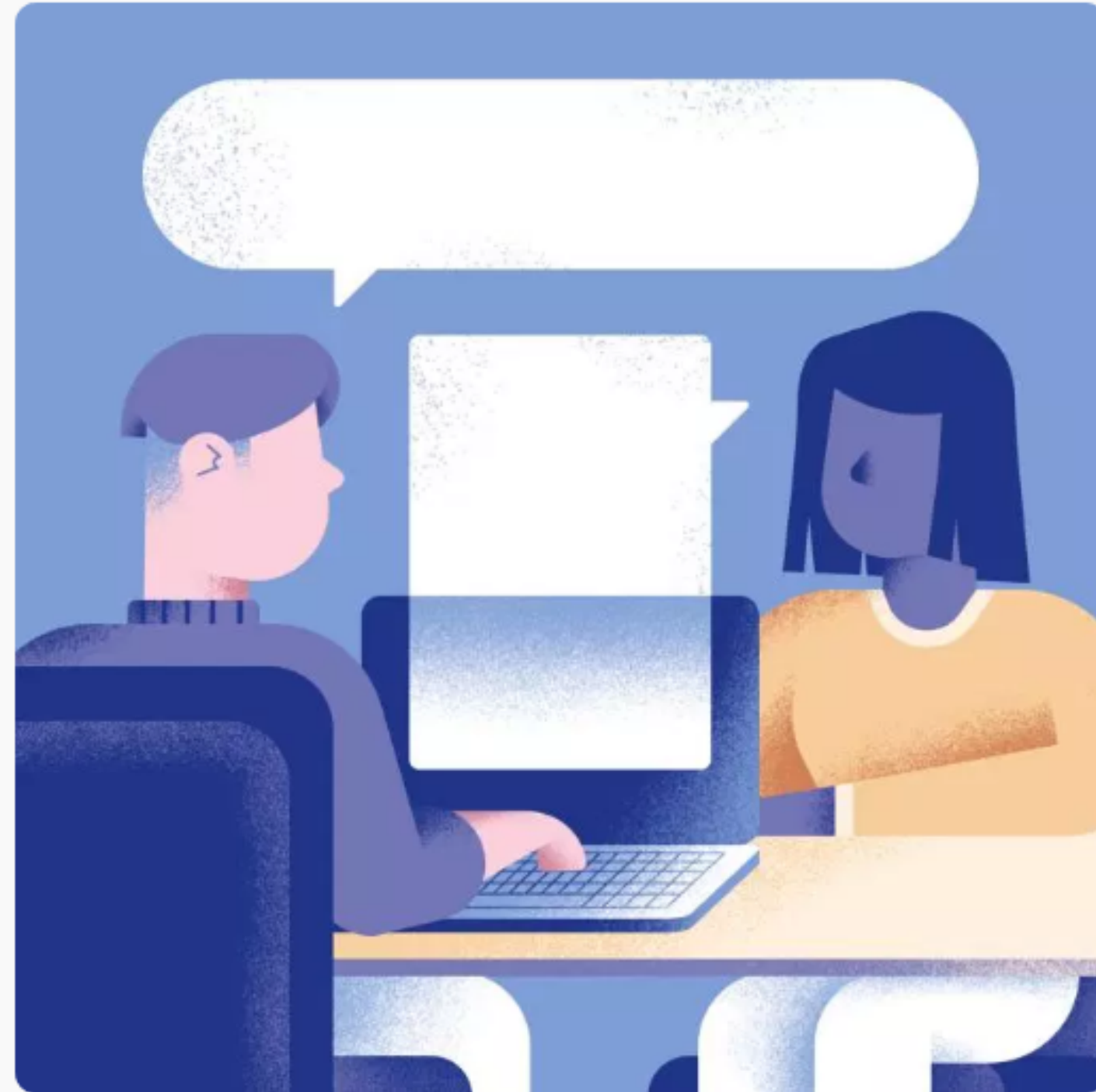
**“WE CHOSE THE WORD
MEMBERSHIP DELIBERATELY.
IN ADDITION TO CONTENT IT’S A
RELATIONSHIP WITH QUARTZ”**

ZACH SEWARD, CHIEF PRODUCT OFFICER, QUARTZ



Field guides

Each week, we take a deep dive into a transformative industry, company, or phenomenon that is essential to understand. Daily essays, data visualizations, exclusive interviews, video, and more will teach you what matters most in a world that's changing faster than ever before.



Profiles and Q&As

We interview leaders who are shaping the future of business, science, philanthropy, media, and more to bring you their insights, and teach you their secrets. Members can submit potential interviewees and questions ahead of time.



Deeper access to Quartz

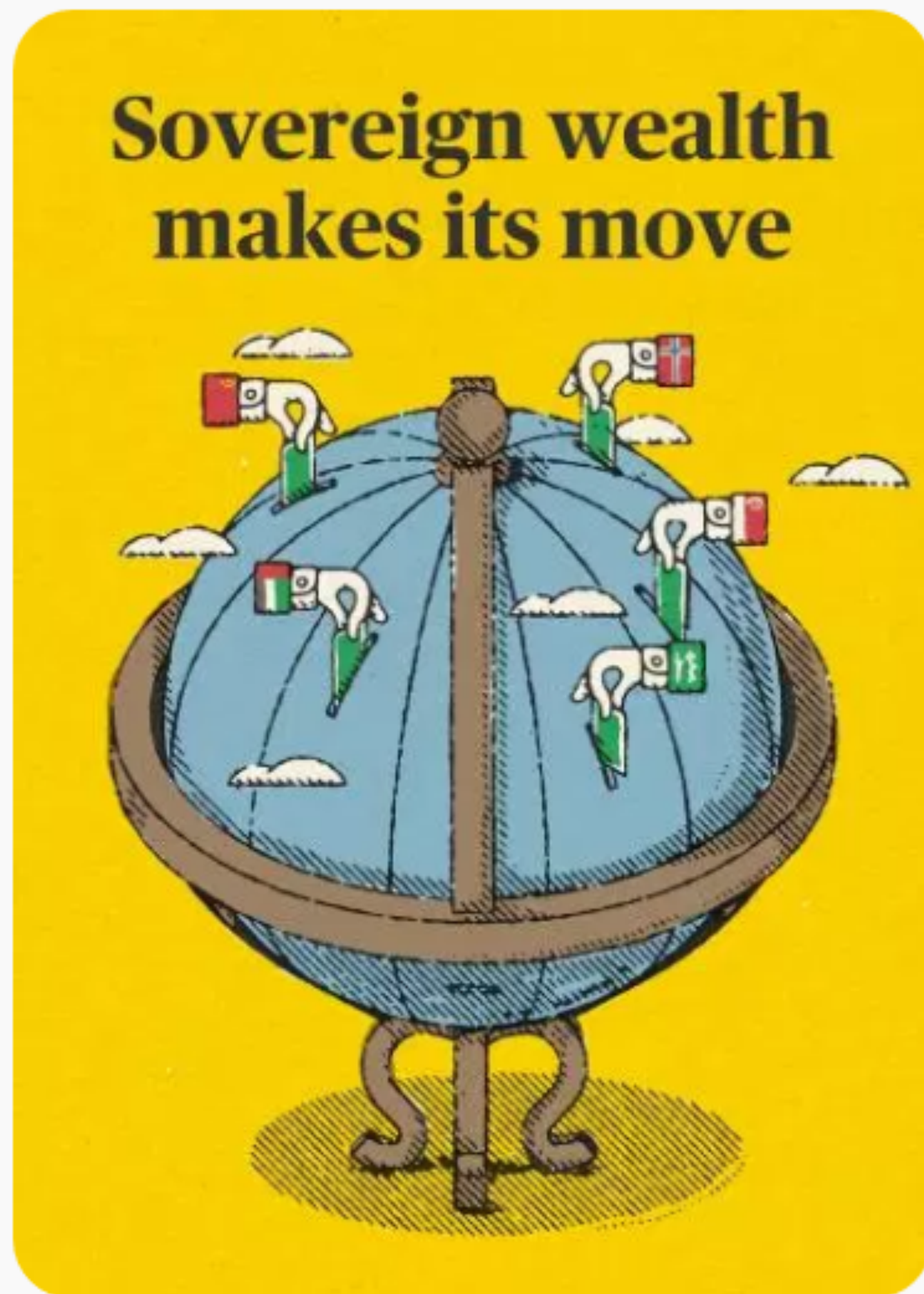
Help shape our coverage. Members will have the opportunity to work with our editors to pitch ideas. Frequent conference calls will take members behind the scenes of our reporting. Exclusive events with other Quartz members and industry leaders will embed you into our community.



The board is broken

Has the board's job gotten too big?

March 18, 2019



Sovereign wealth makes its move

Some of the biggest players in investing today aren't banks, but nations.

March 11, 2019



Britain after Brexit

Whatever the outcome, Brexit has already changed the business climate in the UK.

March 1, 2019

1. ASK PEOPLE TO **SUPPORT** YOU
2. GET YOUR **PITCH** RIGHT
3. FIND THE **RIGHT PLACE** FOR YOUR APPEAL
4. MAKE IT **EASY**
5. **ONE** CORE TEAM

AMANDA MICHEL, THE GUARDIAN

Friends to the rescue

Bespoke software systems built BY media companies FOR media companies have proven successful and profitable for a select few



If you've worked at a media company, you have had the "pleasure" of using a content management system or ad management tool, and you know it is, in fact, rarely a pleasure.

In the last five years, a few media companies decided to do what everyone else was thinking: WE could do a better job at this!

And why not? Who knows the needs of the editorial and advertising departments better than those departments themselves?

The frustration boiled over first at the Washington Post back in 2014. Over the following few years, Vox Media, New York Magazine, and Hearst all got into the Software as a Service (SaaS) business.

The Washington Post's Arc system

Even before Amazon chief Jeff Bezos bought The Washington Post, the company was moving in the direction of solving its tech problems by itself.

While the company was scrambling to keep up with the lightning speed of digital change, they, like most other media companies, discovered that their CMS and ad management systems were holding them back.

"As a business, we asked more of our newsroom," Jeremy Gilbert, the company's Director of Strategic Initiatives, told Fast Company. "What we noticed was: 1) We didn't have the tools to be more productive and, 2) The CMS was a fairly monolithic platform. Adding any features to it, making any changes to it, or getting support from



IT PROVIDER MODEL



Media companies have had the DNA to be an agency for decades, we just didn't know it

Almost everything a brand needs to create campaigns exists in media companies in spades



What makes a successful agency?

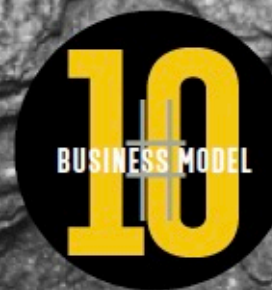
- Knowledge of a desired audience
- Knowledge of the brand's customers
- Access to and a relationship with the desired audience
- An audience database second to none
- Exquisite storytellers. Expert videographers
- Media tech expertise
- Proven, sophisticated design capabilities
- Multimedia, multi-platform, multi-channel expertise
- Proven marketing expertise
- A nuanced understanding of how to build sophisticated multi-platform campaigns



AGENCY MODEL



DATA BROKER



Your data can be a gold mine

Your data may be worth (a lot) more than you think

D

ata in the media world used to mean just four things:

1. Number of subscribers
2. Number of newsstand sales
3. Advertising revenue
4. The number on the bottom line



DATA PROVIDER MODEL



Profit or...

Brand extensions and licensing can be



minefield?

extremely profitable... or a disaster



LICENSING & BRAND EXTENSIONS MODEL



Can lightning strike twice?

The most mind-boggling example of a media company as an investor was Nasper's US\$32m 2001 investment in TenCent which netted US\$175b (with a "b") in 2018, a 5,500% return



INVESTOR MODEL

how low-tech
journalism
engages in a
high-tech world

boanclick to boansics



INNOVATION IN NEWS MEDIA 2019



INNOVATION IN NEWS MEDIA 2019

SOCIAL HAS STOPPED BEING THE
GIFT THAT KEEPS ON GIVING

PRODUCT MANAGER IS THE NEW PIVOTAL ROLE AT PUBLISHERS

TOP PUBLISHERS ARE INVESTING IN 'LOW-TECH' PRODUCTS

**AUDIO CAN OFFER A MORE
INTIMATE AND PERSONAL
EXPERIENCE**

**DAILY NEWS PODCASTS AREN'T
THE ONLY OPTION**

PODCASTS CAN DEVELOP **NEW** **AUDIENCES**

PODCASTS CAN DEVELOP **NEW** **AUDIENCES**

**NEWSLETTERS ALLOW A DIRECT
CONNECTION WITH THE AUDIENCE**

DIRECT MONETISATION ISN'T
ALWAYS THE GOAL

NEWSLETTERS PLAY A KEY ROLE IN SUBSCRIBER CONVERSION



New technology: what you need to know

We are living in a time where foldable smartphones and tablets are a reality, where people regularly speak to their devices, where someone can appear by hologram for an interview, and where automated decision making by machines is so complex that even their creators struggle to understand the processes.

Publishers have to strike a balance between not being left behind by technology, and not being continually distracted by the latest “bright, shiny things,” as stressed in a recent report from the Reuters Institute. Here we take a look at the tech developments that news publishers should be watching and experimenting with.

PUBLISHERS NEED TO STRIKE A BALANCE

**JOURNALISTS UNDERSTAND THEY
WON'T BE REPLACED BY ROBOTS**

AI CAN TAKE DATA JOURNALISM TO THE **NEXT LEVEL**

AI CAN ELIMINATE ROUTINE WORK

**THE IMPLICATIONS OF BLOCKCHAIN
ARE STILL FAR FROM CLEAR**

VOICE-ACTIVATED SMART SPEAKERS: IS THIS THE **NEW VR?**

VOICE-ACTIVATED SMART SPEAKERS: IS THIS THE **NEW VR?**



**reinventing
the journalism
storytelling
toolbox**

**new digital
narratives
that show the
way forward**

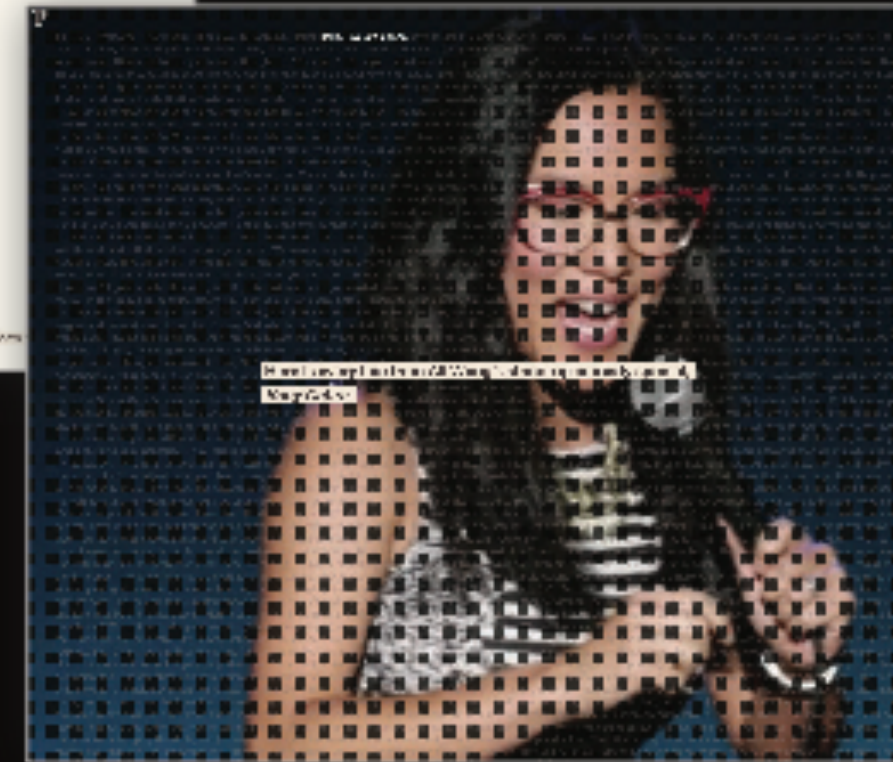
new digital narrative
storytelling



National Geographic U.S.

Face Transplant

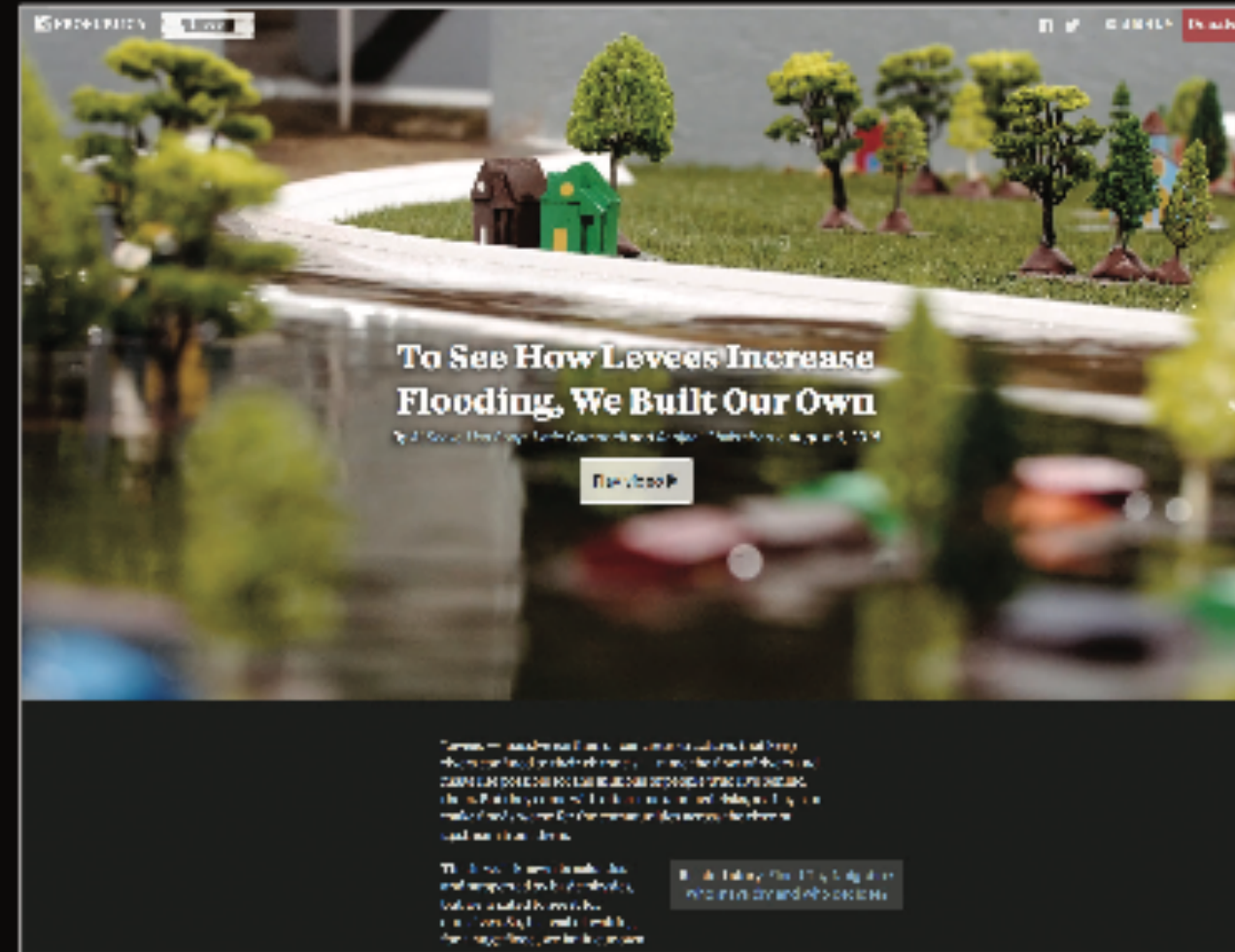
"This story is difficult to look at," the piece begins, the text appearing after an image of a young woman's sewn up face. It tells the story of Katie, the youngest person in the U.S. to undergo a face transplant. The full screen still images are shocking, the text is simple, offering the readers glimpses into Katie's life after her injury, as well as before and after her surgery. Videos offer more insight into the lives of Katie and those around her. It is a gripping, sobering sequence of impressions. A writer and two photographers spent hundreds of hours over the course of two and a half years with Katie, her family and her medical team. The main interactive feature is supplemented with further stories about the procedure and interviews with the photographers, as well as a 22-minute short film about the family's journey.



The Pudding U.S.

The Structure of Stand-up

The Pudding presents itself as “a digital publication that explains ideas debated in culture with visual essays.” In this piece, the publication pushes creativity both visually and technically. Each piece is unique and feels crafted specifically for the story. One essay dissects and analyses a stand-up show by comedian Ali Wong, explaining how she plans her performance, and why she gets the biggest laugh from the audience when she does. The effortless weaving of audio, graphics and narrative storytelling into the piece is this year’s example of multimedia storytelling at its best, and a creative approach in applying science to examine art.



ProPublica U.S.

To See How Levees Increase Flooding, We Built Our Own

A multimedia package from ProPublica and Reveal from The Center for Investigative Reporting provides the curious reader with a thorough understanding of a technically complex phenomenon: how flood levees can endanger some areas while protecting others. The reporting team hired engineers to build a physical model of four levee scenarios, "to see how levee height and placement choices can put surrounding communities on the floodplain... at greater risk of flooding." As well as featuring video, diagrams and graphs, An interactive graphic allows users to adjust the volumes of water flowing through channels in the four scenarios and see the effect on the surrounding land. "I think the biggest challenge was, how do you make something that on the surface is as boring as levees and concrete embankments, how do you make that interesting to the general audience?" reporter Lisa Song told FIPP. "It's a fun challenge to think about: can you make people want to learn about something like this?"



The Economist U.K.

Data Detectives

The Economist's graphic novel Data Detectives was created for its Technology Quarterly in June 2018 which focused on the theme of justice. It appeared in print and online, with images interspersed among the articles of the section. It was then transferred to Instagram by digital and social media picture editor Ria Jones. The platform made it ideal for a graphic story, she told FIPP: "The multiple-picture function on Instagram offers great opportunities for visual storytelling. The ability to swipe between images seamlessly means you can really build a narrative, allowing people to engage with our content in a different way." The way that the images are stitched together creates a smooth swiping experience.



GALIMA BUKHARBAEVA



Reporters Without Borders Germany used his online tools to fight back.

Reporters Without Borders Germany

Uncensored playlist

"Making free information available where press freedom is not." Reporters Without Borders Germany worked with five journalists from five different countries (China, Vietnam, Uzbekistan, Thailand and Egypt) whose work was being censored, to turn their work into songs which could then be listened to in their countries of origin. The playlist of ten songs is now available on streaming platforms such as Spotify, Apple Music and Deezer.



National Film Board (NFB) of Canada Canada

Bear 71

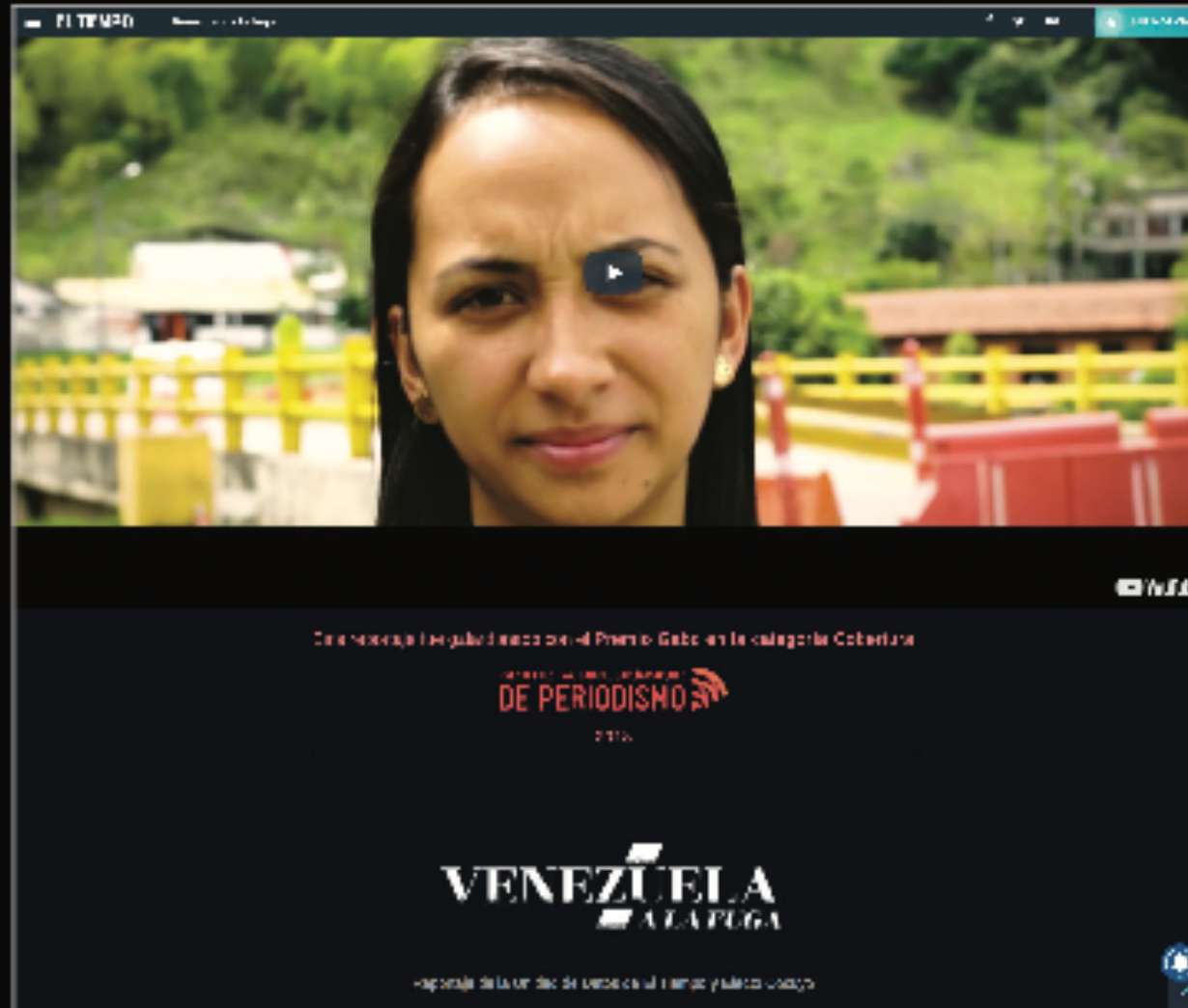
Bear 71 is a 20-minute interactive documentary from the National Film Board (NFB) of Canada, originally built using Adobe Flash in 2012, then upgraded later using Google's WebVR API. It allows the user to explore the world of a female grizzly bear in Banff National Park who was tagged and tracked by surveillance cameras for several years. It features narrative from the bear's perspective, and video clips of her and other animals, and allows the user to navigate the park. It can be used with a Daydream View headset for a true VR experience or explored via a browser.



O Globo Brazil

The Brazilian War / La Guerra de Brasil

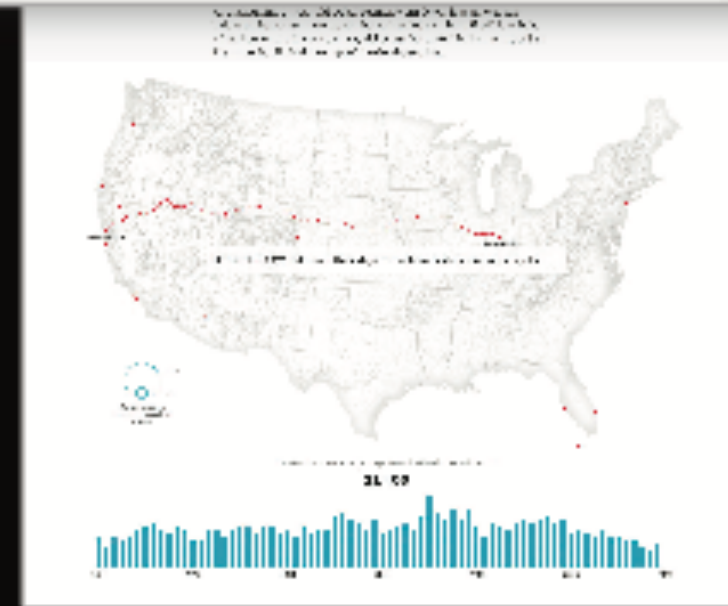
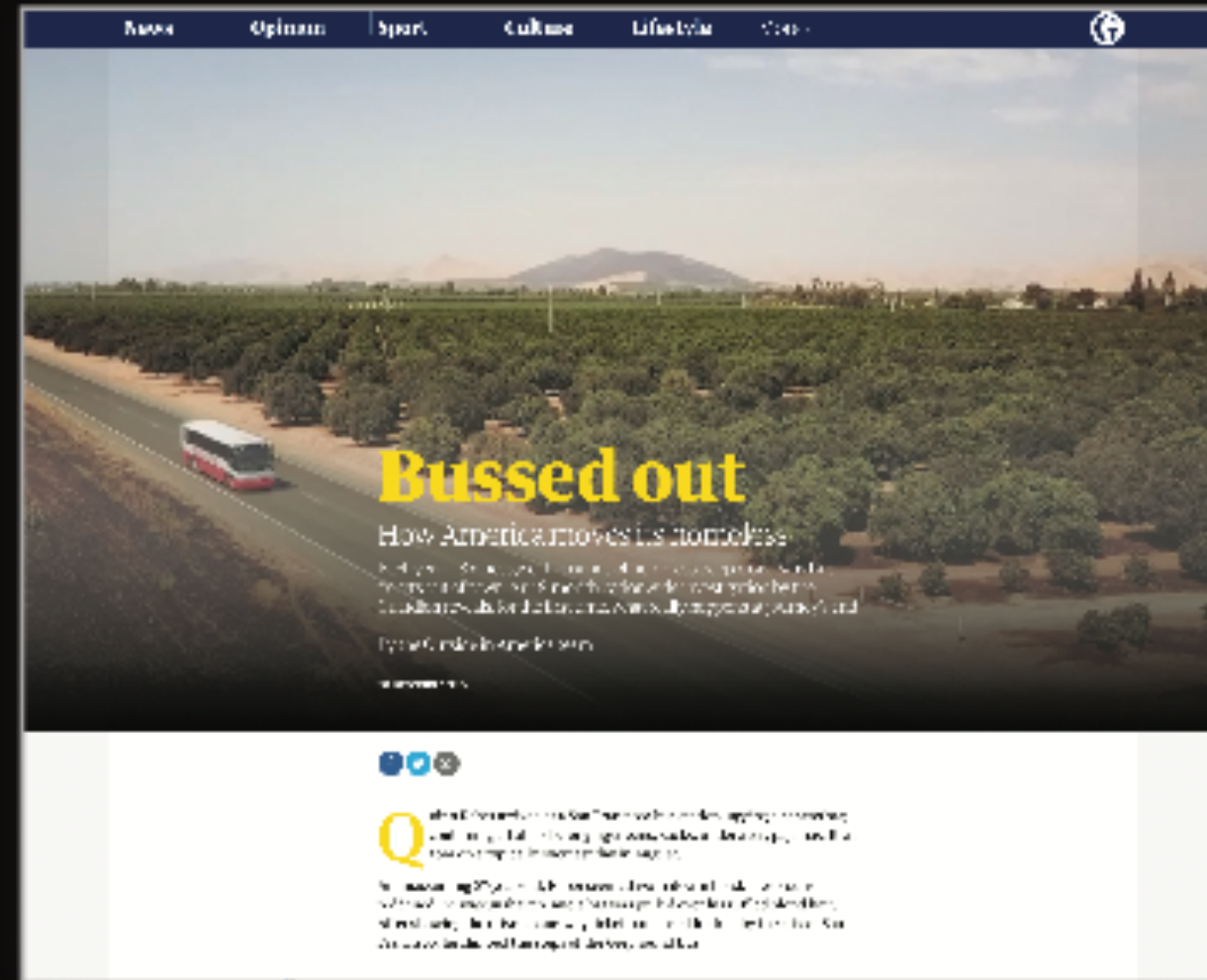
In the last 15 years, one person has been killed every ten minutes in Brazil, amounting to 786,000, more than the number killed in the wars in Syria or Iraq. O Globo's investigation into these shocking statistics explains and analyses the data using graphs, interviews and videos. The paper has also built a database which allows readers to search by district to see the number of murders in specific areas.



El Tiempo Colombia

On The Run / Venezuela a la Fuga

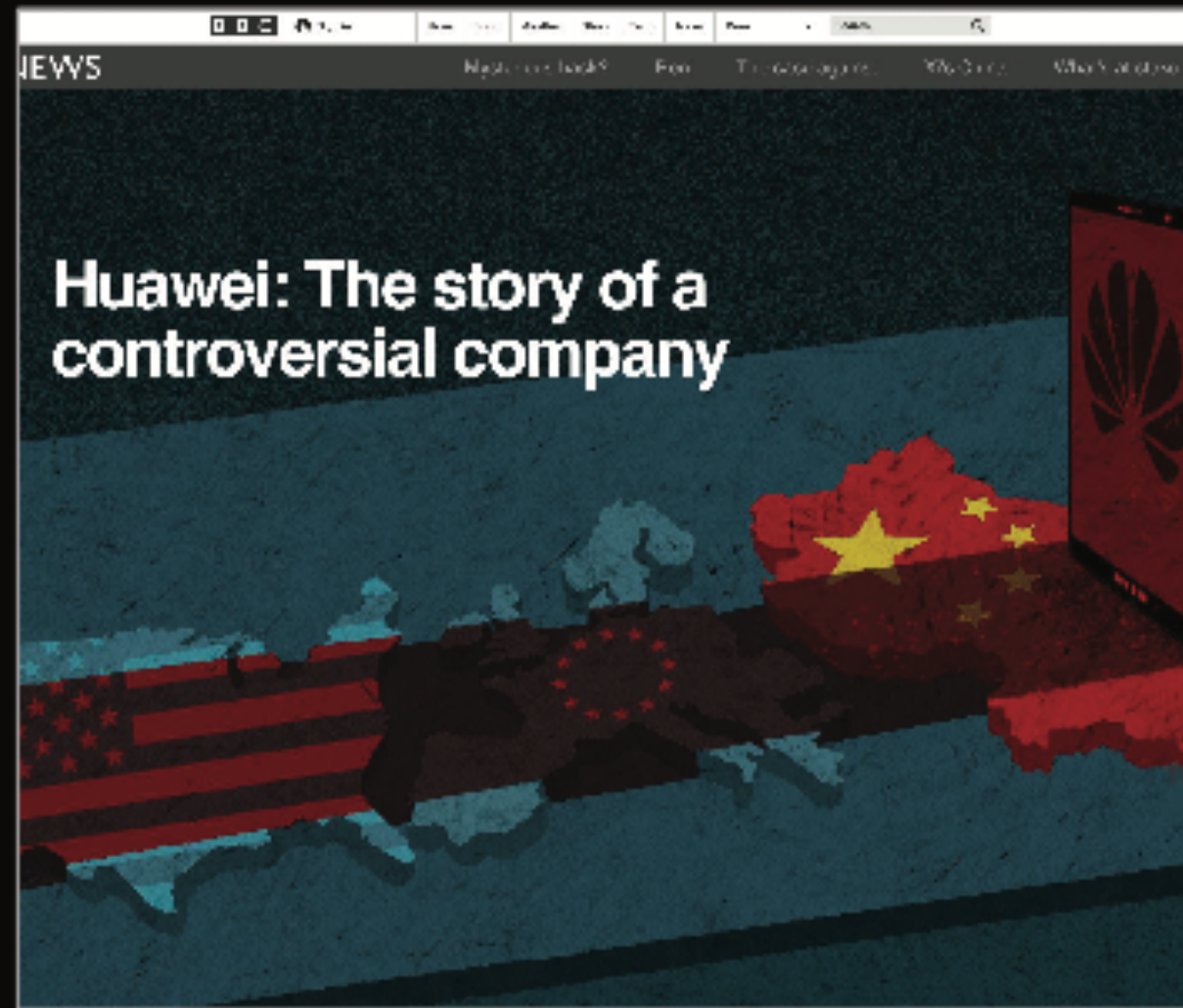
This multimedia package tells the stories of Venezuelans migrating to other Latin American countries, inspired by the fact that between 2015 and 2017 the number of Venezuelans leaving for other parts of the continent increased by 895%. Through videos, text, photographs and moving maps focusing on individual journeys, El Tiempo investigates the reasons they are leaving, how their journeys progress and what awaits them.



Guardian US U.S.A.

Bussed Out: How America moves its homeless

This Guardian investigation focuses on the increasingly common U.S. practice of offering homeless people free one-way bus tickets to other cities to encourage them to move elsewhere. Over the course of 18 months, the Guardian compiled a database of around 34,240 journeys and analysed their effect on cities and people. It uses animated maps and diagrams to demonstrate the journeys being undertaken by homeless people, where they ended up and the numbers of people involved, as well as including video interviews with those involved. The paper also explains the methodology and the data preparation undertaken for the story, and how the data visualisations were put together.



BBC U.K.

Huawei: The story of a controversial company

The BBC has created an impressive piece on Chinese tech firm Huawei and its involvement in the development of western 5G services using Shorthand, a storytelling platform used by media brands and others to produce visually compelling content. Large images and parallax scrolling are used to give the impression of a vibrant, multi-layered news experience. According to its site, Shorthand has "best-in-the-business time on page metrics, as measured by Chartbeat and our own customers."

change management steps to success

Shifting market needs and continuing technological innovation will bring more and constant changes to how media businesses must operate. To succeed, **INNOVATION MEDIA** believes that leaders in the news industry will need to improve their transformation skills, implementing a constant loop of change management best practices.

**CLEARLY IDENTIFY AND DEFINE
THE REASONS FOR CHANGE**

TELL A COMPELLING STORY: THE WHY AND HOW OF CHANGE

**DEFINE AND SHARE WHAT
SUCCESS LOOKS LIKE**

**ENGAGE AS MANY AND AS EARLY
AS POSSIBLE**

COMMUNICATE OFTEN AND WELL

BUILD A COHERENT AND COMPREHENSIVE **CHANGE PLAN**

TRAIN YOUR TEAM

DON'T FORGET THE SILENT ONES

BE HONEST, WARTS AND ALL

REACH OUT TO ALL STAKEHOLDERS

MANAGE THE PROCESS

EFFICIENTLY

**DON'T LET TECHNOLOGY HIJACK
YOUR PLANS**

GET YOUR 'GO LIVE' PLANS RIGHT

CELEBRATE THE OUTCOMES

BE ADAPTABLE

DO NOT STOP COMMUNICATING

JOB DONE? CONGRATULATIONS
TIME TO GO BACK TO STEP 1...

CONCLUSIONS

& WHERE TO BEGIN

**YOU MUST AGGRESSIVELY
EXPAND OR ADOPT
AT LEAST 3-4 OF THE 12
PROVEN MEDIA BUSINESS
MODELS.**

**THERE ARE NO
DIGITAL MIRACLES**



**UNLESS YOU
GET PEOPLE TO PAY YOU
FOR YOUR CONTENT, YOUR
SERVICES, YOUR
PRODUCTS ...**

**YOU HAVE
NO FUTURE
IN MEDIA.**

**BUT YOU CANNOT PURSUE NEW OR
ENHANCED BUSINESS MODELS
WITHOUT TRANSFORMING YOUR
EDITORIAL & SALES TEAMS.**

**IT'S SIMPLY
IMPOSSIBLE.**

**YOU NEED AN EDITORIAL
DEPARTMENT THAT WILL
DELIVER CONTENT
WORTH PAYING FOR.**

**YOU NEED SALES, MARKETING,
& IT TEAMS WHO CAN
SELL & CREATE NEW ADS, EVENTS,
ECOMMERCE, MEMBERSHIPS,
BRAND EXTENSIONS...**

**CHANGE YOUR ORGANISATION,
CHANGE YOUR FORTUNES.**

NATIVE AD

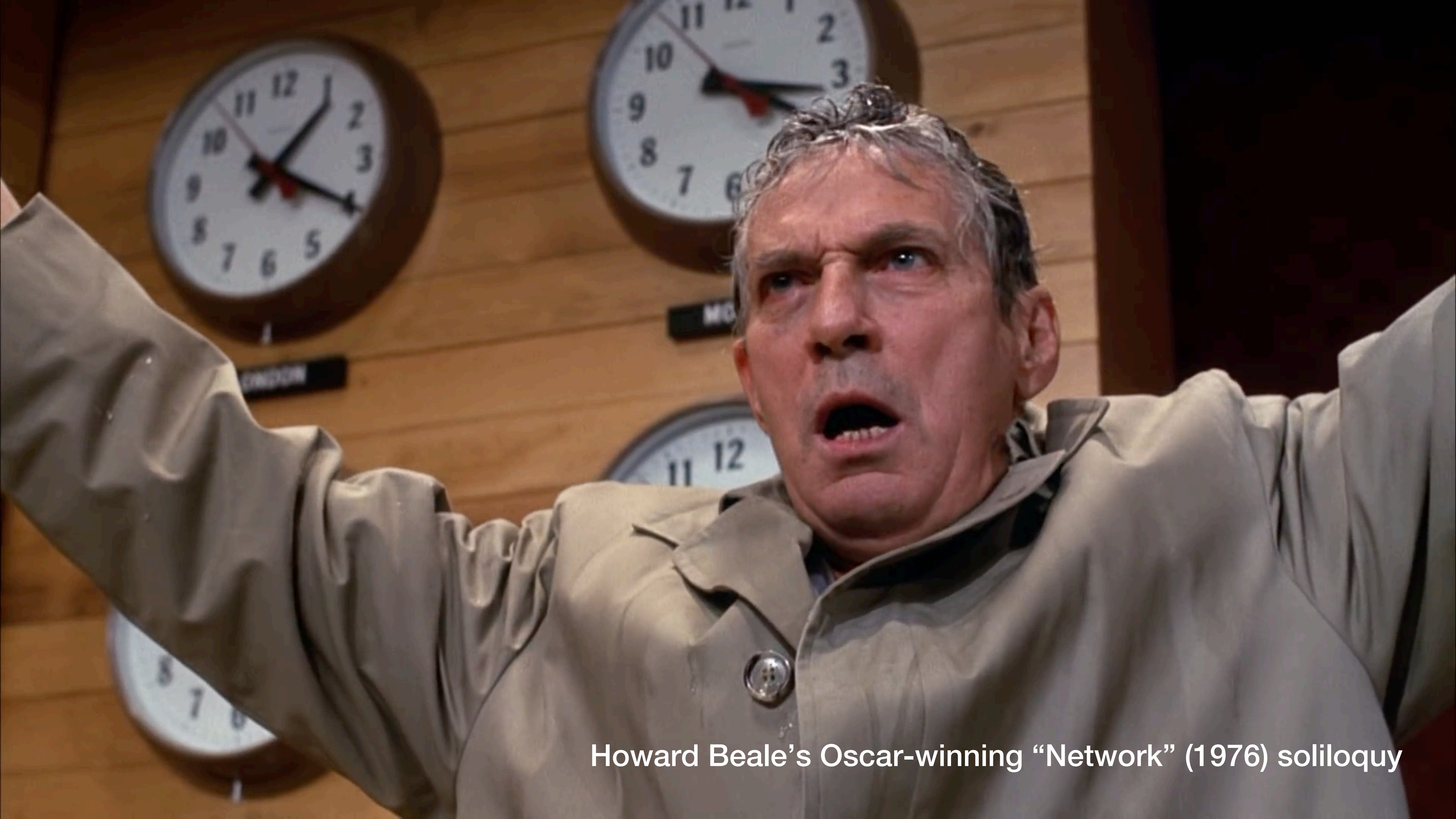
**ACTIONABLE CHANGE IS WHAT
WE DO AT INNOVATION.**

**WE ARE ENABLERS
OF CHANGE.**

REMEMBER
HOW YOU'VE FELT
OVER THE LAST
DECADE OR TWO?



Howard Beale's Oscar-winning "Network" (1976) soliloquy



Howard Beale's Oscar-winning "Network" (1976) soliloquy

**YOU DON'T HAVE TO
GET MAD AS HELL
ANYMORE.**

YOU CAN GET EVEN.

**YOU DON'T HAVE TO
TAKE IT ANYMORE.**

**YOU CAN START
DISHING IT OUT.**

HOW?

GET REALLY SERIOUS ABOUT
AT LEAST 3-4
OF THE 12 MEDIA
BUSINESS MODELS.

WE MEAN GET REALLY SERIOUS.

STOP DOING LOW R.O.I THINGS.

CHARGE.

BUILD TEAMS TO EXECUTE.

CHANGE.

BUILD TEAMS TO EXECUTE.

FOCUS.

YOU HAVE THE TOOLS.

WE LEAVE YOU WITH THIS THOUGHT:

**ONLY JOURNALISM WILL SAVE
JOURNALISM...**

WE LEAVE YOU WITH THIS THOUGHT:

**IT'S TIME TO MAKE YOUR JOURNALISM
MAKE YOU SOME SERIOUS...**



**GET YOUR
HANDS ON
INNOVATION**

10th edition

innovation
in
news
media
world
report

editors

**emma goodman
juan señor**

An annual survey by Innovation International Media Consulting Group
for the World Association of Newspapers and News Publishers - WAN-IFRA