EVERY YEAR SINCE 1998, WE’VE GIVEN YOU INNOVATIONS THAT WILL MAKE A DIFFERENCE IN YOUR FUTURE
THE MOST SUCCESSFUL MEDIA INNOVATIONS IN THE WORLD
BASED ON 12 MONTHS OF RESEARCH AND OUR GLOBAL MEDIA CONSULTING EXPERIENCE
WHO ARE WE?
YOU KNOW YOUR COMPANY
WE KNOW THE INDUSTRY
WE DISRUPT DISRUPTION
WE ORGANISE CHAOS
WE RELAUNCH LEGACIES
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

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 focus on digital reader revenue after realizing 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
“50% of adults in developed countries will have at least two online-only media subscriptions by the end of 2018”

— A 2017 Deloitte Study
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.
“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. NICHES & HABITS

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 REPLACED AN EDITOR-DRIVEN PAYWALL WITH ONE WHERE READERS, BY THEIR PREFERENCES AND HISTORY, DETERMINE WHAT CONTENT GOES BEHIND THEIR PERSONAL PAYWALL.
NEW READERS CAN READ AS MUCH AS THEY WANT. AS THE SYSTEM DETECTS THEIR INTERESTS, THOSE TYPES OF STORIES GO BEHIND THE PAYWALL
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.
“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
How to ride a winning horse
Even if it isn’t as easy as it looks

If there is one 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 2022, and perhaps beyond. Beyond that, it also happens to be one horse still running in a race where every other pony has pulled up lame. All other forms of advertising are shrinking.
How to ride a winning horse
Even if it isn’t as easy as it looks

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.
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 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 AVERAGE READER SPENT 2.3 MINUTES WITH LABS CONTENT, IN SOME CASES, IT WAS AS HIGH AS SIX MINUTES.
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.
MEDIA COMPANIES WITH BRANDED CONTENT STUDIOS EXPLODED FROM 15 IN 2013 TO 218 IN 2015, TO 600 IN 2017, & OVER 1,000 IN 2018
BRANDS STILL WANT TO SELL PRODUCTS INSTEAD OF TELLING A COMPELLING STORY THAT’S USEFUL FOR THE READER.
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

2. FIGHTING BAD IDEAS
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
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.
“2017 WAS THE YEAR OF INNOVATION FOR FRAUDSTERS”

ANDREAS NAUMANN, HEAD OF FRAUD ADJUST
#1 ILLEGAL 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
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 60% of journalism-focused grant money goes to US-based organizations, leaving just 4% for Europe, and only about 1% for media outlets in the developing world, according to Media 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 somewhere.

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 City University of New York professor Jeff...
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.**
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
BUY

Media companies make serious money creating and satisfying readers’ needs in the blink of an eye.
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 big upside:
  - Most everyone else in this space won’t.
  - 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:
- 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 not events
    - Deeper the company’s connections with its readers
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.

MEMBERSHIP MODEL

BECOME A MEMBER AND GET THIS BAG FOR FREE

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 ≠ SUBSCRIPTION
NO MORE TOTE BAGS
“WE WANTED A DEEPER, MORE INTIMATE RELATIONSHIPS WITH OUR MOST LOYAL READERS”

HEATHER DIETRICK, CEO DAILY BEAST
“LESS ABOUT GROWING REVENUE THAN OFFERING UNIQUE CONTENT AND EXPERIENCES THAT HELP RETENTION”

ANDY YOST, CMO USA TODAY
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 10, 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 these departments themselves?

The Business Model

The Washington Post’s Arc system

Despite former CEO Jeff Bezos’s brings, 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.

“A business, we asked more of our newsroom,” Jeremy Gilbert, the company’s Director of Strategic Initiatives, told Fast Company: “What we noticed was... We didn’t have the tools to be more productive and... 2) The CMS was a heavy monolithic platform. Adding any features to it, making any changes to it, getting support from...
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
- Enthusiastic storytellers, expert videographers
- Media tech expertise
- Proven, sophisticated design capabilities
- Multi-channel, multi-platform, multi-channel expertise
- Proven marketing expertise
- A sound understanding of how to build sophisticated multi-platform campaigns
Your data can be a gold mine

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

Data in the media world used to mean just four things:
1. Number of ad pages
2. Number of newstand sales
3. Advertising revenue
4. The number on the bottom line
LICENSING & BRAND EXTENSIONS

Profit or... minefield?
Brand extensions and licensing can be extremely profitable... or a disaster

INNOVATION IN MEDIA 2019-2020
Can lightning strike twice?

The most mind-boggling example of a media company as an investor was Naspers’ US$32m 2001 investment in TenCent which netted US$175b (with a “b”) in 2018, a 5,500% return.
back to basics

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

Face Transplant

"This story is difficult to look at," the piece begins, "the text appearing after an image of a young woman's wrung face. It tells the story of Katie, the youngest person in the U.S. to undergo a face transplant. The full process still seems so shocking, the text is simple, offering the reader glimpses into Katie's life after her injury, as well as before and after her surgery. It offers 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 Elally's journey."
The Pudding presents itself as "a digital publication that explores 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 laughs 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

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 volume 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 channels, how do you make that interesting to the general audience?" reporter Lisa Song told ZIPR. "It's a fun challenge to think about: can you make people want to learn about something like this?"
The Economist: 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 RPP. "The multiple-picture function on Instagram offers great opportunities for visual storytelling. The ability to swap 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 reading experience."
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 (Ukraine, 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

Box 71

Box 71 is a 28-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 gorilla bear in Gombe 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 Skydive 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 766,000, more than the number killed in the wars in Syria or Iraq. O Globo’s investigation from 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.
This multimedia package tells the stories of Venezuelans migrating to other Latin American countries. Inspired by the fact that between 2016 and 2017 the number of Venezuelans leaving for other parts of the continent increased by 80%. Through videos, text, photographs and interactive maps focusing on individual journeys, El Tiempo investigates the reasons they are leaving, how their journeys progress and what awaits them.
Guardian US

Bussed Out: How America moves its homeless

This Guardian investigation focuses on the increasingly common U.S. practice of offering homeless people 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 16,000 journeys and analysed their effect on cities and people. It used 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.
Huawei: The story of a controversial company

The BBC has created an impressive place on Chinese tech giant Huawei and its involvement in the development of western 5G services using Shorthead, a storyboarding platform used by media brands and others to produce visually compelling content. Large designs and Parsons storytelling are used to give the expression of a vibrant, multi-layered news experience. According to its site, Shorthead has "fast-in-the-business time on page metrics, as measured by Charisma 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.
Actionable change is what we do at AT Innovation. We are enablers of change.
REMEMBER HOW YOU’VE FELT OVER THE LAST DECADE OR TWO?
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...