

The news publishing
technology magazine

• Four-page GXpress special promotion

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Vol 18/4 Nov/Dec 2018 India & Asia-Pacific



1000 view SEC's massive
investment in print's future

WELCOME TO
OUR WORLD
OF **WISPRINT**

Welcome to the new world of Wisprint

► A new star launched into the web-offset printing firmament last month with the global launch of the Wisprint brand.

A trade event in Shanghai greeted the newcomer, which builds on decades of experience and centuries of printing tradition.

More than 1000 guests attended open days at the new Goss Graphic Systems China factory, concurrently with the All In Print exhibition in the city, and following the World Artificial Intelligence Conference.

And learning systems and artificial intelligence were very much to the forefront when general manager and executive director of Goss Graphic Systems China Peng Yong spoke of a future in which smart printing machines were linked three-dimensionally in an intelligent network.



General manager and executive director Peng Yong welcomes guests to the open days (above, and above right with WPCF directors); global director of sales Peter Kirwan (below left)

"Innovation has been the development concept of Goss Graphic Systems China for a long time," he told guests. "Innovative technology in our integrated printing systems will drive development and ultimately realise the goal of intelligent printing."

Although the Wisprint name is new to some – despite having been used in China since 2016 – some of the press designs – especially in the single-width newspaper segment – will be familiar. It was in Shanghai that the co-developed Compact press made its debut.

Prior to demonstrations and a tour of the 38,000 m2 building which stands on nine hectares, global director of sales Peter Kirwan – who has spent his whole career in newspaper press sales – spoke of the commitment of the Shanghai Electric subsidiary, expressed through its investment in the giant facility. "I think we are the only



press manufacturer in the world showing such confidence in our industry," he said.

The Wisprint range includes presses for all sizes of newspaper, magazine and publication production, catalogue, insert and general commercial printing.

Separate ranges address packaging and label printing – both offset and flexo – books, directories and specialty applications.

Alliances with specialist international makers deliver auxiliary systems such as splicers and pasters, dryers, conveying components and controls, with Wisprint taking full single-vendor responsibility for the integration, performance and warranty of all items.

Export sales director Paul Collinson is keen to stress the role of

factory support: "A very important part of our business is to provide ongoing back-up to our customers for service and spare parts, regardless of the age of the equipment.

"We constantly develop enhancements for existing equipment to either extend its life, or improve performance and are able to offer training programmes either at customers' sites or here in our factory," he said.

The Wisprint brand is being introduced globally for the product range, representing Goss Graphic Systems China, a completely independent company. "The rebranding of our products is to differentiate ourselves in the market, and establish a clear identity," said Peter Kirwan.

"Welcome to the new world of Wisprint!"



At more than nine hectares, the Wisprint factory site – to which Goss Graphic Systems China relocated in 2015 – is one of the largest in the area to be approved for industrial use. The giant factory building – in which more than 300 full-time employees work – covers more than 38,400 m2, and includes an 8,654 m2 machining shop (right), a 15,625 m2 assembly shop in which all equipment is staged and tested, and nearly 6000 m2 of offices including all administration and engineering functions.



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- Straits Times publisher works with IHPC on headline choice bot
- News partners Seven to get back in the auto classified race
- Ive Group shows off its \$50 million investment in heatset print
- Eased supply brings speculation on chance of newsprint price fall
- 'Still business around,' manroland Goss boss tells GXpress

Eight days, four cities, four conferences
GLOBAL EXPERTS TALK TRANSFORMATION

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GXpress but not as you know it – a message from the publisher

Look across the back issues of **GXpress Magazine** – as I do frequently when researching a history-based topic – and you can't escape the degree to which our industry has changed.

A decade ago, the 'heavy metal' was still going in, whereas – with the exception of markets such as India – it is now coming out, as plants are consolidated and shut.

No need to guess the impact that has had on the suppliers who have been our advertising lifeblood over the two decades since **GX** launched. Two more of our regular supporters have disappeared in recent months.

And so here at **GXpress** we are also changing as we undertake a digital transformation similar to that of the global media companies we write about.

Over the years, our online audience has grown both in

numbers and geography. While our focus remains on your region – especially India, southeast Asia and Australasia – our online reach has extended globally, with North America becoming our largest audience.

Exciting plans for 2019 include a new live app and a rethink of our newsletter policy to make it more personal and more relevant for readers. As part of the changes, we are ceasing our India/Asia/Australasia print edition from the end of 2018, so make sure you stay in touch by visiting our website at www.gxpress.net and joining or registering your email address.

A metered paywall is a reality to which we are facing up, but in the meantime, we want to get to know our online readers better, and hope you will understand as we ask you to share basic information about your interests, in exchange for

access to some content.

Do please:

- join the www.gxpress.net website as a member (which will give you full access to content and the ability to comment); or at least
- share your email address so that we can contact you and keep you up to date via our regular newsletters.

With your help and support, we may be able to stave off the need to charge a subscription – we'll see how that goes – but in the absence of revenue from a print edition, we do need to improve our business model. We hope to make

GXpress.net better and stronger, and we look forward to hearing from readers and advertisers with ideas about how we can do that, and from those who would like to join us on the journey.

Thank you for your support!

Peter Coleman 

INMA's Berlin scholarship a 'once-in-a-lifetime' opportunity

APPLICATIONS are being sought for next year's INMA Scholarship at the Berlin School of Creative Leadership.

The programme sees a winning applicant receive 20,000 Euros (\$32,375) tuition support towards the tuition costs of 53,000 Euros for the school's global Executive MBA in Creative Leadership which starts in March.

INMA executive director Earl Wilkinson says the return of the global scholarship competition reinforces the association's initiative to invest in the future of creative excellence in media. "Creativity and innovation in news media is important as companies across the world look to reboot business models," he said.

"The INMA Berlin School Scholarship allows individuals and companies to invest in inspired, original ideas to meet the opportunities and challenges facing today's delivery of quality journalism. This opportunity is a 'once-in-a-lifetime' chance to truly be on the breaking edge of news

Universities team to launch model public interest website

Journalism students from 11 Australian universities are cooperating on a new platform to showcase public interest journalism and storytelling.

The Junction aims to explore new ways for students across the country to work together. Editor Andrew Dodd says the "novel publication model" has all the member journalism programmes able to publish direct, rather than through a central commissioning and gatekeeping process. Taking part are Deakin, Edith Cowan, Monash, Swinburne and Southern Cross universities, UNSW Sydney, RMIT, and the universities of Canberra, Melbourne, Newcastle and Sydney.

Senior lecturer in media at UNSW Christopher Kremmer says the initiative supports a growing emphasis at UNSW on immersing students in the

latest media industry practices, "preparing them to compete in a fast-changing media environment".

Coinciding with the launch, six Victorian universities are working together on *The Junction* to cover the November 24 state election.

Deputy editor Kayt Davies, who is head of Edith Cowan University's journalism major, says the role of the editorial board will be to steer the site and create opportunities for universities to work together. "Australia's journalism schools have highly experienced journalists serving as mentors and lecturers, so it is fitting that they use those skills to promote the best of their students' work."

The Junction is published and owned by the Journalism Education and Research Association of Australia on behalf of the journalism programmes.

media innovation."

Five compact two-week modules can be completed in an average 36 months.

Here's the INMA scholarship essay question:

The digital revolution has hit the traditional news media hard. Media companies are facing massive disruption, consolidation, and a complete reboot of business models. Yet with every crisis

Chance to develop industry's 'best ideas'

comes opportunity, and the news media industry is now spawning whole new ecosystems. As a creative leader, tell us what you consider to be the best ideas or strategies for long-term health of the news media industry, and why? What are the best paths to grow paying readers, passionate customers, and potentially advertisers who want to be associated with these audiences? 

Newspaper technology
Publication production



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Bild deal gives AR video to fans

BILD PUBLISHER Axel Springer is finding success with embedded augmented reality following an agreement with the German Football League. Readers of soccer tabloid *Fussball Bild* and *BZ* can watch 30-second videos from Bundesliga matches via AR links on selected photographs, "bringing print sports coverage to life" 



Subs cards a great magazine gift

SPH MAGAZINES is "bridging the physical-digital divide" with pocket-sized subscription cards which allow readers to access online magazines. Hafizah Hazahal says the cards are a successor to the glossy books which once filled stands in bookstores. Readers now can access magazines "where and when they want them". 

www.gxpress.net

Marturano moves to top at Atex as Christiansen retires

FEDERICO MARTURANO (right) has taken over as chief executive of Atex group, following Anders Christiansen's retirement.

The promotion follows eight years with Atex in a variety of leadership roles, most recently as head of the south business unit which includes Italy, Spain, France, the Czech Republic, Singapore and South America.



He was previously chief executive of *L'Unione Editoriale* after leading digital operations for Gruppo Monrif in Italy. He holds an MSc in Business Administration from the University Of Bologna.

Anders Christiansen moved to Atex from Saxotech, and served just over four years in the top job, succeeding interim chief executive Henning Jensen. He had been instrumental in leading Atex through the sale process from Kistefos to Constellation Software in 2017, and in integrating Atex into Constellation. 

Layout expands in Asia with Star Media contract

Malaysia's Star Media Group is pushing ahead with multiplatform publishing plans with an alliance with Layout International.

The publisher of the country's leading English daily will optimise its newspaper production and accelerate its transformation into multiplatform and 'digital first' news publishing with Layout's NewsPublish system and A7pro digital archiving.

Turnaround time and efficiency of The Star's automated production cycle will improve for print,

digital, online, mobile and social media platforms. Layout International will also further develop the existing online sites, adding new features and streamlining content.

Star group chief technology officer Kang Yew Jin says the implementation of NewsPublish is a core building block of the group's transformation: "It will replace a number of older systems that we have, streamline technology architecture and be fundamental in improving efficiencies as we ensure that content written once can be

published and applied across our group.

"Mobile and digital-first is today's reality and critical to a publisher's sustained survival and growth."

Group chief operating officer Roy Tan says he believes the partnership will enable them to achieve business goals "quickly and concisely, with tangible results that benefit our consumers."

Layout chief executive Jean-Michel Habis says a new southeast Asia support centre is being established, providing "dedicated and timely" support to publishers in the region. 

Partnering Seven on cars, News back to battle Cox

Two years after it sold its half-share in Carsguide, NewsCorp Australia has announced plans to “innovate and disrupt” auto advertising in a new partnership with Seven West Media.

A new ‘Navigate Auto’ platform was announced at Seven’s Allfronts sales initiative this month.

For News, the partnership comes after two years of restructuring its pitch to the retail car industry. It had sold the sometimes troublesome Carsguide business to partner Cox Automotive after Cox’s US-based media and marketing conglomerate parent – built on the back of a Dayton, Ohio, daily newspaper – merged it with its Dealer Solutions, Manheim and Sell My Car businesses. The deal is also a further ‘cosying up’ between News and Seven since Nine and Fairfax announced a merger.

At Allfronts, SWM chief revenue officer Kurt Burnette promised the fully integrated bespoke offering “will change the game”.

Navigate Auto promises a “one-stop media package” combining resources which include Seven’s and News’ research and data, and a single dedicated point of contact. They claim a national reach of 6.1 million “auto-intenders”, 95 per cent of those in metro markets.

News had been expected to return to the market with a tailored product after it unloaded Carsguide. Although headquartered in Atlanta, Georgia, parent company Cox Enterprises is a quarter owned by the founder’s granddaughter Blair Parry-Okeden, who lives in Scone, NSW, and was named by Forbes in 2016 as Australia’s richest person. [EX](#)

Picture: Car fan and SWM chief revenue officer Kurt Burnette is understood to have a taste for British marque Aston Martin



Print wrapper launches News’ cricket channel

NEWS CORP has turned to print with a 32-page supplement to its Australian metro tabloids to launch its Fox Cricket pay-TV channel.

The supplement appeared as a wraparound to News’ Sydney, Melbourne, Brisbane and Adelaide dailies (the *Daily Telegraph*, *Herald Sun*, *Courier-Mail* and *The Advertiser*).

The Foxtel cricket launch comes as News is expanding its free-to-air reach with a second FTA channel, *Your Money* – in partnership with soon-to-be Fairfax

owner Nine Entertainment – following its earlier introduction of a *Sky News on WIN* digital channel.

News Corp managing director of sales Lou Barrett says the launch marks “the start of us redefining cricket in Australia” and follows News gaining rights from Cricket Australia. The News Corp metros also looked to reignite debate over whether Steve Smith and Dave Warner should be reinstated with a concerted poll and an article by chief cricket writer Robert Craddock. [EX](#)

Philippines and Malaysia projects are just a start, says Layout

PARTNERSHIPS with Lineup and NewsHubMedia are helping Layout International to a new period of growth, the company says.

Adjusting to shifts in the publishing industry, Layout says is has followed a successful project at Sun Star in The Philippines, with a contract to deploy full enterprise content management solution at Karangraf in Malaysia, optimising production of their newspapers and magazines while expediting and expanding the digital transformation in the newsroom.

The company says it will announce another project – at one of Asia’s largest publishers – “before the end of the year”.

With more than 100 in its Habis Group team deployed between Dubai, Beirut and Jordan, new support offices are to be opened in India, Malaysia and The Philippines.

The partnership with Lineup will enable Layout to offer their advertising system, while that with News Hub Media will take Layout International solutions across Europe and the USA. [EX](#)

SCMP looks wide with content deals, AI-powered website

Content moves at Hong Kong’s *South China Morning Post* will see stories shared with India’s Times Group, while a new unit has been set up to help advertisers with content.

In a new strategic partnership – the first of its kind by SCMP – the Times Bridge investments and partnerships arm of India’s Times Group will share content with Times using select items from SCMP and acting as its primary partner in India for content syndication.

As it expands from being Hong Kong’s “paper of record” to a global media company, SCMP has added three digital media platforms – Abacus, Inkstone and Goldthread – and entered into partnerships with key media around the globe. The partnership with

Times bolsters expansion into southeast Asia with new hires and a China Conference to be held in Kuala Lumpur this month.

SCMP chief executive Gary Liu says India is “a natural market” for SCMP. “This partnership will give *Times of India* readers further insight into China and will continue to expand SCMP’s global reach.”

Morning Studio is a dedicated branded content team within SCMP’s creative arm, its launch coming on the same day that SCMP unveils a new homepage with AI-powered personalised settings. General manager of advertising and marketing solutions Romanus Ng sees the unit as the “capstone of this grand platform”, connecting readers and advertisers around the globe. [EX](#)



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Niche sites 'can learn from Amazon and Alibaba' on ads

E-commerce sites such as Amazon and Alibaba pose a unique threat to established classifieds and marketplaces.

According to Sinead Ward of AIM Group's *Classified Intelligence Report*, the two have information far more compelling than the online search habits and "who you are as an individual" data held by Google and Facebook: "They know what people buy."

But she says Amazon's success in the ad business reveals an opportunity for marketplaces to better monetise their audiences through display advertising that few are embracing, "and even fewer are doing successfully".

Ward says the 'other' segment in Amazon's half-year accounts – made up primarily of its advertising business – brought in US\$4.2 billion, up 135 per cent on last year.

Jack Ma's China-based Alibaba told investors last year it now derives 60 per cent – or US\$12 billion – of its revenue from the Alimama advertising platform. Locally it takes about a third of the advertising spend, just behind Google and Facebook and well ahead of local rivals Baidu and Tencent.

AIM Group analyst Tom Marling attributes the speed of its success to heavy investment in ad tech, including the acquisition of AdChina which operates a supply side, demand side and data management platforms.

Ward quotes Gideon Hornung of Publicis Groupe, on how well Amazon understands its audiences, Nick Falloon, executive chairman of Australia's Domain property site, and



Davor Vilusic, general manager of ad tech firm Audience 360 among others. Vilusic says classifieds and marketplaces don't need to be as diverse as Alibaba or Amazon to run a profitable display ad business. "Niche sites can be lucrative too," he told Ward.

Indian publishers live with media 'backbone'

UNICODE-BASED versions of Comyan's media system are now in use at *Mathrubhumi* and the *Times of India*.

The German developer says that the system has been rolled out to more than 1200 users at *Times of India* publisher Bennett, Coleman & Co following the upgrade, and also at new user *Mathrubhumi* in Kerala.

Comyan co-owner Peter Resele says the use of unicode means text, images, audio and video can now be received, searched, stored, edited and exported in local Indian languages, as well as automatically translated.

Resele says the *Times* upgrade of an existing system took zero downtime. "It was like throwing a switch," he says.

The existing system has also been migrated to two new data centres with new hardware and operating systems, again with minimal impact on the daily operation.

At *Mathrubhumi*, (pictured) content from three different legacy archives is being migrated into the new Comyan system. Resele says migrations are routine: "We have been always been developing



integrations with editorial systems ourselves, and always done the migrations.

"This makes it easier for the publisher and allows us to achieve a much better quality in the newspaper articles, which are used both in the asset management and in our hallmark epaper products."

Templates and digital solutions explained at Kiel users' event

Insights into the use of ppi Media's Content-X editorial system at *Deccan Herald* publisher The Printers Mysore were among highlights of the German developer's Open Days sessions.

Journalist N.A. Mahamed Ismail outlined the system's successful introduction at the Indian publisher during the two-day event in Kiel.

A number of presentations dealt with digitisation and explored the lessons established publishing companies could learn from start-ups.

Among them were Philipp Depiereux, who heads digital consulting agency eventure, and 'business angel' Alexander Eck.

ppi chief executive Jan Kasten and business innovation heads Corinna Coverly and Manuel Scheyda added insights into the digitisation processes at ppi Media itself, and shared success stories on digital

solutions which have been developed with partners and customers over the last two years.

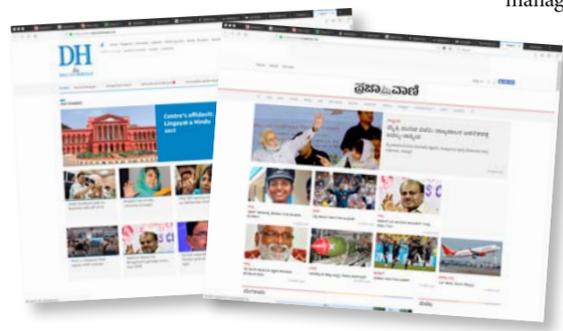
Among users were Katrin Hube and Nico Augustin, who spoke about the new AdSelf self-service ad portal at regional media house VRM, of which publications include *Allgemeine Zeitung* and *Darmstädter Echo*. Developed in nine months, AdSelf is a browser-based solution on which readers can book ads using mobile or desktop devices.

The Content-X case history at

The Printers Mysore was supported by the news of two further orders, one for Nürnberger Presse. Presentations were followed by workshops on solutions – including one on Content-X templates – attended by about a third of the participants.

By the end, the power failure at Hamburg Airport and resulting delays had proved worthwhile: "We once again enjoyed two very inspirational days with interesting presentations and lively discussions about new business models and solutions," said Hauke Berndt, ppi's managing director and chief operating officer. "For us, the Open Days are always a very special event as it offers us unique opportunities for face-to-face conversations with our customers."

Next year's event is planned for May 20-21.



Pictured: The Printers Mysore's www.prajavani.net and *Deccan Herald* news sites



It's GXpress but not as you know it

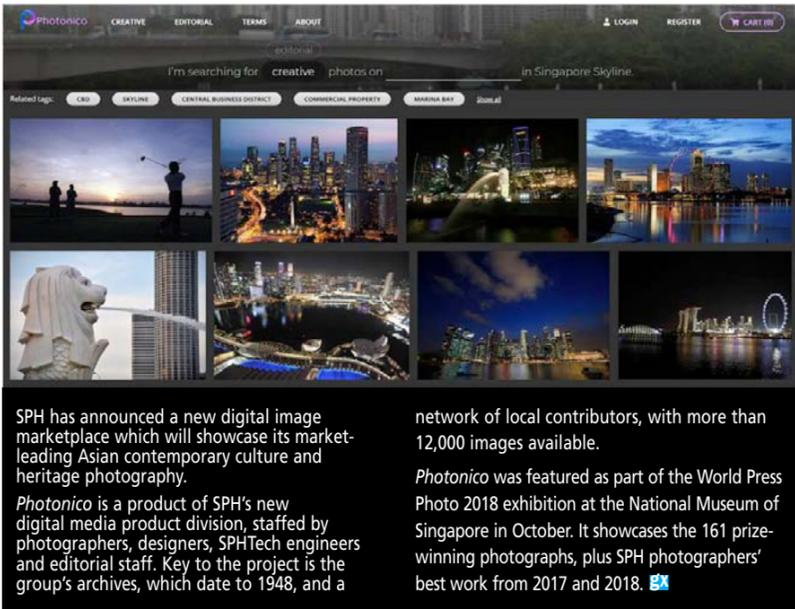
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Exciting plans for 2019 include a new live app and a rethink of our newsletter policy to make it more personal and more relevant for readers. As part of the changes, we are ceasing our Asia/Australasia print edition from the end of 2018, so **make sure you stay in touch by visiting our website at www.gxpress.net to register your email address.**

With your help and support, we hope to make *GXpress.net* better and stronger, and we look forward to hearing from readers and advertisers with ideas about how we can do that, and those who would like to join us on the journey.

Peter Coleman
mpcmedia@ozemail.com.au



SPH has announced a new digital image marketplace which will showcase its market-leading Asian contemporary culture and heritage photography. Photonico is a product of SPH's new digital media product division, staffed by photographers, designers, SPHTech engineers and editorial staff. Key to the project is the group's archives, which date to 1948, and a

network of local contributors, with more than 12,000 images available. Photonico was featured as part of the World Press Photo 2018 exhibition at the National Museum of Singapore in October. It showcases the 161 prize-winning photographs, plus SPH photographers' best work from 2017 and 2018.

Local cooperation advances SPH on headline choice

Straits Times publisher Singapore Press Holdings is to develop software to optimise headlines in a cooperation with A*Star's Institute of High Performance Computing. The system will build on proprietary IHPC technology for sentiment and emotion analysis, first identifying elements of news headlines that are correlated with article popularity. The partners will then develop a system that conducts affective analysis to predict the virality of an article based on its headline, which will enable journalists to test different headlines.

Past studies have shown that up to 80 per cent of readers only scan news headlines without reading the full articles, and that the news headline is one of the most important components in a reader's decision to read an article. While many news publishers put out simultaneous variations of headlines for the same article to test reader responses to each, the collaboration aims to isolate specific components of a headline that influence a reader's emotions and the decision to read the full article. IHPC will work with the data science team of SPH's media strategy and

analytics department. Three months ago, SPH announced a partnership with DC Frontiers to develop a content recommendation engine powered by machine learning. Deputy chief executive Anthony Tan says headlines are a key factor in attracting readers to delve into an article: "This project will help our newsrooms better understand the emotional impact of different words and phrases used in headlines, so we can improve our engagement with readers and guide them towards important and informative news without resorting to clickbait."

Atex buys Tieto, urges its Enterprise users to switch

ATEX HAS strengthened its advertising management offering with the acquisition of Tieto's cloud-based Cross Advertising product. The Nordic software and services company's solution will give Atex a "modern and competitive" solution for efficient multi-channel advertising. Cross-advertising provides end-to-end management, from sales, CRM, booking to production and invoicing in a streamlined process. Then Atex chief executive Anders Christiansen said its ability to manage complex/emerging products and service portfolios would help news organisations increase revenues: "Atex already has a strong SAAS solution for digital content management and multi-channel publishing and we want to complement our offering with a modern advertising product for current and new customers. "With Cross-advertising, we are following the DNA of the company." He said the acquisition had been supported by Atex's owner, Vela Software, for which the Atex acquisition was the start of a strategy to become a comprehensive provider of software solutions for the media industry. Atex will continue to support its Enterprise advertising solution, but will offer customers wishing to move to the new web-based platform "a compelling upgrade path".



Upgrades exploit iPhone X's increased vertical space

SUPPORT FOR Apple's iPhone X is among upgrades in a new version of Newscycle's mobile software. Other features enhance user experience, create new revenue opportunities and simplify app management. Newscycle Mobile 4.28 software includes a new video gallery and player, photo gallery improvements, article stream enhancements, app navigation updates, and colour options. Released in September 2017, the iPhone X features an all-new 5.8 inch edge-to-edge Super Retina display. Designed to deliver an immersive, content-rich experience the iPhone X adds an additional 20 per cent of vertical screen space for content. To add support for iPhone X, the Newscycle Mobile team converted apps to iOS 11 and created a new user interface. Prior to the 4.28 release, Newscycle Mobile apps utilised the more traditional 'letterbox' format. With the latest release, news streams, articles, radar, videos and photos have all been optimised on apps running on iPhone X. Newscycle Mobile article streams have been redesigned in preparation for the future of mixed media streams. Updates include support for sharing directly from an article stream; bigger, bolder and better fonts; photo size detection; and the ability to play audio directly from the stream. Additionally to streamline apps, the core navigation has been updated to be brighter, customisable and take up less space. Options for full colour top bars and colour throughout the user interface adds life and branding to the entire app.

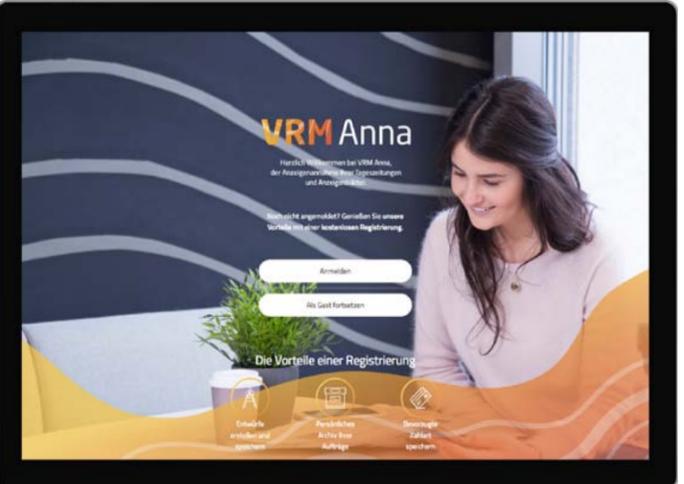


SYSTEMS

► The VRM group, which is headquartered in Mainz, reaches more than one million readers and has a circulation of more than 320,000 copies. Its dailies in Germany's Rhine-Main area include the *Allgemeine Zeitung*, the *Wiesbadener Kurier* and the *Darmstädter Echo*, while the *Wetzlarer Neue Zeitung* and the *Gießener Anzeiger* are among their publications in the middle Hessian newspaper market. In addition to this, the VRM reaches almost two million unique users across the company and reaches out to roughly half a million social media users. A wide range of target market media, advertisers and magazines plus numerous initiatives and involvements complete VRM's product portfolio. All in all, the company has one of the widest-reaching networks of all regional media houses in Germany.

Project goals VRM wanted to create a highly innovative self-service portal for ads, geared towards both private users and business customers. It was equally important for the company that the portal would also be easy to use on smartphones and tablets. They also hoped to simplify the system integration of service providers through whom ads are booked. Other specific project goals included making the booking process less complex for the customer, and integrating all of VRM's technical systems to make the administration for staff at the publishing house easy. End customers, service providers and staff should all be able to work in the same system without problems. The go-live of the portal was planned for April 2018.

A solution close to the market - developed together and implemented quickly. After thoroughly analysing possible solutions, VRM decided to task ppi Media with the realisation of their new self-service portal. The project kick-off was in June 2017, and within a short period of time, the expert for digital services was able to present the customer with a prototype (a click dummy to interact with) of the new portal. As an expert in agile project management, ppi Media then developed the new portal – based on this prototype – in sprints of four



AdSelf self-service ad portal in use at VRM

weeks, while continually responding to the customer's feedback. The go-live of the new solution took place according to schedule in April 2018, just nine months after kick-off. After the initial "soft" go-live with service partners, the portal was made available to end customers only a fortnight later. The project was thus completed entirely on time and within budget. **Successful start for AdSelf** ppi Media developed the new AdSelf solution in close cooperation with the VRM, which is using the portal under the name 'Anna' (an acronym for the German word for ad booking). It soon became clear that the investment in AdSelf would pay off. "We are delighted to be able to offer a new, modern ad portal to our customers and readers. The development phase and the cooperation with ppi Media were an immense success. The portal has only been live for four weeks and we can already see a trend towards increased revenue", says Katrin Hube, Head of Central Services at VRM Media Sales. **State-of-the-art technology** The HTML5-based AdSelf web portal is designed in a responsive style meaning that it is also perfectly suitable for use on mobile devices. Even booking ads on your smartphone is now a completely hassle-free experience. Templates are easy to handle and the solution's GUI design by an experienced interface

designer ensures that using the portal is particularly simple for end users. The increase in revenue that was visible just four weeks after the go-live – even though VRM had not yet started to promote the portal intensively – is proof of this. Integrated upselling strategies offer potential for additional revenue. For example, AdSelf automatically offers users alternative, more sophisticated ad display options. Customers are generally able to book their individually designed ads quickly and easily in different categories – from simple classified ads to advertisements with complex designs. In addition to this, there are functions to copy and cancel orders and to save drafts. While VRM's portal can be used by private and commercial customers as well as service partners, it also focusses on the specific needs of undertakers who can enter their customers' ads via AdSelf. AdSelf offers a function for checking and correcting booked ads for the publisher's back office staff. A customer check ensures that duplicates are avoided. The check communicates directly with the ad system here. ppi Media's solution is based on an open architecture, meaning that not only the commercial ad booking system but also a publisher's user administration and their payment solutions can be integrated with great ease. AdSelf is a white label solution, which means that it can be integrated perfectly into your

'We are delighted to be able to offer our customers and readers a new, modern ad portal. The development phase and the cooperation with ppi Media were an immense success, and we are already seeing a trend towards an increase in revenue' – Katrin Hube

company's corporate identity. At the moment, AdSelf is particularly suitable for publishers using the commercial ad booking system SAP IS-M/AM. However, other ad booking systems can be integrated as required. **Development continues** ppi Media and VRM continue to work on the development of new and improved functions that will be included in AdSelf, or 'Anna', as part of an ongoing process. While the implementation of VRM Anna has already enabled the publisher to achieve its short-term goals, this continuous development guarantees that the publisher can also tackle and fulfil its medium and long-term goals. One of these is giving customers the option to book online ads and to achieve a significant increase in e-commerce for B2B with the portal. The focus is thus on establishing 'Anna' as a tool for business customers, who can use the portal for their company ads over time.



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Change paying off, but it's not all small change

If Digital Media Asia's opening day was all about change, it wasn't about the few small coins – no cards or notes accepted – I needed to get from the airport link to my hotel.

Indeed, the change mentioned in two of the keynote addresses were of the big budget variety, with Gary Liu updating on the wholesale transformation of the *South China Morning Post* – underwritten by its owner, Alibaba founder Jack Ma – and Schibsted's Torry Pedersen explaining what can be achieved if you have "a rich daddy".

In his newly-adopted home town, the SCMP chief executive was the star from start to finish, even posing for me with Abacus executive producer Ravi Hiranand when the new China-focused digital site was a top winner in the evening's Asian Digital Awards.

WAN-Ifra conference attendees have heard from Liu before, but this time he was able to present some of the achievements of a transformation which has so far taken less than two years. They include a fourfold increase in global reach (increased by more than six times outside Hong Kong), 5.6 times as many social followers and a 22-fold increase in the number of views.

Curiously – and as it happens, like our own *GXpress.net* website – SCMP's biggest online audience has become the US, with a new website and "a brand new Asia edition" coming shortly. "We're well on our way," he said.

The story of the transformation of the historic

brand – with new offices, new culture, new recruits and a mass of training – has been told before. Deputy executive editor Zuraidah Ibrahim added a further perspective to it by describing the "eye rolling" which greeted plans for change and "unusual activities".

"It has empowered us to be better journalists, with content enjoyed in more places around the world. This is where the future is," she said.

A refreshing aspect was to see print veterans make the change to digital: "Anyone who tells you that you can't teach old dogs new tricks is dead wrong," she said.

There's a seemingly endless appetite for the stories of European transformation, and Schibsted Media head of editorial Torry Pedersen – would he mind being described as an "old dog"? – did not disappoint.

Theirs is a story of a couple of Norwegian newspapers transformed into an HK\$18 billion (about US\$2.3 billion) operation striving to be – if not already – Europe's leading digital media group, cross-pollinating data, and with digital user payments, lots of its own inhouse tech and a host of adjacent businesses. "Every time we want to do something, we do it with a new company," he said. Startups knew they were well-funded, but had to perform. Overall, he told delegates that the KPI was engagement, adding that "speed of delivery trumps content".

The focus on transformation started even before the conference had begun, with WoodWing's John Fong putting

Speed of delivery trumps content, says Torry Pedersen



Pictured: Gary Liu (top) presents the SCMP's transformation scorecard; and (above) Schibsted Media head of editorial Torry Pedersen.



Below: SCMP deputy executive editor Zuraidah Ibrahim

it in context at a breakfast presentation during which he explained how his own company had transformed, responding to changes in its traditional publishing marketplace. "In 2010, 90 per cent of our customers were publishers," he said. "Now 70 per cent are brands."

It was one of several sponsored 'breakouts' during the Hong Kong event, but with value included in the package, and Fong sharing the stages of change in their own "rollercoaster ride" with delegates.

Later attention moved to hyperlocal publishing, with Singapore Press Holdings chief product officer Gaurav Sachdeva explaining how meeting the needs of a community in which there are four official languages has become "daily bread and butter" for the publisher.

The story of how a regional newspaper publisher became New Zealand's top digital brand (after outsiders Google and Facebook) has also been told before, but is one of my favourites.

For Sinead Boucher, a former FT digital journalist and chief executive of Fairfax Media subsidiary Stuff, it was also a significant day to be presenting, with her employer's acquisition by Nine Entertainment having been approved by

the Australian competition watchdog earlier that morning.

Years before, the company had determined to "stop seeing ourselves as victim" and turn from disrupted to disruptor, thinking instead as a platform and aggregator. Stuff has now expanded to be internet service provider, energy retailer and neighbourhood marketplace to its highly engaged audience. Through people-power and crowd funding, they had also saved (and bought) a pristine beach threatened by development, and helped eradicate wasps.

You'd just wish that instead of operating in a country of less than five million, Stuff had the opportunities which next

speaker Dahlan Dahi – director of Indonesia's *Tribunnews.com* – related. Hyperlocal digital publishing at scale in a country of more than 130 million internet users and (as is the way there) almost 178 million mobile users.

And much, much more, as the conference split into breakouts, some of them sponsored, to expand on blockchain opportunities, learn more about Instagram storytelling, and share insights into data-based business intelligence.

I stayed with the session on non-traditional partnerships to hear how Reuters is working with clients who have unusual needs for their video – such as training robots to translate, for example – and how publishers such as the *Wall Street Journal* and *New York Times* are using custom studios to "hold the line" on native advertising, aware that their commitment to subscribers outweighs the demands of advertisers. You can't be everywhere, however, and I missed regular award-winner Ian Yee of Star Malaysia's R.AGE youth portal was making money through its approach to investigative journalism, and lessons from VanMedia's Glenn van Zutphen. **Peter Coleman** [@petercoleman](#)

Seeking out loyal readers at Fairfax's flagship SMH site

The "split personality" of one of Australia's best-known news websites, smh.com.au was just one of the problems that needed fixing when Jess Ross joined Fairfax Media in 2016.

"The search for reach had put stories on the home page which would never find their way into the print edition," she says.

What she calls "reach at any cost" had been sucking resources, without making an adequate contribution towards the \$110 million a year the Australian media group spends on journalism, and a focus on the minority of loyal readers who were chipping in 50 per cent of revenue.

Much of that has changed following the birth of "product vision", a focus on "news worth seeking", and the huge upheaval needed to deliver it. Ross, who is chief product officer, had already presented a day-long workshop ahead of Digital Media Asia in Hong Kong, and summarised it for conference delegates.

Research had indicated readers need for cut-through – "they're looking for what's important" – mastery of a range of subjects, inspiration and escape, and a sense of belonging.

"We reinvented digital news to make it more valuable to people," she says, pointing out that when you've been publishing newspapers for more than 180 years, nobody asks questions like 'why do

people read news', "even rhetorically".

A substantial investment on technical infrastructure, content management technology, and a realtime data pipeline have been part of the programme. And "no going back".

One of the changes has been the "let the content breathe", while a shortlist enables users to work through items of importance to them via a variety of devices. A "serendipity zone" provides lighter content, and curated "collections" offer sets of topics and multi-part investigations for premium subscribers, while commenting has also been made more visible. Another has been an "ad overhaul" to provide a more flexible rich media experience. The response hasn't been a big increase in reach – but that wasn't expected; what's happened is a huge increase in loyalty: "We're really hitting it," she says.

And audience satisfaction: No more clickbait or ads getting in the way, with 20 per cent acknowledging the high quality content and reporting standards.

"Above all, more are buying into the paywall, and we have a bigger pool of subscription prospects," says Ross. "Like our news, it was worth seeking out." [@jross](#)

Below: Jess Ross fields questions from moderator Alia Ibrahim (right), co-founder and chief executive of Daraj Media



Journalism as product, UGC as low-cost content

Productising journalism – or user-generated content for that matter – were two of the concepts being canvassed even before Digital Media Asia got underway. Ahead of the conference itself – which attracted more than 400 delegates to the Mira Hotel in Hong Kong – delegates attending four masterclasses made an enthusiastic start.

In one, Jess Ross – who is chief product officer at Australia's Fairfax Media – explained the theory of product development in the newsroom, and the challenges of building teams for it. But there's a problem, and she quoted Emily Bell that, "journalists of a particular generation detest the word 'product'... with its commercial overtones." But she says, "there's no getting around it" as journalism is paid directly for by readers, instead of being subsidised by advertisers.

Balancing early product development with "existing priorities" was an ongoing problem, but Fairfax worked to avoid management issues by holding fortnightly meetings with all stakeholders. "That's editorial, marketing, subscriptions, sales... and if you bring the opportunity, we want you involved," she said.

Paradoxically, good leaders were frequently not specialists, but good generalists and "really good communicators," she said. "Often they are people who have had funny, winding careers that have taken them into interesting places."

But what if you could persuade readers and other site users to provide your website content... and at no cost? Grig Davidovitz, who consults on such things to publishers such as the *Times of Israel*, explained how it could be done.

In one, a new website seeded with selected bloggers had developed such a following that it was soon attracting 12,000 posts a year under the supervision of only three people.

While Davidovitz (top, with Facebook partnerships director Anjali Kapoor) is clearly not a fan of the direction the *Huffington Post* has taken, he cited it as an example of a blog site which could build to the extent it became worth hundreds of millions of dollars.

He told of the need to incentivise contributors so that they provided the type of content needed by the website. In the case of an events platform hosted by non-profit the Jewish Federation of Boston, that means giving more space to organisations which supply better-quality content and photographs.

The site – which resembles the ones with which you book flights or hotels, in its ability to filter listings – connects stakeholders in what Davidovitz says is an essential "game".



In Asia, where some publications restrict event publicity to events which have been advertised, there could be a conflict, but he stressed the need to become a destination "like Facebook", before capitalising on its popularity with paid highlighting.

Two complimentary sponsored masterclasses were held simultaneously. One from Redhill and Bitgrit sought to brief journalists on how blockchain works – complete with interactive exercises – while the other took delegates to the LiangYi Museum for the Facebook Journalism Project News Day in Asia, with updates on Facebook, Instagram and CrowdTangle. [@grig](#)



SPH brands score with top digital work

COMPETITION was close in this year's Asian Digital Media Awards, but in the end it was Singapore Press Holdings that prevailed with a 'lucky 13' medals including three gold. Their haul included all the medals in the 'innovation to engage a youth audience' category.

The awards were presented at the end of the first day of WAN-Ifra's Digital Media Asia conference in Hong Kong. Other multiple medal winners included *South China Morning Post* (five); *Kompas* (three awards) and Media Corp, *Asahi Shimbun* and GVM Networks (two each). Winners were:

Best news website or mobile service: *gold*– Tides that Bind (MediaCorp); *silver*– No one dies alone (Singapore Press Holdings – Straits Times); *bronze*– Beyond Coral Reef (Kompas Morning Daily).

Best in lifestyle, sports, entertainment website or mobile services: *gold*– Asia's sacred art (Singapore Press Holdings – Straits Times); *silver*– Grim (The Asahi Shimbun); *bronze*– Three Bowls of Prawn Noodles: The Evolution of Singapore's Hawker Culture (Singapore Press Holdings – Zaobao).

Best digital marketing campaign: *gold*– Perempuan Bisa (GVM Networks – Womantalk.com); *silver*– InspirAsian (MediaCorp); *bronze*– Memories In Sydney (Singapore Press Holdings – Straits Times).

Best use of online video: *gold*– Marawi in 360 (Rappler); *silver*– Tree-swallowed House (Apple Daily Publication Development, Taiwan Branch); *bronze*– Extreme poverty in China: a family portrait of the 'Ice Boy' (South China Morning Post).

Best data visualisation: *gold*– Getting to grips with North Korea in 15 graphics (South China Morning



Left: Dewi Sriwahyuto, client solutions manager of SPH's new Sweet content studio (centre) with Google's Kate Beddoe and WAN-Ifra's Thomas Jacob; Top: Abacus executive producer Ravi Hirvand shares the 'best start-up' gold with Gary Liu

Post); *silver*– Nagasaki Note (The Asahi Shimbun); *bronze*– The China Ship (South China Morning Post). **Best branded content project:** *gold*– #StandTogether (R.AGE – Star Media Group); *silver*– Our Precious Water (Singapore Press Holdings – Zaobao); *bronze*– Short Movie – Bersama Lebih Lama – A Little Longer (Kompas.com).

Best reader revenue initiative: *gold*– Kompas.id, Kompas Daily Digital Subscription Initiative (Kompas Daily Newspaper); *silver*– NewsEd: Learning for tomorrow with the latest news (Singapore Press Holdings – Straits Times); *bronze*– ST Premium: It Pays to Know (Singapore Press Holdings – Straits Times).

Best in social media engagement: *gold*– Stomp fights fake news & get things done (Singapore Press Holdings); *silver*– #MalaysiaMemilih (Astro Awani Network) and What's Good (Singapore Press Holdings – Straits Times); *bronze*– Perempuan Bisa (GVM Networks – Womantalk.com).

Best digital news start-up: *gold*– Abacus (South China Morning Post); *silver*– Inkstone (South China Morning Post); *bronze*– The Straits Times Asia Report: Independent, insider, insights on Asia (Singapore Press Holdings – Straits Times).

Best innovation to engage youth audience: *gold*– NewsEd: Engaging young readers to learn for tomorrow with the latest news (Singapore Press Holdings – Straits Times); *silver*– Six Letters: An Evolving Chinese Singaporean Identity (Singapore Press Holdings – Zaobao); *bronze*– Budget 2018: Game of Survival (Singapore Press Holdings – Straits Times). [EX](#)



Left: Dewi Sriwahyuto, client solutions manager of SPH's new Sweet content studio (centre) with Google's Kate Beddoe and WAN-Ifra's Thomas Jacob; Top: Abacus executive producer Ravi Hirvand shares the 'best start-up' gold with Gary Liu

Print appeal and reader ignorance are side issues in lessons on digital news

If you're in doubt about the enduring appeal of print, note the rush which greeted Rasmus Nielsen's limited offer of hardcopy copies of the *Reuters Digital News Report* he'd brought to Digital Media Asia's Hong Kong venue from the UK.

And the disappointment that there weren't any of the China Internet Report introduced by Ravi Hirvand and Kong Hu Chua of the *South China Morning Post*, which you can download.

Much of the message from Nielsen – who is director of the Reuters Institute for the study of journalism at Oxford University – may already be familiar: That Facebook and Twitter are stagnating; that the discussion of news has moved to messaging apps; and that people disagree about what constitutes 'fake news'. Most think it's simply poor journalism or "hyper-partisan content" with truly fabricated content coming in a poor third perhaps, Nielsen speculates, because readers don't know it when they see it.

Some thing else of which readers don't seem to be aware is the financial difficulty being experienced by news publishers: "They see a ton of advertising and think you're making out like bandits," he told delegates.

Also in the realms of ignorance is western knowledge of the 'China internet', a "parallel universe" of apps a lot of which are very big – WeChat has a billion monthly users – in a region where Facebook doesn't work and there's none of the things (like Uber) that we take for granted, many having been blocked or banned as a result of the



government's "visible hand". Even Peppa Pig has been the subject of some paranoia, and online gaming limited as it "makes young people weak".

What there is, is 772 million internet users – a figure limited by current penetration of only 55 per cent – and its empowerment of the rural population. And a market in which despite widespread piracy, young people are "very comfortable" paying for content.

Media companies should "be inside WeChat", and understand the importance of mini-apps – needed because of the limited space on some smartphones – and the opportunity for short video: "China is showing how it's done," says Kong. Even live-streaming has "buy" opportunities.

Peter Coleman [EX](#)

Pictured: Ravi Hirvand and Kong Hu Chua (top) and (below) Reno Ong, regional pre-sale director of the *International New York Times* T Brand studio with SCMP branded content director Michala Sabnani



Best is the networking – meeting people, sharing ideas and talking about experiences – says ABP's DD Purkayastha (right)



WAN-Ifra's Manfred Werfel (top, second left), Pascal Cléméncon and Claus Bolza-Schunemann listen to Alexander Wassermann (left); keynote speaker DD Purkayastha (above) had a message from India; and (left) storyteller and former *New York Times* vice chairman Michael Golden

Defying gravity as print business (outside India) falls

At 'the Ifra' again, around halls 21 and 22 of the Berlin Messe, the talk seems to be of defying gravity.

And there's time for talk: Normally the members of the trade press are accustomed to waiting until prospective customers have been served and making themselves scarce should one appear; this year, it's not a problem, and "have you got time now".

The first exhibitor that I see is happy to talk, but not happy that he has only four meetings prebooked across the three days.

At the next two – both major mailroom vendors – our discussion turns to how they are coping with a newspaper industry in which few are buying. Müller Martini sales and marketing director Volker Leonhardt tells how the acquisitions of Kolbus and Heidelberg's print finishing business has added thousands

to its user base... thousands of machines which will need service and ultimately replacement.

A similar story is at Ferag, where Marcel Binder says building the WRH Global business has helped provide a "second leg" not dependent upon newspaper printing, with which the

Krause marketing director Stefan Beke-Bramkamp (below) with an example of the 3D printing which is providing the prepress equipment vendor with a supplementary revenue source



Swiss mailroom specialist can help support itself. Indeed some staff are at another German trade event, representing the logistics unit which now accounts for 50 per cent of business.

It's the same when representatives of three European press builders get together for a panel event on the first morning: Two German survivors – Claus Bolza-Schunemann for a much-diversified Koenig & Bauer and Alexander Wassermann of the recently-expanded manroland Goss web systems – are joined by Pascal Cléméncon who heads Wifag Services, the business set up to support the 80 sites remaining after the Swiss company stopped building presses. For all three, parts and service are a major part of revenue after the new press segment – estimated by Bolza-Schunemann at about a third of revenue – dried up. I have time later with Alexander

193 exhibitors and listening to more than 100 speakers. Organisers say this was slightly higher than last year and at 56 countries, again very international. Exhibitors – including 100 at DCX, 24 of them start-ups – came from 23 countries.

Among a sizeable contingent of visitors from India and southeast Asia, ABP chief executive DD Purkayastha – who was also a keynote speaker – said the event's best feature was its networking, "to meet the people, to share ideas and talk about experiences."

"Here I found a platform where at least once over the year you meet publishers from all over the world. We talk to each other and understand our problems and solve those."

During an evening event after the first exhibition day, WAN-Ifra honoured 13 new members of its International Color Quality Club, many of which came from India, and awarded finalists in the new Print Innovation Awards. [EX](#)

Hyperlocal editions push back 'waves from the west'

While everything is relative, the word 'booming' is not one DD Purkayastha would use to describe India's printed newspaper industry. "News media is changing here as waves from the west hit our shores," the chief executive of Kolkata-headquartered media giant ABP Group told the Ifra World Publishing Expo in Berlin.

ABP publishes major newspapers in Kolkata and Delhi, with titles including Bangali-language dailies *Anandabazar Patrika* and the tabloid *Ebela*, as well as *The Telegraph* in English. Five titles account for 1.5 million copies each night, and are in addition to ABP's has a stable of magazines and network of TV stations broadcasting in a range of languages.

"Digital is eating away at our breakfast here too, with internet users growing from 260 million

in 2015 to 369 million this year," the former accountant and board member of WAN-Ifra and INMA said. "Both smart phone use and data consumption are growing enormously." India has the highest number of Facebook users in the world, and "loves e-commerce, with sales doubling in three years to an expected US\$31,123 billion in 2019."

However, Indian-language newspaper circulation had remained stagnant over the past couple of years, with that for English-language newspapers, and the display advertising spend to traditional media houses falling to nine per cent.

"We all have to invest to keep our share, and we are not making money," he said. The ad spend on vernacular TV is also growing at the cost of English print, while that on vernacular newspapers is going up only very slightly.

"However India is a very innovative country, and we are all doing something to save the situation." In the case of ABP that means investing in product localisation, advertising innovation and adjacent businesses. A wrap around the main *Anandabazar Patrika* edition in West Bengal's Durgapur – containing hyperlocal listings and classifieds – is now one of 28 local editions.

Another initiative has been a move into matrimony classifieds: "We have disrupted the digital disrupters in this vital area and now own the category," he said. "Weddings are an enormous business in India, and the biggest pain point was 'fake news' in matrimony classifieds, which we have addressed, becoming the market leader in three years as the trusted brand."

Of the future of newspapers, he said the smaller of India's 28,000 titles will be the first to close.

Maggie Coleman 

NEWSPAPER publishers in south and southeast Asia accounted for a third of the winners in WAN-Ifra's first print innovation awards. The awards – announced in September – were presented at a networking event during the Ifra Expo in Berlin.

Deputy chief executive Manfred Werfel says the awards were established "because innovation in the publishing industry is not confined to digital". Some 54 organisations from 19 countries took part in the competition, judged by board members of the World Printers Forum.

Regional winners were: Bennett Coleman and Co, Times Group (India), Jang Media Group (Pakistan), Prayukti Publications (India), Vacharaphol Co, Thairath Newspaper (Thailand), and WASPADA Press Publishing (Indonesia).

Star members of WAN-Ifra's International Newspaper Color Quality Club were also honoured during the event.



Pictured: Singapore Press Holdings' Goh Yew Soong receives an award for *Berita Harian*

PROSPECTIVE PURCHASERS were circling Harland Simon after the UK-based press control systems specialist was granted extended creditor protection under UK company law, leaving its prebooked stand empty at the Ifra World Publishing Expo. The company was granted an extra ten days after filing notice at the High Court of its intent to appoint administrators, giving it time to try to find a purchaser for the company or its assets. Competitor companies including QIPC/EAE and manroland Goss web systems took the opportunity to direct interested parties to their own stands.

PRINT HAS "an unrivalled ability to engage," LMU Munich's Neil Thurman told a panel, "and we must spend time on high quality content, rather than fake news and clickbait." Global head of audience solutions for market research company IPSOS Andrew Green said levels of engagement varied, and could be measured in a range of ways. One is eye-tracking, according to Mike Follet of Lumen Research. "To understand the reality of scale, we had around 18,000 people reading printed newspapers and concluded that because people can see an advertisement, it doesn't mean they will really see it."

Green and Follet agreed that print was the most efficient way to deliver a commercial message, "and the formula has not changed over decades from 'delivered, seen, worked'." 

Getting storytelling right

Across three days of the IfraExpo/DCX, speaker after speaker was loud in praise of print's ability to engage its readers.

Right from the start, opening keynote and WAN-Ifra president Michael Golden – a retired *New York Times* vice-chairman – explained that "we are all here because journalism brings us together and our storytelling is a fundamental human need."

"It is how we connect with people, and the connection or engagement is fundamental to what we all do."

Storytelling and engagement was a constant theme through the first day of the expo, with exhibitor speakers also spruiking ways to track, measure and build the time spent on reading news in print and online, amid pleas to take the fourth dimension seriously in getting and keeping eyeballs on news and advertising. Golden's message was that journalism was "core to what we do" and that in measuring engagement, we need lots of diversity in storytelling: "There is no single formula and it depends on who you are talking to. International news is different to local news, where you are talking to a very wide group of people and the response varies

in medium and topic.

"Journalism has to stick with the truth; inform all our readers by staying true to the story. This is what distinguishes us from fake news – that curse on society – and highlights the difference between what we do and the developers of fake news."

Donald Trump was bound to crop up in the dialogue, and Golden used an *NYT* story about him as an illustration of great storytelling – an investigation into Trump's early years and where his money actually came from, which ran to 13,000 words and eight newspaper pages. The *NYT* also published a very much shorter version on the same day called *Takeaways From the Investigation*. Golden said he had come up with a new acronym for the long version – "Too long; didn't read".

And he added, "then we have to work out if the storytelling is working". Data is "our friend", and provides insights into how deep readers went, whether they looked at the video, or followed the links.

"We can then check if the trends are meaningful and build engagement which leads to the vital paid subscribers," he said. **Maggie Coleman** 

Charging for the space for advertisers' 'love stories'

Put simply, native advertising is storytelling. Story telling with branded content.

Or defined another way by Jesper Laursen (*below*), chief executive and founder of the Native Advertising Institute in Copenhagen, "paid advertising where the advertisement matches the form, feel, function and quality on which it appears."

Main channels for native advertising are social media, influencers, programmatic and traditional media which includes online, print and legacy media, Laursen said. Publishers can use all or most of these channels and distribute content across their own and other channels. Some publishers act as agencies as well, often using extra reach across Facebook and YouTube, with his organisation as "a global think-tank, tailored to publishers".

Some 45 per cent of publishers have their own native advertising studios – up substantially from 2017 – and more than a quarter are using separate sales teams for native. And almost 70 per cent of publishers were charging more for native advertisements than for traditional spaces.

Laursen sees the biggest challenges to be "convincing advertisers to tell real stories; training sales teams, and explaining the concept to advertisers." 

Star Club stars 'do it with teams'

MEMBERS of WAN-Ifra's Star Club closed the Berlin conference, with details of how their companies have scooped up ICQC awards for a decade.

Jagati Publications, headquartered in India's Hyderabad created an enviable record for themselves by winning ICQC awards at all 22 of their plants.

CGM-Operations TK Suresh and GM pre-press and QC Gouri Shankar told how they did it, with 49 press lines and 209 towers.

All 22 editions of Sakshi Media Group's leading publication are in four colour and Mario Garcia-designed, with the secret of success "close cooperation between all members of the team – which includes

mentors and team leaders – framed maintenance schedules and ability to deal with the frequent climatic changes in India," said Suresh.

Suddeutscher Verlag Zeitungsdruck's Elias Merklinghaus, who oversees projects and marketing for the Munich-based company, and told of "long pedigree in delivering quality, to maximise efficiency and save money."

"We have changed how we measure quality, with our international print competence centre where we work with WAN-Ifra on materials testing."

"One per cent of water equals one additional kilogram of weight per reel which boosts costs. We can measure mileage in ink

usage and we can offer our quality lab services to client companies for testing and training," he said.

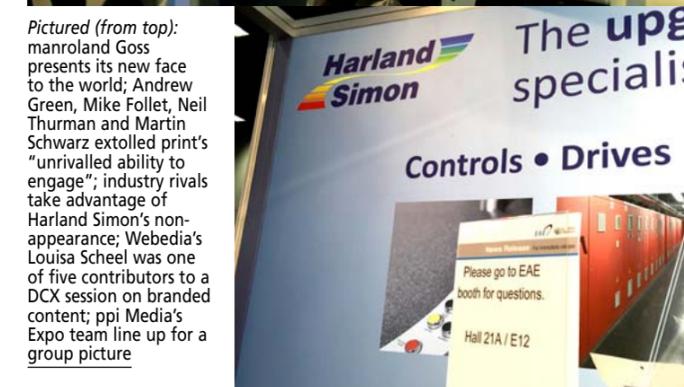
Star Club member Pressedruck Potsdam's printing manager Matthias Vob said taking part in the Quality Club was "a real challenge, with the hardest thing being sending the copies to Chennai to take part!"

Now owned by Hannover Group, the plant prints 125,000 copies a night, seven days a week, on a KBA Commander CL.

While prepress is carried out in Hannover, "we look after our own production quality, and worked with our customers and our suppliers to challenge ourselves on quality," Vob said. 



Gouri Shankar (*left*) and TK Suresh from Jagati Publications in Hyderabad, India



Inform scores Marks for business, Ritson argues we've lost it

One way or another, most speakers at this year's Inform News Media Summit agreed Facebook and Google were doing a great job. At marketing, Mark Ritson – who drew titters from the audience with his expletive-laden address – put it more strongly.

While acknowledging that the newsmedia industry was in a less parlous state than when he had been scheduled to speak last year, with “genuine green shoots”, he sent delegates home with the reassuring message that they’d f****d up how they presented themselves and there was no opportunity of fixing the perception. “It was a marketing game all along, and you lost it,” he said. “Facebook is way better than us.”

The “good news” was that there was a chance to make “increasingly more money” – through pushing longer term benefits, a nod to marketing gurus Peter Field and Les Binet – which, given the degree to which the industry had shrunk, would seem more than it was!

Earlier Newsworks UK chief executive Vanessa Clifford had told her Sydney audience how the UK publishers’ group had challenged confusion and perceptions about newmedia brands by commissioning world-first research.

“We need to stop dismissing print, and stop talking about digital as if it’s a form of advertising,” she said.

Painfully aware of the potential criticism – famously leveled by Mandy Rice-Davies in the 1960s trial of Stephen Ward – that she “would say that”, Clifford urged that the news brands avoided stating only facts that were in their own interest. “We need to frame the argument differently and explain how news brands fit in, and that they’re not the answer to everything.”

Projects which delivered



thought leadership could change perceptions and provide tools which the advertising industry could use: Effectiveness – a short-cut for ROI – context and influence were the three pillars covering “everything we do,” she said, adding that it was good to have some things you weren’t good at, as it “built credibility”.

One thing that she agrees is better, is TV, so it’s good that Australia’s newsmedia companies are increasingly involved in it.

In the case of Fairfax Media – publisher of the *Sydney Morning Herald* and Melbourne’s *The Age* – it’s the upcoming merger with broadcaster Nine Entertainment, whose chief executive Hugh Marks was a major draw at the conference. Answering some of the questions posed by moderator and *Sky Business* presenter Ticky Fullerton, he remonstrated that it was “premature” to talk about others (such as digital publishing).

What emerged was Marks the businessman, suspicious of the “over-emphasis” of print or radio media, and firm that his was an advertising business, concerned with “how we create the best platform for advertisers”, how to present “what we’ve got that (the duopoly) don’t have” and how scale might enable



Nine to compete with giants such as Google and Facebook.

Marks had gone by the time the duopoly recurred in a panel discussion on editorial issues led by *Sky*’s Paul Murray, when Fairfax national editor Tory Maguire was rounded on for her comment that she “hadn’t seen” evidence that Google’s algorithm was biased towards one ideology.

“Then why does it punish quality journalism,” said Paul Whittaker, editor-in-chief of *The Australian*. Maguire’s “They don’t punish us”, brought the comment that “that’s because you’re in bed with them”.

More significant was the topic of provenance, with Whittaker pointing out that while Sydney’s *Daily Telegraph* had originated the story of (then deputy prime minister) Barnaby Joyce’s affair with a staffer, only 6.66 per cent of coverage on the social media platform had been attributed to it.

“Until that algorithm is altered to benefit all publishers, I’ll reserve my judgment,” he added.

Hoary regulars such as the ABC’s Facebook spending to build audience, and *Media Watch* criticism recurred, along with the issue of comment and reportage – where the problem was seen to exist in journalists’ Tweets – and there was warning that Amazon’s entry into the market would pose a new “gorilla”.

Panelists also agreed there were huge problems with Australia’s defamation laws... unlikely to be changed while “40 per cent of politicians are lawyers”.

Another panel talked advertising issues, with Sophie Fletcher, convergence and operations head at Dentsu Aegis Network, raising the topic of automating print advertising bookings, something she was keen to introduce.

Would it be universally welcomed?

While Fletcher said it was university-educated agency clerks who were keen to be rid of the tedium of a process currently dominated by Excel spreadsheets, Vanessa Clifford reported experience from the UK, where a platform had been developed and introduced, and was less welcomed by younger staff than senior ones.

It was a topic that fitted into the brief of leadership coach Clare Robinson who had earlier spoken on the obstacles to exploiting brain leadership and emotional intelligence. “There’s quite a lot of fear in the issue, with comfort in the old behaviour,” she said.

TECHNOLOGY GETS LESS AND LESS CREDIT as an enabler, but for Tom Goodwin, the metal paint tube was the enabler for the impressionist movement while Elisha Otis’ safety elevator made skyscrapers possible. And in the process upended society, putting the cool place to live up in the air instead of close to the ground.

So it is with the internet, and the man billed as LinkedIn’s number one voice in marketing was at pains to present himself to Inform delegates as a “calm” voice.

“It’s a great time to be alive, and we shouldn’t be frightened,” he assured them.

That said, the innovation head of Zenith Media USA acknowledged that clients who were positive about change were rare, and it was the “immense amount of crap” on the subject – and with which people guided their lives – which had motivated him to speak.

His brief stay in Australia had already confirmed his belief that manual jobs weren’t about to disappear, reassured by a flagman near Byron Bay... and Sydney’s labour-intensive tram works. “The things that stay the same are often



ignored,” he said. “We get blinded by distractions, while things that matter – like software – don’t get noticed.

“The future will be amazing, but we need to rethink, not reuse.”

He said the vicious circle of early digital production was a decline “we’ve never got out of”.

He urged delegates to “get out of the old mould” and focus on what’s possible. And while all screens will turn to digital, he reminded that the oldest forms of media were the most trusted. “We need to get mobile right and innovate around what’s next”. With today’s equivalent of the metal paint tube, “we’ll paint the best canvas we’ve even known”.

It was a message underlying that of one of my favourite Inform speakers, Stuff New Zealand chief executive Sinead Boucher. I don’t know whether she takes all the credit for the Fairfax subsidiary’s metamorphosis to include internet service provider, energy retailer and video streaming businesses, but what’s not to like?

Pictured (clockwise from top left): Mark Ritson (right) and Charlie Murdoch; Newsworks UK chief executive Vanessa Clifford; Paul Murray ‘live’ with soon-to-be head of Sky News operator Australian News Channel Paul Whittaker of *The Australian*; Stuff chief executive Sinead Boucher; and the man soon to be her boss, Nine Entertainment chief Hugh Marks



With the acquisition of start-up *Neighbourly* – “like NextDoor and Nabo” – they even know who’s moving house, and can pitch services accordingly.

One offshoot has been the *Marketplace* trading app, now with 1.3 million members: “It’s allowed us to move into a range of services which have nothing to do with media,” she says.

“Reframing” the business involved embracing risk, hyper personalisation, open ecosystems and exponential value. Print – in which the company has a 160-year tradition, and the trust which accompanies that – has been “most useful,” she says, but “you need to look outside”.

More food for thought came from Jarrod Dicker, who had left an innovation leadership role at the *Washington Post* – for which he had been “hand-picked” by Jeff Bezos – to found blockchain platform *Po.et*. Whether a business which acknowledges the effort that goes into creating a story will actually help news publishers remains unclear.

Many of the international speakers had been involved in other events, including News Corp’s sales event on Hamilton Island where it apparently emerged that the anticipated sale of regional titles had been frozen.

The one-day event – attended free-of-charge by staff members of the three companies that are stakeholders in organisers NewsMediaWorks, Fairfax Media, News Corp Australia and Seven West unit West Australian Newspapers – was followed by the new-look 2018 News Media Awards which combines the former PANPA Newspaper of the Year and advertising and marketing awards.

Peter Coleman

Australia’s best news brands are News brands, say judges

RUPERT MURDOCH’S *Weekend Australian* is sporting a brand new strapline to its masthead after being named 2018 news brand of the year in the rebadged awards. The 2017 winner also took out weekend news brand in the contest which combines the former PANPA Newspaper of the Year awards and Advertising and Marketing Awards.

News Corp Australia brands topped all the news brand categories with the exception of daily news brand, which went to NZME’s *New Zealand Herald*. *News Northern Territory News* (regional news brand) and *Gympie Times* (community news brand) won the remainder.

The Fairfax Media team of Nick McKenzie and Richard Baker at *The Age* won the news story of the year award for China’s Operation Australia.

Winner of this year’s Hegarty Scholarship – which goes to the best young executive under 35 – was Lauren Moloney, who is head of digital business development at News Corp’s News Xtend, and Fred Wesley, editor in chief of the *Fiji Times* was named news media executive of the year.

NZME was a standout in the advertising categories, winning four advertising awards and all but one marketing award.

The one remaining printing award in the competition went to *Apple Daily Hong Kong* (Next Digital) for best run-of-press, while News Corp’s

Townsville Print Centre was named print centre of the year. For other awards, please see our website at www.gxpress.net

More than 400 people were at the awards dinner again hosted by The Chaser’s Craig Reucassel and Andrew Hansen.

The seven categories – which also covered advertising, marketing, technical, product innovation, executive excellence and photography – attracted more than 500 entries from



publishers in Australia, New Zealand and the Asia Pacific.

NewsMedia Works chief executive Peter Miller said the winning entries demonstrated that the region’s publishing excellence was world-class. He said the new-look cross-platform awards “reflected the changing nature of news brands” to meet the needs of advertisers and readers.

Pictured: *Weekend Australian* editor Michelle Gunn



Building the tools to tackle publishing panic

FACING MASSIVE panic in the newsroom as circulation and advertising sales plummeted, the team at Sweden's *Svenska Dagbladet* realised that something had to be done. Chief executive and editor-in-chief Frederic Karen's story of how the 134-year-old Swedish morning daily turned the tide was a highlight of an Ifra India session on publishing platforms. The 'traditional printed newspaper' has undergone a total transformation to delivery on all platforms. Karen (pictured) says circulation

developed CMS in 2015 and now fine-tuned by a team of 350 developers. The main elements include: **1 Discover:** Journalists discover news and source data and research for daily newsletters – *Svenska Dagbladet* even produces a daily newsletter for Gothenburg, Sweden's second city, without having a newsroom there. "Everything is all done in Stockholm, as the system is so scaleable," he said; **2 Create:** Items on social media are monitored to help journalists produce a story, "and we can use the article for print later, if we choose; **3 Streaming video tools;** **4 Curate** – personalising the article; and **5 Engage,** by monitoring the response.

Frederic Karen says this was the time "to review our future around data and algorithms", with no editors working on article prioritisation. Instead articles generate a score, based on news value and lifetime scores.

Karen says the model can be changed according to our need to boost revenue or increase subscriptions, and the newsroom – which is there to concentrate on journalism – "does not need to know about it." **gx**



peaked at 200,000 in 1989, but when he was appointed editor-in-chief in 2013, "there had been a massive draining of money. We realised we must invest in technology to be independent – and this independence was most important to us." *Svenska Dagbladet* was the first user of a new Schibsted-

Taking stock of what it's all about

There was a slightly haunted look around the stands at WAN-Ifra's India Conference this year: If visitors from other world markets perceive an ongoing charmed life, local vendors don't see it like that.

Manfred Werfel, the organiser's deputy chief executive says print newspapers are also growing in southeast Asian countries including Malaysia, Indonesia and China, and stable in Thailand; UK paper consultant Gary Thomson disagrees, arguing that India is the only market in growth.

Whoever is right, exchange rates and higher newsprint prices have made things tougher for publishers even though the full impact of competition from the Google-Facebook duopoly – and new number three Amazon – has yet to arrive.

And there's the conundrum. Aware of the need to push up audience revenue, whether it's print or online, publishers are getting back to the basics of what they are about.

In a panel discussion on the first day, editors Mukund Padmanabhan (*The Hindu*) and Shriram Pawar (Sakal Media), *Jagran Prakashan* executive president Sandeep Gupta, HT Media

Top left: KN Shanth Kumar (left) with *Jagran Prakashan* executive president Sandeep Gupta; Above: ABP chief executive DD Purkayastha with WAN-Ifra deputy chief executive Manfred Werfel

operations director Sharad Saxena and chairman KN Shanth Kumar – who is a director of The Printers (Mysore) – agree that India's flawed distribution model is a problem.

The morning ritual of reading a print newspaper is under threat, not just because of smartphones, but through later delivery times; money spent on high speed presses and production efficiencies doesn't ensure a paper before dawn if bundles from individual publishers wait until those from the tardiest arrive.

Later *Times of India* group deputy technical director Shasank Chaven admitted that while internal deadlines have been controlled and even improved under their Project Sunrise, what happens afterwards – the "last mile" – could be chaotic.

And inevitably, there's debate about editorial priorities: Whether readers should be given the journalism – and kittens and scantily clad young women – they want, or that which editors believe they should have.

There's a strong public service tradition among editors in India's relatively-young market in favour of the latter. Padmanabhan argues for delivering the latest news: "We sometimes neglect the basic idea," he says, arguing that editors and publishers "should not be distracted by getting the latest ad".

Gupta says the problems which come with late news and print "issues" need to

Preventing suicides, catching stalkers: the campaigns that led to audience growth

CAMPAIGNS on subjects close to readers' hearts have proved to be a successful way to grow circulation, in print or online, and often result from collaborations across the newsrooms of several publications.

For Ifra India audiences, speakers took a wide-ranging view of "journalism for a changing media landscape". Focussing on growth in print, *Dainik Bhaskar* had added 2.5 million copies to its circulation in the past eight years, and wants to be "the largest and most advanced language media brand enabling socio-economic change in India".

Brand development

senior vice president Vinay Maheshwari (*below*) says DB Corp is one of the most trusted brands in the country, "and we are all about connecting with communities."

A major campaign run by the Hindi language publication is designed to prevent student suicide, a major problem due to intense competition for university places and parental pressure.

"The supportive campaign is now in its third year, with helpline and programmes which have saved several hundred students," Vinay Maheshwari said. The massive growth in print circulation over eight years has seen a million added over the past 12 months – with more territories added – and cover prices doubled over six years.

Online publication *The Quint* has also used campaigns to engage youth audiences, recently calling out stalkers. The publication's female journalistic team all had stalking stories to tell, and readers have posted their own, "so we knew it was a very widespread

issue," assistant editor Garvita Khybri said. The team set up a campaign called Talking Stalking, made it gender-neutral, and working on making the offence non-bailable. "We know that most crimes are not reported and that stalking – physical or cyber – is often the first step towards a larger crime," she told her audience. "The very first step was leveraging our website to tell stories. "We held events in major cities and built social media

The Quint assistant editor Garvita Khybri

campaigns, and this has been most successful," she said. Syed Nazakat, founder and editor-in-chief of DataLEADS said that while newspapers have been flourishing in India for more than 200 years, "we have seen more change in the past ten years. We face a problem – how can we monetise our story-telling?"

He told delegates collaboration was the key – collaboration with data collection and investigation, collaboration to build audience and engagement outside press clubs and newsrooms. "I firmly believe that if journalists produce the right content and use the right platform, it will be read." **gx**

be incorporated. Pressures from other sections of the business are an issue, but it's not about making life easier for individual departments. "Every link needs to be clear what the goal is," says Saxena.

Padmanabhan says that while there's "a common criticism" that newspapers are not aware of their readers, the bigger question is how far editors "go down the popular route", and to what extent the focus on what they stand for and "what's important".

Is it worth the bother? After a life in print, 68-year-old Mahfuz Anam of the Bangladesh *Daily Star* told another World Editors' Forum session he expects print to be dead before he is, and sees no further justification for its "habit", now digital gives readers and publishers "so much more" with reduced costs, endless space, delivery choices and instant interaction.

But the death of newspapers does not have to "mean the death of journalism," he says.

Not that digital is without pitfalls, US consultant and former Morris Communications executive Steve Yelington – who had led a workshop the previous day – warning publishers to "be careful about the stories you tell yourself about how well you are doing (in digital)".

It's unlikely Mukund Padmanabhan would agree that, like Facebook, we should have an algorithm that decides

Established in 1888, Kerala-based *Malayala Manorama* 'didn't just wake up with' its 92 per cent reach across multiple channels, says Varghese Chandy

which stories should be given priority and preference, but that's exactly what Fredric Karen, chief executive and editor-in-chief of Sweden's *Svenska Dagbladet*, was arguing later, explaining the reasons behind their investment in technology which also delivers automated rewrites of other publishers' content. A sort of plagiarism bot, perhaps?

There's also a whiff of "give them what's good for us" about a Danish print market in which publishers – through a buying consortium – have decided that newspapers will switch to lightweight 40 gsm newsprint, despite handling and appearance difficulties.

Are the savings – which DDPFF managing director Thomas Isaksen says could amount to 800,000 Euros a year for a typical newspaper – worth it? Not unreasonably, *Malayala Manorama* marketing, advertising and sales vice president Varghese Chandy saw it – and especially the implicit show-through – as an unwanted objection in newspapers' fight against other ad media. Perhaps his presentation in the middle of a World Printers Forum session, was a necessary reality check.

Established in 1888 and now with an unprecedented 92 per cent reach across multiple channels, the Kerala publisher "didn't just wake up one morning like that", having worked hard for its editorial leadership and 9.4 million readers.

That Kerala is India's only fully-literate state would have helped; August's

devastating floods obviously did not, stalling economic activity ahead of an important festival. Chandy says *Manorama's* approach has been to work with partners and other media to create a new festival, "as soon as possible" to get things moving again.

Lower prices, and what Innovation's Juan Senor called the "original sin" of believing that "free today will pay off tomorrow" are another issue for Indian media companies. He delivered a list of 11 revenue options, urging that publishers should adopt at least three, "but not all". Some, like e-commerce and charging for access to content are basic; others – including Forbes' success of licensing its brand – less so. Some, like barter, bitcoin and cashing in on the interest from holding clients' money sounded as if they might threaten all-important reputation.

Senor also pointed to the success of some publishers – notably the *Washington Post* with Arc and its owner's Amazon Web Services, without which he said the e-commerce giant might not make a profit. Perhaps Fredric Karen's employer Schibsted will make the algorithm staff call The Oracle – and can be changed without the newsroom "having to know" – available commercially.

Clearly however, there are those who will question whether that might be journalism's saviour or its death knell. **Peter Coleman** **gx**

If supply pressure eases, will newsprint prices finally fall?

Gary Thompson knew his audience at the Ifra India conference wanted his take on the future of newsprint prices, but restricted his predictions to a statement that “we expect the tight supply to end soon”.

A senior market consultant at UK-based Emgee, Thompson told delegates demand in 2017 had fallen back to the level of 1976. “There has been 28 years of growth, followed by 12 years of decline, with the fall twice as fast.” By the end of 2018, the world will have lost 19 million tons of newsprint, with US hardest hit, losing almost three-quarters of the market in 13 years, and western Europe suffering as almost as much.

“Almost all Asian markets are in decline, along with all major regions including Brazil and China, with only India escaping, growing by 29 per cent in five years. Both the amount of newsprint used, and global advertising have declined, by 30 per cent.”

For India, Thompson quoted global media company GroupM’s forecast that total advertising and newspaper ad spend was continuing to grow. Elsewhere it was declining as eyeballs moved on. Closure of newsprint machines has cut eight million tons from global marketplaces, he said. In India, Thompson said



A grade newsprint was about the same price as imported newsprint, but B grade was much cheaper, although “the industry is always playing catch-up, affected by the weakness of the Indian Rupee, the cancellation of US tariffs and the decline in top US prices, and the level of supply globally, with China importing much more.”

He said he was prevented from talking price expectations, but with demand set to fall and capacity being boosted again, “Emgee expects the tight supply to end soon.”

A more European-focussed view of the industry came from UPM senior vice-president of communication papers Anu Ahola at the Ifra Expo in Berlin.

Scarcity of supply was also a factor, and she said China “is a player too”. Additionally demand for SC was going to LWC, with some end-users switching between the two. “Publication grades show declines of 4.5 million tons in four year, and the market is tight now, with fibre scarcity a major issue.”

She forecast “stormy waters to come” for the industry, but said that with 15 mills in Europe and the USA producing 8.2 million tons annually, and communications papers accounting for 40 per cent of sales, UPM “remained committed” to print media. 



Juan Senor on disruption, transformation and profit

Keynoter Juan Senor – a popular speaker in both Hyderabad and Berlin on the theme of ‘change or die’ – had a simple solution: “It’s all in my book,” he told delegates.

And it was from his book that he quoted extensively, another ‘hard copy’ attraction at both sessions. President of Innovation Media Consulting in the UK, Senor crammed his presentation with *bon mots* and rapid-fire advice: “To disrupt the disrupters, and transform your business into a media technology business, you must invest in print innovations.”

“Our widespread problem is that of an original sin – that all internet is free – and we must correct this to get back to revenue, migrating from rapidly-declining advertising revenue to reader revenue.” Somewhat emphatically, Senor tells his audience that if they are not charging data or dollars in 2018, “you shouldn’t be in newspapers”.

The average reader has two digital subscriptions now and by 2020, will have four: “Make sure your publication is one of them, and aim to gain 40 per cent of your revenue from readers’ subscriptions.”

Senor tells his audiences that instead of asking how much to charge, they should ask themselves, ‘what do I have that is worth paying for; what triggers a subscription rather than triggers traffic?’

He says the mechanism of paywalls comes second “or even last”, and could be a hard, dynamic, or metred paywall, depending on demand. And he warned against making too much available on social media: “Money is made where the article is first viewed, and this is the first commandment of a profitable digital business. We are losing money, and trust, against the duopoly – Google and Facebook – because our business is the news business, made up of information, content and truth. But we must stop playing defence. Treat your site as the destination, serving only appetisers.”

Senor listed 11 business models for

survival and growth, of which a publisher should be active in at least three – and hopefully many more – to rebalance their business and build margin.

They included:

- **making money out of data;**
 - **the publisher as a club** – citing *The Guardian*, which buys tickets and tables, selling them on as part of a subscription, and bartering volume for discount;
 - **as a retailer** – “magazines are better at this,” but *FT* and the *New York Times* were making money from selling products they recommended;
 - **event and festival organisation** is low margin but can be high volume, and an opportunity to have your brand very visible;
 - **form a foundation** but limit it to funding only public service journalism;
 - **as an agency**, bypassing agencies to deal direct with clients;
 - **publisher as advertiser:** A *Wall Street Journal* model creates content for its own platforms to use effectively elsewhere, offering a range of ways to charge;
 - **brand licensor:** *Forbes* gains 40 per cent of revenue by “just sticking their label on it – as in the case of a building in Manila”;
 - **as IT provider:** Amazon “makes money out of tech, not its retailing” with web services and Arc key profit contributors;
 - **publisher as investor:** Publishers “have great cash flow, which banks love”. Space in the newsroom could be used for an investment start-up hub: “Give them office space for free and see how it goes”.
- Fundamental to the migration from advertising to reader revenue is transforming your business “from clicks to clocks”, moving from reach and page-views. “Go from CPM to CPH, the cost per hour – selling the time spent by a reader, and adding a premium of around 20 per cent, with the aim of creating valuable loyal readers.

Maggie Coleman 



Ifra India conference delegates visited the new manroland-equipped printing plant of Telengana Publications just outside Hyderabad, where they were greeted by operations general manager Ch. Srinivas (left)



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Print 'going before I do,' says editor (68)



Journalism has a bright future but has print? Mahfuz Anam (above right), 68-year-old editor of Bangladesh's *The Daily Star* doesn't think so.

"I don't see the need for print anymore," the founder of that country's biggest English language newspaper told the World Editors' Forum in Hyderabad.

"Print has been my life but at 68, I expect its demise before I die.

"I question the point of print as digital gives much more space for content, saves huge production costs, boosts interactivity and delivers hot news when and where the customer wants it."

Printed newspapers are merely a habit – as some people like the touch and feel – but there is no reason for it to exist any more: "It is just one way to reach your reader. Drop print and your whole cost basis changes."

He reassured his audience that journalism is not dead, with reporters "working now for your news hub not your newspaper."

"Good journalism is good business, and your team must innovate and innovate, show flexibility and more flexibility. Print has changed the world over the past 200 years, now is the time to change ourselves," he said.

In the same session, US consultant Steve Yelvington (right) warned listeners not against

measuring your digital results – this is vital, he says – but against believing "the stories you tell yourself" about how well you are doing. Knowing what not to do is as important as knowing what to do, he said.

The marriage of convenience between content and advertising has been broken up, with the carriage of advertising commoditised, driving prices down.

"Through the last century we told ourselves we were a unique business, reinventing our product everyday, but it is not true, we are a factory for making newspapers with regular stations along the line. Now the newsrooms in the US are half the size they were before the internet and the only way to survive is to



change the way we do things.

"Everyone needs to be a photographer, to understand data journalism, be able to work outside the office, to work with specialists, be multi-skilled, to evolve a product portfolio, as a single product does not cut it in a targeted universe. He says the new newsroom is a creative studio with a collection of diverse skills and digital first is not hard to achieve when print is out of sight.

However, resident editor of the Times of India KR Sreenivas blamed the decline in print readership on newspapers carrying too much "fluff", which he said was content such as entertainment news, and "drove readers away", he said.

Trust is the foremost factor in newsrooms and readers feel more empowered with interactivity and hyper locality – citizens want newspapers to have a voice and fight for them. Stories need to have value-adding and many of the team involved to build inspirational and aspirational stories.

Said KR Sreenivas, "people want happy stories in the morning but they do not want fluff."

"They want original stories and high value content. Print will survive in the digital era but it must connect with the community, including young people who are looking for background and perspective."

Maggie Coleman

Bright ideas ensure print never dies, says agency chief

WHILE PRINT is changing in India as well, it remains a very effective tool in the armoury of media agency Lodestar UM. So says chief executive Nandini Dias (right) who told delegates that innovative ideas in printing could make it flourish amid digital disruption.

"A decade or more ago, it was all about the metrics

not the medium, but now... print has maintained its effectiveness in creating desire," she said.

Dias told how successful print was for auto advertising, an important category for her agency. "We know which advertisement people are responding to with auto, which newspaper works best, which languages

work best – it is a granular response, measuring everything."

Print had been used to promote the Toor Dal (or pigeon pea) lentil for a popular curry dish, the agency placing a seed in a newspaper, and offering a visit to show how to cook it. "We only used print so we could measure the response and it was huge," she said.



Quint tops new youth engagement category

A BROAD SPREAD of entries saw honours shared in WAN-Ifra's third annual South Asian Digital Media Awards.

More than 30 media organisations received awards in the ten categories. Gold winners go forward to the global competition which will not be announced until next year's World News Media Congress in Glasgow in June.

The Scroll was the winner of this year's coveted gold for best news website, while *The Quint* took the gold for its Talking Stalking project in the best innovation to engage youth audiences category. In the best digital start-up category, two silvers were awarded – to Sakal Media for the Agrowon app and *The Hindu* for Briefcase.

This year's winners are:

Best Branded Content Project: Gold– YoursWisely by Indian Express for Medtronic - World Hearing Day; silver– Quintillion Media for The Quint and Madhya Pradesh Tourism; bronze– Jang Media Group for The News HBL PSL.

Best Data Visualisation: Gold– NDTV Convergence for NDTV Elections; silver– Dhaka Tribune for The hungry children of Mother Ganges; bronze– BBC News Indian Languages for BBC India Visual Journalism team.

Best Digital Marketing Campaign: Gold– ABP for AnandaUtsav 2017 Digital Campaign; silver– The Daily Star for "Praner Vasha" - Mother Language Day Special; bronze– Amarujala.com for Amar Ujala Samwad.

Best Digital News Start-up: Gold– madrascourier.com (Madras Courier); silver– Sakal Media (Agrowon App) and ; silver– The Hindu (Briefcase); bronze– Sakal Media Private Limited (Sarkarnama).

Best in Lifestyle, Sports, Entertainment Website or Mobile Services: Gold– Arré for Arré India; silver– NDTV Convergence for Swirlster; bronze– The Hindu Group for SportstarLive.

Best in Social Media Engagement: Gold– ABP for Ebel.in in 2017 Festive Song; silver– Quintillion Media for My Report; bronze– BloombergQuint and Quintype for Integrating WhatsApp Communication for Business; bronze– Mathrubhumi Printing & Publishing Co Ltd for Mathrubhumi women's day special - addressing gender bias on social media.

Best Innovation to Engage Youth Audiences: Gold– Quintillion Media for Talking Stalking; silver– Jang Media Group for Jang VR; bronze– The Indian Express Group for inuth.com.

Best News Website or Mobile Service: Gold– Scroll.in (Scroll.in); silver– BBC News Indian Languages (BBC Hindi); bronze– Malayala Manorama Company Ltd (Malayala Manorama News App).

Best Reader Revenue Initiative: Gold– Swarajya and Quintype for Preserving Indic Heritage; silver– Business Standard for Business Standard Premium - Digital Subscriptions; bronze– Dainik Bhaskar Digital for Autobot.

Best Use of Online Video (including VR): Gold– Scroll.in for Your Morning Fix; silver– BBC News Indian Languages for Crossing the Sky; bronze– Quintillion Media for Rape is Consensual: Inside Haryana's Rape Culture.

PRESS CONTROLS

Older presses gain a 'second youth' with Smart Pre-setting

A new Smart Pre-setting feature from QIPC-EAE is delivering on a promise to save an extra 150-200 copies with each press start-up.

It's the latest development from a company already with a strong reputation for giving older presses a new lease of life and turning them into modern machines again.

Start-up savings

Systems from the European specialists – the acronyms stand for QI Press Controls – Engineering Automation Electronics – have been helping optimise performance on both old and new presses for years. Smart Pre-setting is a further application to improve performance of a press without buying new hardware.

In addition to the ink keys, Smart Pre-setting also regulates the amount of damp based on self-learning software. "In this way, 150 to 200 copies can easily be saved during start-up," says director Menno Jansen.

NZME

Auckland-based NZME – which prints the *New Zealand Herald* and a range of other titles including some for Fairfax Media unit Stuff – is among sites where these savings are already being realised and fine tuning promises more. Production manager Russel Wieck says the Smart Pre-setting software gives them more control over start-ups: "We don't work with a single pressline here and often switch between our three presses. It happens that we run for hours with a number of towers and then suddenly have to add a new, cold tower for the next production. There was a big imbalance between these hot and cold towers at the next start-up.

"The new software recognises hot and cold towers and decides on the basis of this how much damp should be added at the next start-up. This makes a big difference."

Remote

A feature of the Auckland implementation was that it was completed almost entirely remotely, a task made easier by the strong relationship the two have had over many years.

"In cooperation with NZME, we did a lot of research into the precise adjustment of the system," says Menno Jansen.

"Fine-tuning such a software package requires a lot of time and energy. Yet it proved possible to do this with their technicians on

site and our coordination from the Netherlands. It says a lot about the user-friendliness of the Smart Pre-setting software".

Our press is more than 20 years old, but thanks in part to Smart Pre-setting, it is future-proof
–Russel Wieck



The Goss press at NZME (above) and NZME Print's landmark exterior (right); Top: The IDS-3D cooperating bar



Russel Wieck says the cooperation has been flawless: "The support from QIPC is perfect, with it helping that our night is their day," he says. "This allows us to have direct contact with QIPC during our production."

Up-to-date

The result is that the presses in New Zealand continue to compare favourably with more modern machines. "We can now look ahead," says a satisfied Russel Wieck.

"Our press is more than 20 years old, but thanks in part to Smart Pre-setting it is future-proof. This is important in our business. No one else but QIPC is doing much to keep old presses up-to-date".

About QI Press Controls

QI Press Controls develops and delivers innovative, high quality optical measure and control systems. Globally active in the newspaper and magazine printing industry, QI provides total solutions supported by a worldwide service network. These reliable systems are proven in the market of existing and new printing presses and offer our customers structural better results.



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Webco takes DCOS automation role for ANZ and Indonesia

Aggressively expanding its global reach with the appointment of Ron Ehrhardt as sales director – Americas, DCOS Automation has added a partnership with Webco New Zealand for Australasia and Indonesia. It's been a busy couple of years for Ehrhardt (pictured) who joined the Swedish press control and automation specialist earlier this year, after a dozen years with DGM. The move has seen a close relationship with another

more efficient and easier to operate, and demonstrates the full capacity of DCOS' register, density and cutoff capabilities. Ehrhardt joined DCOS in May, and prior to DGM was with George R. Hall Contracting and Mitsubishi Heavy Industries. DCOS managing director Mattias Andersson is pleased to have him on board: "With more than 30 years in the newspaper industry, Ron has the product knowledge and connections we need to increase our market penetration," he said.

Webco becomes authorised sales agent for the Australia, New Zealand and Indonesian markets. "I've worked with Brendon Whitley for more than 25 years, and his company, Webco, is a perfect fit for DCOS due to their knowledge of the markets, and the various capabilities they can bring to a project," says Ehrhardt.

Drives, controls and press automation company DCOS purchased press manufacturer Tensor about five years ago.

"Over the last ten years there has been a notable transformation regarding how newspapers are produced," says Ehrhardt. "The move to centralised printing has created both opportunity and flexibility as newspaper companies continue to assess how the printed form of the information they gather will be distributed.

"The challenge for these new centralised print sites are many. The main challenges are finding experienced people to operate the press; having a well-supported platform, and making sure the press operates at peak efficiency. If investment is to be made in the production plant, these needs must be addressed." [EX](#)



US-built single-width press brand, Tensor – which is a sister company of DCOS – after the closure of Manugraph India's US subsidiary, Manugraph-DGM.

And it looks like a match made in heaven: A new project for DCOS in Lancaster County, Pennsylvania, has seen a Tensor T400BE press at family-owned Engle Printing upgraded with DCOS kit. An existing WPC register system on the four-tower press has been replaced with eight CRC4 closed-loop density/register control cameras, the folder equipped with four PCT4 cut-off cameras, and the DCOS ink density system integrated with an existing Perretta system.

Ehrhardt sees the project as an important one, as printers struggle to make their presses

QI wins friends in India with double-sensor systems

Colour register control is winning growing recognition in India with orders for Dutch specialist QI Press Controls from printer Pudhari Publications and press maker Sigmarq.

Pudhari is installing QI's mRC-3D-system in their plant in Kolhapur, while Sigmarq's first application will be for a press under construction for a customer in Kenya. Yogesh Jadav, managing director of established customer Pudhari Publications, says that with print costs constantly increasing, they were looking for a way to keep them under control.

Emerging Indian press builder Sigmarq had identified the advantages of the QIPC systems, and has aspirations towards building larger high speed presses. QIPC India managing director Rakeshkumar Dave says the strong relationship will offer them the possibility to grow along with Sigmarq. "The four mRC-3D-cameras that Sigmarq has ordered now will be installed on a press in Nairobi, giving us an immediate entry into the growing African market," he says.

QIPC's mRC-3D system for colour register is able to measure accurately

regardless of the focus distance and the distortions of the web, making response times very limited and realising large waste savings. The company says equipping a system with double sensors makes it possible to handle depth – as in the case of flutter, waves or creases in webs – more efficiently.

• Five more Indian orders have been announced by QIPC-EAE India managing director Rakishkumar Dave, who says they involve three different types of machines, meaning they will have to deliver custom work.

Installations at Kalptaru Offset in Ahmedabad and Hexagon Print & Pack in Mumbai both call for mRC-3D system register and cut-off controls on TPH Orient presses, while Natraj Print House, also in Ahmedabad, is equipping a Pressline press with a similar system.

An order from Saraswati Press covers four different projects at its Kolkata printing plant, involving colour register on NAPH Graphics presses.

Existing users Sanat Printers is adding mRC-3D colour register and cut-off to Harris M600 commercial press. [EX](#)

Printed press parts could help solve challenges of distance

The prospect of 'wear and spare' parts printed nearer to print sites in Australia or India becomes feasible with developments manroland says it is making in 3D printing and fused filament fabrication.

After analysis and testing of benefits for plastic and more recently, metal parts, it says the possibility of easier procurement could bring massive benefits to customers.

Among the greatest benefits of the next generation FFF professional production process – still in the very early stages of development – is shorter lead times. Global supply chain and merchant network vice president Lutz Leonhardt says it is "almost immaterial" whether it is a work piece with complex geometries or a relatively simple object. "The development and production of tools and moulds is completely eliminated, and corrections to prototypes or short notice design modifications are also possible, without problems."

The processes complement the e-commerce business model of manroland web's Store and Market-x B2B-trading platforms, with various manufacturing processes able to be implemented according to how pressing the deadline is.

Another benefit of 3D printing is

significantly reduced waste. "In the future, for example, decentralised production would be conceivable in order to shorten transport," he says.

"Additive manufacturing also brings immense optimisation of inventories with it, because you can produce 'on demand'," he says. "At the same time, we still have a definitive security of supply."

Customers benefit both monetarily and through time savings and faster processes, and the company can guarantee long-term reproducibility of mechanical parts without the use of specific tools or casting moulds.

"While many of these processes are not yet an option for mass production, they are very suited to the production of conventional batch sizes in machinery and plant engineering."

E-commerce remote service customer support vice president Alexander Wachter says the company wants to integrate additive manufacturing products into its e-commerce sector permanently to improve availability of parts and provide alternative procurement opportunities. "We will continue to support our customers to produce competitively and efficiently in the future, using the most modern methods," he says. [EX](#)

SPH upgrades at Jurong plant

NEW ABB CONSOLES are being commissioned in February on four KBA Commander presses at *Straits Times* publisher Singapore Press Holdings in Jurong as part of a programme covering all 16 presses. The work includes the transfer of a series of SPH-specific functions to the new platform as well as an upgraded interface to their WPC register control system.

The order is one of several announced by ABB. Mediaworks is upgrading its MPS print management system at Budapest, Hungary, putting the latest version of MPS Production 6 into service at the start of next year. Press control consoles are also to have hardware upgrades.

And at Rhein-Neckar Zeitung in Heidelberg, Germany, hardware upgrades for its six control consoles were being delivered this month. [EX](#)



Mathrubhumi picks Swedish partner for waste control

For Kerala-based Malayalam newspaper *Mathrubhumi*, measuring waste is a fundamental stage in controlling it.

The publisher – with a total circulation of 1.5 million printed in 16 editions across India – is doing just that with an investment in MWM's CopyTrack system. The Swedish-developed technology will provide for real time follow-up of on-going print production, registering all types of waste in the pressroom and mailroom, and shutting down presses when the correct print run has been produced.



The order – through Indian agent Cadgraf Digitals – also includes realtime roll consumption, monitoring through a mobile app and a business intelligence dashboard module.

Plant and maintenance general manager Bhasi PT says *Mathrubhumi* expects to

achieve realtime control of waste, "which means savings of costs as well as time – key in keeping our production as efficient as possible".

Conceived as the mouthpiece of India's freedom movement, *Mathrubhumi* was first published in 1923, and now has ten editions in Kerala and one each in New Delhi, Mumbai, Bengaluru, Chennai, Dubai and Doha. Equipment includes TKS presses and Ferag mailroom. [EX](#)

Pictured (from left) Bhasi PT, Mathrubhumi joint managing director Shreyams Kumar, and Cadgraf managing director A Elangovan



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News busy with heatset and Horton work... and Warwick fires up again

News Corp print sites in Queensland and NSW have been buzzing after taking on work from Fairfax Media and customers of the closed Horton Media plant, and with the upgrade of more of its own property publications to heatset.

And the good news for printers in Warwick is that the Manugraph Cityline press there has been running again, with printers on extra shifts.

News production and logistics executive general manager Marcus Hooke told *GXpress* that absorbing NSW production of Fairfax dailies the *Sydney Morning Herald* and the *Australian Financial Review* into its Chullora (Sydney) print centre had been “fairly straightforward” and work from Fairfax’s Ormiston (Brisbane) site was being transitioned to News’ Murarrie and Yandina sites under the capacity-sharing agreement between the two publishers.

Additionally, News has been able to keep production of its upgraded (Brisbane) *Courier-Mail* property section inhouse by modifying the heatset manroland Uniset press at Yandina on the Sunshine Coast.

Press maker manroland – now manroland Goss web systems – has installed folder superstructure, Planatol gluing, new controls and software in Yandina to increase productivity of the single-width press to allow three shorter tabloid pages to be printed across the 960 mm web. This cuts by a third, the number of sections needed for a publication.

In addition to glossy property sections for former APN Australian Regional Media publications in Maroochydore, Noosa, Toowoomba and Coffs Harbour, those in News tabloids the (Sydney) *Daily Telegraph*, the *Courier-Mail* and the *Gold Coast Bulletin* have also gone heatset.

If that alone wasn’t enough to take up the slack, Hooke says News picked up a lot of

work displaced when Horton Media closed its print site in Narangba, north of Brisbane.

The Yandina upgrade had been in mind for a while, and made it possible to keep work inhouse. “The *Courier-Mail* had

wanted heatset, and this avoided contracting it out,” he said.

manroland

Australasia

technical service

director Andreas

Schwöppfinger

says the new gluing

system and expanded

format flexibility

help to make the press

competitive for the future:

“Due to this, they can react

to the growing market demands

for more flexibility, productivity

and quality.”

A control upgrade including new server technology improves availability and communication with components such as colour and web control, infeed, folders and reel splicers. News will be “futureproof in several respects, able to react better and more flexibly, and handle existing jobs with higher quality and more efficiency. The new formats offer a real added value and a standalone factor,” he says.

Meanwhile, as conversations about extending the print cooperation between News and Fairfax to Victoria and other regions continue at top level, ways are still being sought to resolve hot-spots and improve efficiency at News’ Westgate Park site in Melbourne.

“We’ve de-risked it, and the six presses there are more than are required, but we still need a long-term solution,” Marcus Hooke told *GXpress*. However, he dismissed industry talk of an extra press being installed at Fairfax’s Ballarat site to print News’ daily titles as “speculation”.

“With our commitment to content in Melbourne – including Friday and Saturday football results – I can’t see how that would happen.”

Pictured: More productive format options include a shorter tabloid for property sections



Family icon calls time as Brissett merges into Böttcher

THOUGH IT’S one ‘family business’ buying another, the acquisition of Australian icon Brissett Rollers is a landmark for the country’s print industry.

Brissett – a major supplier to newspaper sites – is selling to Böttcher Australia in a deal which will broaden the German maker’s global manufacturing base.

Key to the move is a new production site in the Sydney suburb of Smithfield, to which most staff are expected to relocate “within weeks” from the Brissett factory in Tempe.

It will also allow the merged business to look beyond the graphic arts industry to processing opportunities in packaging, steel, textiles and wood.

Until recently arch-rivals

in Australia, Brissett and Böttcher currently service similar market sectors, Böttcher as OEM suppliers in many cases and Brissett as the local manufacturer with a long-standing reputation for service. Founder Terry Brissett has been making rollers since 1960, and remains the iconic head of the business despite the growing involvement of family members.

As in other countries, making rollers for printing presses has been a declining business with varying levels of competition. US-based Rotadyne bought into the Australian market five years ago with the acquisition of Ace Rollers and Rollmakers, and is understood to have approached Brissett at the time.

...and Dürr tells Megtec users it’s business as usual

Press dryer maker Megtec has a new owner (again) as power generation giant Babcock & Wilcox copes with a shrinking core market and a couple of troublesome projects.

With acoustics and emissions specialist Universal, it is part of B&W’s industrial environmental technology business bought by German company Dürr Group for \$130 million. B&W bought Megtec – itself the result of a merger of US-based Tec dryers and French MEG – in 2014.

The deal with Dürr was effective on October 5, and will see the businesses become part of Dürr’s environmental technology division, Clean Technology Systems (CTS), with Megtec operating as Dürr Megtec LLC and Universal as Dürr Universal, Inc.

Based in Bietigheim-Bissingen, Germany, Dürr says the acquisition supports its plan to expand its environmental technology business and creates “one of

the leading global suppliers of air pollution and noise control technologies offering companies from all industries a broad range of solutions for tightening emissions regulations worldwide.

In a statement, Daniel Scmitt (chief executive of Dürr’s clean technology systems division) and former B&W Megtec business operations senior vice president Ken Zak, who takes a similar role in the new company, say they are focussed on fulfilling all commitments to all customers: “In fact, with a wider pool of resources and the broadest technical expertise in the market, our goal is to deliver ever better customer service with a continuing vision to be ‘best in class’ in this area.”

Customers with existing or on-going projects are assured that “nothing changes for you” including contact persons, their email addresses and contact numbers. Projects will continue as usual.

Asian publishers are virtually the top innovators in print

Asian and Indian newspapers have taken four of the top prizes in WAN-Ifra’s new Print Innovation Awards.

Among the 15 winners in seven categories are *Times of India* publisher Bennett, Coleman & Co with two awards – and Prayukti Publications, both in India, Pakistan’s Jang Media Group, Vacharaphol Co (*Thairath Newspaper*) in Bangkok, and Indonesian publisher Waspada Press Publishing in Medan, North Sumatra.

The awards were presented at the end of the first day of the Ifra World Publishing Expo in Berlin. The competition, which was open to newspaper and magazine publishers as well as advertisers and agencies, drew entries from 54 companies in 19 countries, and was judged by World Printers Forum board members.

Winners were:

Advertising innovation– Ediciones especiales con publicidad no convencional en la Revista Donjuan, Casa Editorial El Tiempo (Bogotá,

Co (Mumbai, India); and Thairath AR, Vacharaphol Co (Bangkok, Thailand).
New products– #Karrieregeil, Südkurier (Konstanz, Germany); 4hundertdreizehn – Ein Inhalt, vier Gesichter – Zeitungs Attraktivitätsoffensive, Presse-Druck-und Verlags (Augsburg, Germany); and Prayukti, Prayukti Publications (Noida, India).

Redesigned products– Arab News Redesign, Arab News (London, UK); El Tiempo Redesign, Casa Editorial El Tiempo (Bogotá, Colombia); Portafolio Redesign, Casa Editorial El Tiempo (Bogotá, Colombia).

Special editions– A comic-book newspaper, Diari ARA (Barcelona, Spain); An artist’s newspaper, Diari ARA (Barcelona, Spain); and Liechtensteiner Frauenland, Vaduzer Medienhaus (Vaduz, Liechtenstein).

Products for young readers– Aftenposten Junior, Aftenposten (Oslo, Norway); Freistunde – a print brand for teenagers, Mediengruppe Straubinger, Tagblatt/Landshuter Zeitung (Straubing, Germany); and Kruschel – Newspaper for Kids, VRM (Mainz, Germany).

Business innovation (special mention)– Smartpaper One Funke Mediengruppe (Essen, Germany); and Waspada U-Imaging Print Innovation, Waspada Press Publishing (Medan, Indonesia).



Colombia); En el Blanco, Formatos de alto impacto, Casa Editorial El Tiempo (Bogotá, Colombia); and Jang VR (pictured), Jang Media Group (Karachi, Pakistan).

Product innovation– Plantation through Newspaper, Bennett Coleman and Co (Mumbai, India); Seamless Panorama with Bookmark, Bennett Coleman and



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A glimpse of Ive's \$50m investment in Sydney print site

CLIENTS AND the industry got a glimpse of Ive Group's \$50 million Franklin Web NSW heatset plant, the largest investment in the Australian industry for some years.

Two manroland Lithoman presses underpin production at the site in Huntingwood, in Sydney's west, at which fewer than 20 people are typically onsite at any one time.

Production commenced last October and has since been doubled with the commissioning of the second press. Additionally, postpress equipment includes Gammerler trimming, Rima log stackers – capable of handling 120 tonnes of printed product a day – plus Müller Martini saddlestitching and inserting and a Corona perfect binder.

Prepress and production management is at Franklin in Melbourne's Sunshine, the original



Pictured (left): Guests tour the massive pressroom; *(right, from top):* Ive Group executive chairman Geoff Selig (centre) with web-offset general manager Darryl Meyer and managing director Warwick Hay; one of the two manroland Lithoman presses resplendent in process colours; former manroland Australasia managing director Steve Dunwell (right with Ian Johns and Steve Pollard) took the original order; reels are prepared



catalogue supersite finessed by (now retired) Phil Taylor which was the inspiration for Huntingwood.

Ive Group managing director Warwick Hay says Franklin is "the cornerstone" of the group's expansion into the catalogue market: "Ive has invested \$50 million building the new production facility to support our customers as catalogues are proven to be Australia's most effective media channel." [EX](#)



Bibles by the million in Brazil

ITS SUITABILITY for bible printing – as well as magazines and catalogues – has endeared manroland's Euroman to Pia Sociedade de São Paulo. The order brings the tally for the maker's best-selling commercial press to 11 since its launch in 2005, delivering what it calls an "optimal price-performance ratio". [EX](#)



Birthday 'cake' in Black Forest

NEW DRIVES and control systems will bring an elderly Wifag OF370 up to date at Black Forest printer Druckzentrum Südwest. ABB has won the order to update the press in Villingen-Schwenningen in south west Germany with drives, controls and production management systems. [EX](#)



Savings ahead in Guatemala

TWO RECENTLY-PURCHASED manroland Uniset towers at Prensa Libre in Guatemala are to get QIPC's colour register and cut-off control systems. Deputy director of commercial affairs Luis Núñez says they expect savings in time and waste, and "thanks to the state-of-the-art equipment, improved quality". [EX](#)



Ink maker hosts waterless printers' workshop

Waterless newspaper printers around the world started their annual gettogether with an update on new sites, one of which is to host next year's conference.

This year's 14th Cortina User Workshop – held at Hubergroup in Munich – saw about 100 participants from 15 countries share best practice experience and provided an opportunity for discussions with service providers and suppliers.

Koenig & Bauer Cortina project manager Peter Benz reported on recent sales and press starts – including ICP Roto on the island of La Réunion and the commissioning of the first Cortina section at Coldset Printing Partners in Paal-Beringen, Belgium, which will be the 2019 venue.

Hubergroup managing director

for sales Thomas Kleps discussed the current market situation, while Koenig & Bauer's contribution also addressed digitisation from a press manufacturer's perspective.

With the theme of 'from practice, for practice', the event's second day was one of intensive and interactive discussion, and an opportunity for information and answers to technical questions. The workshop also spotlighted new areas including predictive maintenance and the use of artificial intelligence to detect emerging faults, as well as efforts to advance environmental protection and sustainability.

Next year's Cortina User Workshop will be hosted by user Coldset Printing Partners in Paal-Beringen, from September 25-26. [EX](#)

Pictured: Cortina users gather for a group picture

Weiss makes room at the top for another e:line

IT'S AN 'IN' JOKE among Germans that the first Colorman e:line press to be installed was known as the Gipfelstürmer or "summit climber". Another translation is "ambitious person". Either way, the manroland press commissioned by Weiss Druck in 2014 is to have company at the top. The German press makes – now known as manroland Goss web systems after a recent merger – has announced that Weiss is to install an identical second e:line at its plant in the western German resort town of Monschau.

Managing director Karl-Heinz Carell says the "outstanding performance and fascinating quality of printing" have contributed significantly to the company's further development. "The system has provided us immense savings in setup times and misprinted paper, and completes our range of products by brilliant printing quality in coldset.

"We appreciate to have found a technology on a difficult market, nevertheless enabling us to make profit and to efficiently produce."

Four years ago, Weiss delivered a media legend and greetings from Mt Everest in an event to inaugurate the first press. Director Georg Weiss introduced Helmut Markwort, linked visitors to mountaineer Helga Hengge and printed a special edition of German political weekly *Wochenpiegel* during the event. [EX](#)

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Magazine products are inspected by group web-offet general manager Darryl Meyer

Blue Star postpress drum project brings inserts inline

Expansion of Blue Star's drum-based postpress system is helping the Sydney printer cope with an influx of new work.

The Ive Group unit has a staff of 190 producing about 240 magazine titles – a few of them weeklies and most high-end productions with medium and short-runs – on four 16-page and one 32-page heatset presses.

In the postpress area, inline finishing has been bringing maximum efficiency and optimum coordination, with Blue Star Web retrofitting the high-speed Ferag UniDrum gathering-stitching system at Silverwater this year with an insertion combo comprised of an EasySert

inserting drum and RollStream collating.

Ive also produces mainly advertising supplements and catalogues at affiliate Franklin Web, which has 12 presses of 64 pages or more.

At Blue Star Web, an acquisition drive which brought further printing jobs drove the demand for additional capacity and flexibility. The UniDrum at Silverwater since 2004 – along with other saddle stitching and perfect binding lines – had only been capable of offline insertion until this year's project.

Here, the existing UniDrum system was a 420-format gatherer-stitcher drum with seven hoppers

served manually or by log feeder, an SNT-42 trimming drum for three-sided trimming and unloading of finished products through to a Segbert system for stacking and palletising. The expansion primarily adds the EasySert inserting system, a RollStream pre-collecting and feeding system for inserts and three JetFeeders for manually-fed inserts.

Direct integration with the existing system between the trimming drum and stacking/palletising uses additional delivery stations and conversions to UTR conveyors already in place, and makes intermediate product handling unnecessary. [E](#)

Used components tracked for mailroom upgrade

A PROJECT to modernise Ferag mailroom systems at Danish media group Jysk Fynske Medier included tracking down pre-owned MultiDisc components to suit the customer.

Backward compatibility was a factor in simplifying the modernisation of late 1980s inserting technology at its Kolding production site, and automating it with additional modules.



After an overall analysis of the system, wearing parts were replaced, and Ferag then tracked down pre-owned MultiDisc components including a winding station and two unwinding stations, which were factory overhauled and refurbished. These allow Jysk Fynske Medier to feed preprinted products and inserts automatically and at higher speeds from the reel to the ETR inserting drum. [E](#)

workflow&ctp

PLATE PROCESSING has given way to table tennis at South Korean newspaper printer SRB Media following a switch to CTP and process-free plates.

Two factories in Gwangju print a variety of daily newspapers including *Donga Ilbo*, *Hankyoreh*, *Mudeung Ilbo* and *Seoul Economic Daily*, as well as *Sarangbang*, known as the largest information source in the Honam region.

A new video now tells the story of the introduction of Kodak's Sonora X plates at SRB, completed early in 2016 at both factories. Managers explain the efficiency and cost savings achieved at the newspaper printing facility – which was established in 2002 – with the elimination of the "huge loss of time" due to film-based platemaking. Unreliable quality and increased fatigue of employees led to the conversion to CTP being considered, along with the process free plate system.

It's also brought an end to processor glitch issues and worries about the loss of halftone dot caused by excessive or lack of chemistry. "Processors are swept away and we enjoy savings of cost and labour as well," says a staff member.

An additional benefit is that the plant no longer receives quarterly audit visits from environment ministry representatives, "let alone headaches involving processors, chemicals and contamination in the wastewater treatment plant. It is also superb that the space occupied by processors has given way to the leisure equipment for employees."

AGFA IS extending its 11-year experience with 'chemical free' violet plates with a new product it claims is the first not to require pre-heating. Apart from the capital and energy benefits which go with that, the company says the new Avatar V-ZH – with its high-contrast image – will save start-up time and waste during makeready, and has stability and linearity throughout an entire print run.

Newspapers market manager Rainer Kirschke says violet-laser technology makes up the majority of the newspaper market. "We have



a worldwide base of customers who have been using our violet chem-free plates for more than a decade.

"During the development of Avatar V-ZH we carefully listened to their remarks, and we made every effort to bring maximum economic and ecological benefits to their production."

A new Attiro ZH clean-out unit with a cascade system improves productivity and sustainability with minimal gum consumption, but existing Agfa clean-out units can be upgraded to preheat-free.

Spanish plate manufacturer Ipagsa Industrial is selling its prepress business (above) – but not its Barcelona manufacturing facilities – to Agfa Graphics.

Instead Agfa – which has just announced a deal to source plates from Chinese plate manufacturer Lucky HuaGuang Graphics – says plate volumes will come from Agfa



plants and "partly from third party suppliers". It expects the acquisition will contribute up to 30 million Euros to Agfa's revenue in 2019.

Agfa Graphics president Stefaan Vanhooren describes the acquisition as "another step in our strategy for profitable growth. Ipagsa's team will continue to operate under its own brand as a separate entity, managed by current owner Lorenzo Ferrari.

Ferrari says the deal will help Agfa address price sensitive regions and segments of the global printing market, making a clear distinction with the premium segment served by Agfa Graphics.

Privately-owned Ipagsa was founded in 1985, with headquarters in Rubí, Barcelona and a branch in Hong Kong. [E](#)



Hot pots lead to museum reopening

THEY'RE FIRING UP the pots on three hot-metal linecasters at the Penrith Museum of Printing following a major renovation and extension.

And there's the point: The museum – located in the western outskirts of Sydney – is one of only a very few in Australia with working letterpress machinery.

The two Linotypes and an Intertype are only a fraction of the operational equipment, which includes Albion and Chandler & Price presses, Wharfedale and Miehle stop-cylinders, Arab (hand) and Heidelberg (powered) platenes.

Much of the equipment on display originally started its working life at the local *Nepean Times* newspaper, and was saved as a result of the 1987 'vision' of museum founder Alan Connell. It took until 2001 – and a government Federation Fund grant – before that vision was realised, with the official opening of the Penrith Museum of Printing by then sport and tourism minister Jackie Kelly. Many other items have since been donated by printing establishments past or present.



Following an appeal and donations – including \$75,000 from the newspaper-focused Single Width Users Group – an extension has almost doubled space at the museum to 263 m², enabling equipment to be brought out of store. Part of this is a foyer area housing a German hand press, letter case and a copper plaque depicting Gutenberg's workshop. Also on show is a large bookbinding press and the first stencil duplicator used in Australia.

An official opening as *GXpress* was going to press was an opportunity to renew the call for volunteers and donations to keep the museum running. [E](#)



'Still business around' says manroland Goss boss

Production of web presses at the former Goss International facility in Durham has ended following its merger to form manroland Goss web systems.

This and the decision to "let the market decide" which of the partners' packaging print offerings would survive, was confirmed by chief executive Alexander Wassermann in an interview in Berlin with *GXpress Magazine*.

"We will only build presses in Augsburg, so this means Goss commercial presses will no longer be produced in Durham," he says. A management exchange will see some of the American team working in Germany, but Wassermann says no permanent moves are planned. Neither Goss' US facilities nor manroland's Augsburg, Germany, headquarters are part of the merger deal, the latter owned by Lubeck-based parent L. Possehl & Co which will own manroland Goss with AIP.

Possehl split the former manroland web production unit into a separate mechatronics company last year, creating manroland web Production Company as a separate subsidiary.

With the merger, manroland Goss claims 100 per cent of the global heatset web market, with the

Durham production ends as manroland Goss claims (almost) 100 per cent of heatset market

exception of Japan.

A two-way licence agreement will see single-width presses such as the Community and Magnum Compact continue to be produced at the Goss Graphic Systems China facility in Shanghai – which is not part of manroland Goss – although Wassermann admits they may be "relatively expensive" when compared to Indian-made presses.

"We are not going to give away presses – we are not a charity, but are here to make money," he says.

In that connection, he's dismissive of the opportunity former Goss International owner American Industrial Partners had to purchase Goss China, and says that with press makers in some other countries "not profitable," there will be further supply-side mergers.

Both manroland and Goss had pinned future hopes on offset-based printing of flexible



packaging, folding board and corrugated preprint, Goss with four installations of its Sunday Vpak press and manroland with one of its recently-launched Varioman. With little to choose between them, Wassermann says the market will decide which it wants, but either would be built in Augsburg.

"We didn't want to be in competition against flexo and didn't see a future in gravure," he says. "Even though offset is a niche, it will grow, with the market expanding as gravure is replaced."

During a panel discussion at the World Publishing Expo in Berlin, Alexander Wassermann said the merger was "the fifth such attempt in 20 years, and we have at last made it".

He says the business will be "much more global", with an installed base of 7500 presses and a strong service network. It will offer systems solutions, engineered solutions and automation upgrades, and service solutions and predictive service, with 450 service technicians around the world and an e-commerce operation to supply parts "across several producers".

While he says the new press market now brings in only a third of revenue, "there is still some business around".

Peter Coleman [E](#)

Centenary special charts success of a family newspaper

Any doubts about the health of Australia's regional press might be dispelled by the 152 tabloid pages of *The Leader* presented to readers on the occasion of its centenary in July.

And by the front page photograph of the South Australian newspaper's 24-strong team.

In a message to readers, managing director Tony Robinson says technology has transformed the way 'the Barossa's favourite newspaper' has evolved since it first appeared as a 'penny journal' on Wednesday, July 24, 1918. "The newspaper today is more colourful, there is more emphasis on page design, and through digital cameras and computerisation, we can publish almost immediately," he says.

"However, one of the fundamentals of William Kirkby Robinson, the founding manager and editor of *The Leader* is as applicable today as it was in 1918 – the paper's commitment to serve you, our reader." Elsewhere in the 68-page supplement is a picture of the Scots-born Robinson "making adjustments" on the Duplex press (below) which printed the newspaper in the 1950s.

The paper was the second attempt at publishing on Robinson's part after he had arrived with his parents in 1910, supposedly to collect on an inheritance which failed to materialise. Aged 19, and after experience with a London sporting newspaper and at the SA *Border Chronicle* in Borderdown, South Australia, he moved to Edenhope in Victoria to launch his own newspaper, the *Kowree Leader* in 1913, fatefully ahead of the start of World War I. Hostilities had not yet ended when he returned from

From top: Peter and Paul Robinson on one of the three Goss Community towers; the centenary issue and supplement; Tony and Angela Robinson (centre) with family members Kelly, Peter, Dylan, Sophie, Adam, Darren and Tegan



service – having already started a family – and fulfilled an ambition by publishing the first edition of *The Leader* in Angaston, owning "only the clothes he stood up in". The four-page publication had a circulation of 1000 copies and news and advertising which he and his new wife Agnes had gathered during the day and typeset late into the night.

The newspaper is now one of only a few not owned by Australia's major groups to have its own production facilities, with a Goss Community press which has been progressively expanded from the two units in 1981 to the current line which includes three four-colour towers.

Recent developments have included a \$350,000 building extension – which houses both letterpress, hot metal and digital printing equipment – a two-colour Heidelberg Speedmaster and the addition of spray dampening on the Goss.

Elsewhere, the message from Tony Robinson – who is the founder's grandson – his wife Angela and three sons, all of whom have roles in the business, is that "there is nothing else like working in the family newspaper".



Eldest son Peter Robinson manages a printing business which includes commercial work as well as the newspaper, brother Darren heads advertising sales, and Adam currently works at a local supermarket between being involved part-time in typesetting and with ambitions to join the editorial team.

Every good family needs a matriarch, and the centenary supplement tells how Angela Robinson giggled as she told of her curiosity about whether her future partner was "available" after seeing his picture in the paper.

These days, she says, she "supports the day to day running of the paper", having worked in page make-up, sales, filled in at the front office, led primary school tours, and now reads proofs and organises casual staff.

She talks in the supplement of the "huge challenge" of competing against a multinational company when a local rival was taken over... and of pride in watching her husband and sons build the current success. "I can see us being involved for a long time yet," she says. "Everything has worked out quite well"

Peter Coleman

HOW DO YOU FEEL about dominant news publisher News Corp Australia making more of its profits from betting? Well get over it, they already do.

However, an acquisition of Racenet provider Racing Internet Services by News subsidiary Punters Paradise has attracted the attention of regulator the Australian Competition and Consumer Commission, which has launched an informal inquiry.

Both Punters and Racenet are digital platforms which provide racing news, form guides and tipping to consumers via their websites and mobile apps. Both also provide betting affiliate services to corporate bookmakers, including referring new customers.

The ACCC's informal review commenced on October 5, focusing on the impact on competition, and was also looking at the effect of the loss of an independent alternative source of racing news and information to consumers. A decision was expected by November 29.

LUCIE GODEAU has been appointed AFP's Jakarta bureau chief, as part of a raft of changes announced by the agency.

She joined AFPTV in 2002 and as a Russian speaker, was posted in 2003 to the Moscow bureau where she covered economics before being transferred to the London bureau in 2006. Four years later she joined the Paris economics department where she covered new technology and the media.

AFP has also announced that Marc Braibant (62) was taking over as deputy global news director, succeeding Christophe Schmidt who becomes the agency's political editor.

Before becoming Montreal bureau chief in 2013, Braibant was in charge of the design, development and deployment of the Iris editorial system for text. He was technical editor-in-chief between 2006 and 2011. He joined AFP in 1988 with a doctorate in economics and a DEA in development economics.

SIMON DAVIES has joined Australia's NewsMediaWorks, succeeding Charlie Murdoch as marketing director.

He brings more than 20 years' media industry experience with media agencies and media owners, most recently as owner of a consulting business and for four years with Bauer Media as where he was head of brand advertising strategy and director of media solutions. Prior to that he was national trading head at media agency OMD. He has been deputy chairman of the Audit Bureau of Circulations' executive committee representing the Media Federation of Australia.

NewsMediaWorks chief executive Peter Miller says he will bring "a depth of strategic and analytical thinking" to the role. Murdoch is joining News Corp as general manager of trade marketing after five years with NewsMediaWorks.

Brewer resurrects print MX to toast no-alcohol beer

Brewer CUB is shouting Melbourne commuter paper *mX* another round, three years after publisher News Corp Australia called last orders. But don't get carried away: The revival was just for four weeks and only on Wednesday afternoons.

The print promotion with Carlton & United Breweries kicked off in AFL Grand Final Week and celebrated the launch of a new beer with no alcohol in it, Carlton Zero.

News says the launch of two unexpected products is set to 'rewrite the rules' for the two partners. "Just

like the launch of Carlton Zero, the stunt is designed to surprise and delight commuters and beer drinkers alike," according to News Victoria head of content Ondrej Foltin. "Everyone loves a comeback. "But newspaper comebacks are much less likely. And that's exactly why we expect this improbable comeback will be so popular."

At *GXpress* it sounds more like Clayton's than Carlton's – the beer you have when you're not having a beer – but the brewer says it marks a long-term shift in Australia's drinking habits.



...and Malaysia's oldest tabloid calls 'time'

MALAYSIAN daily the *Malay Mail* will cut staff and concentrate on digital publication when its print edition ceases at the end of November.

The tabloid newspaper – which is Malaysia's oldest, established in 1896 – expects to cut 55 of its 165 staff with the change. With daily

sales down from 60,000 in 2008 to 10,000 now, editor-in-chief Datuk Wong Sai Wan says "the old way of doing the newspaper business" with advertising subsidising circulation, editorial and printing costs, is no longer viable.



Elections decide leadership for Indian Newspaper Society and PTI

India's peak publishing bodies have chosen their heads with *Malayala Manorama* executive editor Jayant Mammen Mathew elected president of the Indian Newspaper Society, and publisher and former editor-in-chief of *The Hindu* N. Ravi elected chairman of the Press Trust of India.

The two organisations held their elections on consecutive days. Jayant Mammen Mathew succeeds Akila Urankar of the *Business Standard*. Shailesh Gupta (*Mid Day*) has been elected deputy president and L. Adimoolam (*Health* and *The Antiseptic*) as the vice-president.

Lav Saksena will serve as

secretary general, with Sharad Saxena (*Hindustan Times*) as honorary treasurer.

Viveck Goenka (*The Indian Express*), Mahendra Mohan Gupta (*Dainik Jagran*), Mohit Jain (*Economic Times*), Vijay Jawaharlal Darda (*Lokmat*), Vijay Kumar Chopra (*Punjab Kesari*), Rajiv Verma (*Hindustan Times*), Sumanta Pal (*Amar Ujala*) and Atideb Sarkar (*The Telegraph*) join the 42-strong executive committee.

At the Press Trust of India, Vijay Kumar Chopra (Punjab Kesari Group) was elected vice-chairman.

N. Ravi succeeds Viveck Goenka, chairman and managing director of

the Express Group. He is a former chairman of the India Chapter of the International Press Institute and was president of the Editors' Guild of India. He joined *The Hindu* in 1972.

Other Press Trust of India board members are Mahendra Mohan Gupta (*Dainik Jagran*), K.N. Shanthi Kumar (*Deccan Herald*), Vineet Jain (*Times of India*), Riyad Mathew (*Malayala Manorama*), Aavek Kumar Sarkar (*Anand Bazar Patrika*), M.P. Veerendra Kumar (*Mathrubhumi*), R. Lakshmiopathy (*Dinamalar*), Hormusji N. Cama (*Bombay Samachar*), Justice R.C. Lahoti, Deepak Nayyar, Shyam Saran and J.E. Pochkhanawalla.

News media ad spend going down, but more slowly – NMI

AUSTRALIAN METRO and national newspapers have led an improvement in ad revenue, according to new News Media Index figures.

While the total news media advertising revenue market dipped by 6.3 per cent, year-on-year, in the third quarter of 2018 to \$469.7 million, the figures are seen as signs of a re-evaluation of news media by marketers and agencies.

NewsMediaWorks – which supports the SMI-based metric – says the rate of decline in news media ad revenue has "slowed significantly", despite a tough September for agency-only ad spend, compared to a big 2017 driven by government and interest group advertising on the same sex marriage plebiscite.

Metro newspapers saw a 1.5 per cent increase in display ad revenue in the same period, with display growth particularly strong in NSW, where the spend was up 6.8 per cent. In Victoria metro was up 6.6 per cent and Queensland it increased by 4.5 per cent in Q3.

For digital ad revenue, news media is growing at a faster rate than the SMI agency-only market. The News Media Index shows digital revenues up by 8.1 per cent in Q3, while SMI's agency only data shows digital ad spend grew a lesser 4.1 per cent.

Australia's news media sector remains the third largest media sector by ad revenue, reporting \$2 billion for the full 2018 financial year.

NewsMediaWorks chief executive Peter Miller says he is encouraged that news media is being reappraised by agencies and marketers: "The fact that the bedrock of print advertising is metro newspapers demonstrates that our core business is strong.

"Digital ad revenues are also growing and outperforming the total market, which is supported by our emma data showing that 13.1 million Australians read digital news media."

SPH's \$321 million spend on UK student beds

STRAITS TIMES publisher Singapore Press Holdings has bought 14 student accommodation buildings in the UK for almost \$350 million. The purpose-built accommodation portfolio across six UK towns – acquired for GBP£180.5 million (SG\$ 321 million) cash – is in ten freehold and four leasehold assets in established university towns and cities including London, Birmingham, Bristol, Huddersfield, Plymouth and Sheffield. SPH chief executive Ng Yat Chung said the acquisition would generate recurring cash flow, and is part of an ongoing strategy to diversify business to new growth areas. [EX](#)



Yaffa Media's father figure dies, aged 84

David Yaffa – the man who turned a family business based on printing and a newspaper block service into today's magazine and events media house – has died aged 84.

Aged just 13 when his father, the business's founder, died, he took control at 21, building the Yaffa Media business headed today by his daughter Tracy.

David Yaffa senior had founded the company in 1925 and launched the monthly

Newspaper News (later AdNews) in 1928. A printing company, Rotary Colorprint produced his own magazines as well as contract work including Phantom comics and Reader's Digest.

David Yaffa is credited with building most of today's business, much of it through acquisition, and adding events company Two de Force and its digital division. He retired in 2012, handing the reins to his daughter Tracy. An AdNews obituary today says he will be remembered most for his love of the media. "His knowledge and experience with magazines for almost 60 years was unrivalled."

Tracy Yaffa described him as "a true publishing giant and unique gentleman". [EX](#)

Picture: David Yaffa (photo AdNews)



'Stunning and stimulating' Glasgow Congress promised

Scottish publishers are backing WAN-Ifra to take its World News Media Congress to Glasgow next year. The event – which includes the 71st Congress, 26th World Editors Forum and what is now the third Women in News Summit – is a partnership with the Scottish Newspaper Society, and will be held at the Scottish Event Campus on the north bank of the River Clyde.

WAN-Ifra chief executive Vincent Peyrègne says Glasgow has become a significant centre for journalism and the country's most important location for broadcasting, media, digital and creative industries. It is also home to the headquarters of BBC Scotland, STV and a range of major newsmedia titles including *The Herald*, the *Daily Record*, the *Scottish*

Sun and *Scottish Daily Mail*: "Scotland is a market with a remarkable diversity of national, regional and local media," he says, "and we are privileged to be hosted in Glasgow by the SNS and their affiliate members."

"The Congress, incorporating the one-of-a-kind Women in News Summit, and the World Editors Forum, is a milestone on our annual programme of professional events. It is of value to every news professional seeking to better understand and address the unprecedented forces at work at this time. The Congress is a vital forum for discussions – on the future of news, press freedom and issues facing our society and its citizens."

For registration and additional information, visit www.wan-ifra.org/scotland2019. [EX](#)

INMA back to New York for 2019 congress week

INMA WILL RETURN to New York for its 2019 World Congress of News Media.

The 89th annual event is being held from May 13-17 at the TimesCenter.

The World Congress Week programme includes a study tour of Manhattan media leaders (May 13-14) and half-day seminars on media best practices, data analytics, print innovation, and the emerging role of journalism (May 15).

The main conference will emphasise growth strategies and trends in news media – how to grow audience, revenue, and brand in a disruptive environment – (from May 16-17, with the Global Media Awards ceremony on the evening of May 17.



The TimesCenter, owned by the *New York Times*, will host the conference and accompanying trade show, preceded by a welcome reception at the Guggenheim Museum. The Edison Ballroom (pictured) in Times Square will be the venue for the awards dinner, with seminars held at Reuters' headquarters in Times Square.

Executive director and chief executive Earl

Wilkinson promises "the best executive-level overview of strategies and trends and practical case studies among the world's top media companies".

Programming is put together by media peers for media peers, and not just a benchmarking exercise: "INMA World Congress in New York will set the agenda for media companies for 2019 and beyond," he says. [EX](#)

newsrappper

Digital transformation hits home... and provides new opportunities for GXpress. Peter Coleman looks to more excitement in 2019

As you will have read in page two, we've taken the difficult – but probably overdue – decision to cease print publication with this issue. And yes, I have mixed feelings about it.

Internally we'd always said that when Goss International stopped advertising, it would be time for a rethink. This year they have been only one of the advertisers we have lost through industry consolidation and the need for print vendors to look to markets such as packaging for their future.

One of our original supporters (the very first was Bernie Grinberg's Cybergraphic, long since merged into what is now Atex) Goss was a company with which I have had a relationship since signing up for a four-unit Community press for US\$154,000 in 1977. I remember at the time that four units were going to cost less a month than three – because of the US finance available – and that we had no doubts that the newspaper would still be around when it was paid off. An email offering used equipment this week was a reminder of what it would be worth today... a tenth of that figure if you're lucky.

This would be a good opportunity to say a special 'thanks' to the advertisers which have supported us along the way, especially Goss, EidosMedia, ABB, Atex, Mattias Anderson's DCOS/Tensor, manroland – once our biggest advertiser – and Menno Jansen at QIPC/EAE, a company to which I would claim to have introduced the benefit of advertising, even if Menno's driving salesman gene has led to some near impossible deals. And thanks too to Rob Watson, whose Harland Simon is one of the year's casualties.

And our many readers in India, southeast Asia and Australasia for their encouragement.

Stopping print doesn't mean we're going away any time soon however, and I



Hong Kong's seemingly nonstop retail scene with the Kimberley Hotel – half the price of the conference Mira, and with a convenient burger (not Macca's) across the road – useful when posting reports until after midnight!

look forward to refreshing and upgrading our online presence, which has drawn an audience from all over the world.

This issue, with its conference reports from Sydney, Hyderabad, Berlin and Hong Kong – and they're just the ones I managed to get to personally – is a reminder of that global market, and many reports have been posted "on the road".

One of the benefits of this connected age is the ability to publish almost anything from almost anywhere, even if the colour management on my laptop obviously needs attention! I'll be taking advantage of that more in 2019 when, in addition to the round of events – including the WAN-Ifra World News Media Congress in Glasgow (see *opposite*) – Maggie and I are hoping to be around to greet a new grandchild (and first granddaughter) in the UK, where both our daughters have returned after growing up in Oz... and perhaps be better grandparents. Without the pressure and ongoing financial

commitment of the print edition, I'm also hoping to be able to give some attention to the 'bucket list' as the three-score-years-and-12 grinds on... and perhaps to get a life! Who knows where some of our 2019 newsletters might be coming from? I've got some ideas though.

WE'RE NOT, OF COURSE, THE ONLY ONES HAVING to cope with change. The conferences on which we report this issue, even in India, were full of 'digital transformation' as well happily, as the ongoing engagement value of print.

The Australian competition regulator's nod for the Nine-Fairfax merger came through while I was in Hong Kong, and I had the opportunity to interrupt Stuff boss Sinead Boucher's breakfast to wish her well for the future, whether or not Nine is fool enough to part with the Fairfax New Zealand subsidiary. It's clearly a very attractive asset, and that point wouldn't have been lost on her Digital Media Asia audience.

As I write this, the news comes in that Johnston Press – the UK giant which includes the Portsmouth daily to which I was first indentured as a journalist – is opting for administration in order to reorganise obligations including its pension fund. Very much like Kodak, but not what you'd expect from its canny Scottish foundations.

Near neighbour (only an hour away) David Page reminds me of the Johnston family head of the day who used to roll up at Newstec in Brighton wearing a kilt. No guessing what he would be thinking.

We're fortunate to have the opportunity to refocus without that sort of financial pressure, and 2019 promises more of all sorts of excitement! Maggie and I wish you all a restful holiday and health and success in the New Year. [EX](#)

forwardplanning 2019

Feb 1-6 Printpack India, Greater Noida, India
Feb 19-20 WAN-Ifra Digital Media India, Mumbai
Feb 25-27 Key Executives Mega-Conference 2019, Las Vegas, Nevada, USA
Mar 1-2 Digital Media Europe, Vienna, Austria
Mar 6-7 WAN-Ifra Middle East Digital Media Awards, UAE
Mar 18-22 INMA Media Subscriptions Week, Stockholm, Sweden

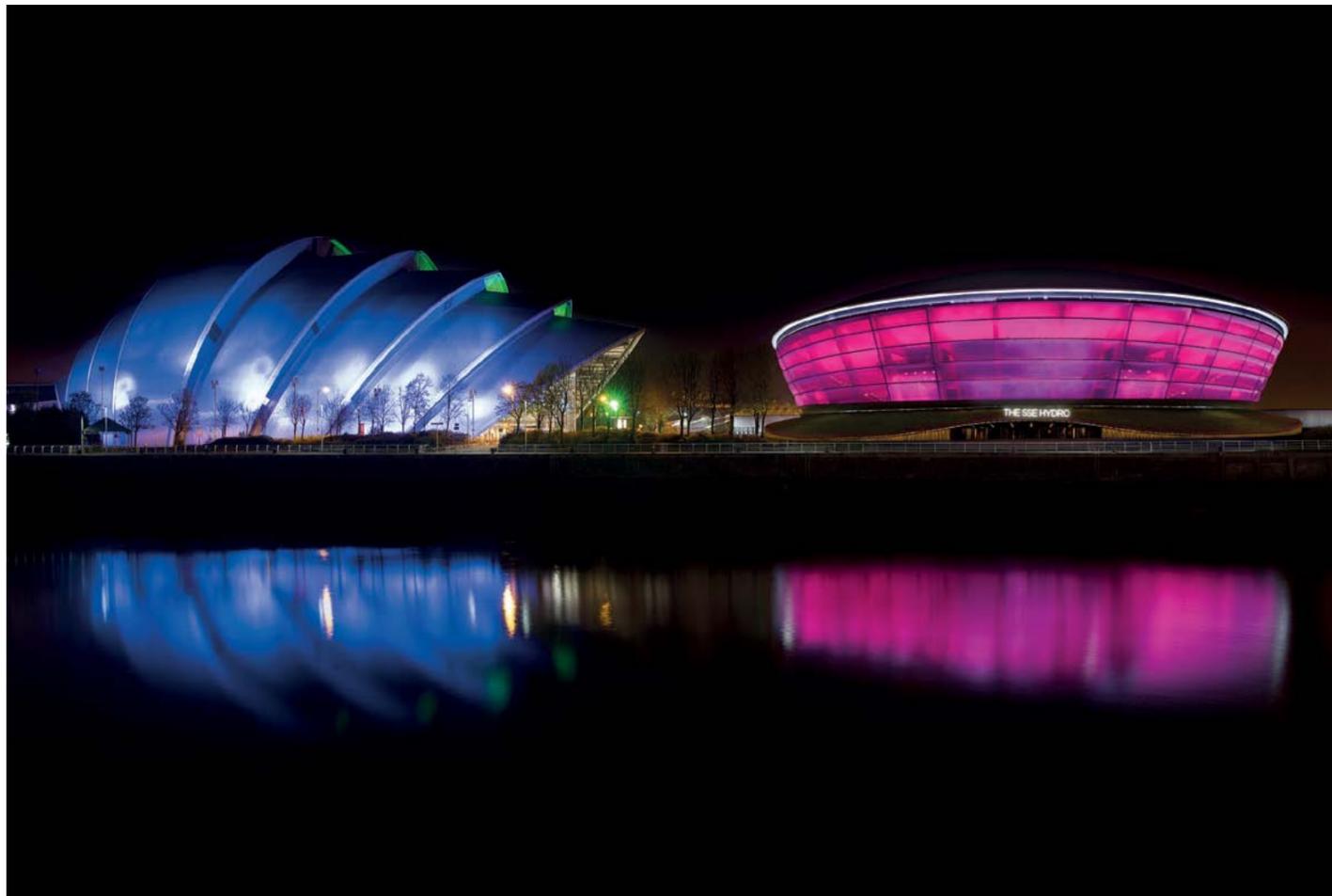
Apr 1-3 America East Media Business and Technology conference, Hershey, PA, (www.panewsmedia.org)
Apr 10-12 WAN-Ifra Publish Asia, Singapore
May 13-17 INMA World Congress of News Media, The Times Centre, New York, USA
Jun 1-3 WAN-Ifra World News Media Congress, Glasgow, UK
Jun 1 World Digital Media Awards, Glasgow, UK
Sep 18-19 WAN-Ifra India Conference, Delhi

Sep 23-27 INMA Media Innovation Week, Hamburg, Germany (www.inma.org)
Sep 24 Inform News Media Summit, The Ivy Hotel, Sydney, Australia
Sep 25-26 Cortina Users Group, Coldset Printing Partners, Paal-Beringen, Germany
Oct 8-10 Ifra Expo/DCX Berlin Germany (www.wan-ifa.org)
Nov 12-14 FIPP World Media Congress, Las Vegas, USA
Contact the organisers for fuller information about any of the above events and to confirm dates. [EX](#)

71st World News Media Congress

26th World Editors Forum
3rd Women in News Summit

1-3 June 2019
Glasgow, Scotland



newsbrands. audiences. and the gap between.

Towards an intelligent future



► When Goss Graphic Systems China relocated from across the river in 2015, a statue of Bisheng came too, to take pride of place in a corner of the property.

The inventor of movable type – featured in the opening ceremony of the 2008 Beijing Olympics – is an apt metaphor for the foundation upon which the company's history and development is built.

But it is the future about which prospective customers want to talk; how the printing presses of today and tomorrow will take their place in a world driven by systems and data.

In presentations during the launch week, global director of sales Peter Kirwan told how currently as many as 200 sensors within a press collect data and closely monitor its condition and performance, accurately predicting when maintenance and consumables – such as a new blanket or roller – will

be required. The self-learning system does more than just help streamline production and eliminate unprogrammed stoppages and breakdowns. It can then be incorporated into the whole business management structure, with all critical areas accessible remotely from a tablet or smartphone.

"We're moving from two-dimensional 'Lego-style' technology to a future where all of this data is integrated under a three-dimensional 'Rubik's cube-style' concept," says Peter Kirwan.

A glimpse into the future of intelligent printing came with the World Printing and Communication Forum, where bringing innovation and impetus to the printing industry was a common theme.

General manager and executive director of Goss Graphic Systems China Peng Yong told of



the innovations which will drive the future of printing, placing presses in the context of a new era of artificial intelligence.

"Intelligent upgrading of the traditional printing machine will become the general trend as the industry develops," he said.

As a leader in the press manufacturing industry, Goss Graphic Systems China was "deeply responsible" for the transformation and future development of printing technology.

"We will continue to move towards the intelligent machine model," he said.

Not only have issues of press speed, precision and print quality been satisfied, but areas such as

machine variability, connectivity and intelligence were being explored. "Thus we believe that the direction of the printing machine industry has moved from meeting demand to creating demand," he said.

In future, the market for printing will see greater variety in smaller batches, with on-demand printing and publishing – including personalised and customised publications – with the continued demand for profitable production. "The best solution is the development of variable printing, Goss Graphic Systems China's transformative and adaptive technologies – what we call 'anti-entropy enhancement' – to simplify a complex problem."

So far, says Peng Yong, Goss Graphic Systems China has completed the interconnection in traditional printing – the open intelligent platform – into high-tech links capable of any third-party connectivity... "the perfect solution for the intelligent upgrading of traditional print processes".



Wisprint's advanced newspaper, commercial and book printing range (from left): The Wisprint Compact; Wisprint 80; WS-D Book, Varier F1100 and Varier L1625 packaging presses

Introducing the Wisprint range: advanced systems available now

Wisprint Compact

Star of the Wisprint newspaper press range is the **Wisprint Compact**, offering the newest technology in single-width offset and a maximum rated speed of 50,000 copies per hour.

Based on our proven technology, it offers a new level of print quality and productivity for newspaper, book and semicommercial printers. Its quick edition change technology eliminates the need to consider digital printing for short-run products. The Auto Plate Change is ideal for short-run print jobs, allowing for an extremely fast changeover with minimal waste, while the innovative split tower design allows for ease of cleaning and maintenance.

The **Wisprint Compact** comes in a range of configurations depending on application and also in different cut-off sizes. A newly-developed low profile folder allows the press to be installed in a standard-size industrial building.

The **Wisprint** press range meets all the demands of standard newspaper production from small to high volume, tailored to productivity requirements. Single and double-diameter versions are available in eight and 16-page (broadsheet) formats, and with speeds from 35,000 to 80,000 copies/hour.

Commercial and book

For heatset and other commercial work, the **Wisprint C40** is a trusted workhorse with the pedigree of a thoroughbred.

The **Wisprint WS-D** has been specifically designed for book printing, and is offered in a range of cut-offs to suit global demands. Print units are capable of the high commercial quality demanded by book printers around the world. Features including plate cocking and a powerful ink train are standard, and the multifunction book folder is capable of automatic format changes in less than one minute.

Check out also, the environmentally-friendly **Varier F** flexo press (see below).

Packaging printing

Goss Graphic Systems China manufactures three **Varier packaging presses**.

One of these, the **Varier L 850 (below)** is the result of a partnership with Goebel of Germany, and offers new variable repeat length offset technology which can be configured to meet the requirements of the most demanding packaging printer. It can be supplied with UV or EB drying systems (or both) and is designed to run on a wide range of film, paper and board substrates, making it ideal for label printing.

The **Varier L 1625** is a large-format web offset packaging press (1625mm web width) which allows for variable print repeat lengths. It has been developed for short-run packaging, and

thanks to its quick changeover sleeve technology, is very cost competitive, compared to other methods of printing. Flexible design enables it to run film, paper or board.

Making use of a water-based flexo process, the **Varier F** was designed to meet growing demand for environmentally friendly packaging, but is also winning friends in the book printing market. Capable of printing on paper or board, the modular design can be configured to meet specific needs, with optional turner bars available for reverse printing.

In addition to packaging, users of the **Varier F** produce books on the press, meeting a growing requirement for school books printed using environmentally friendly water-based inks.



The new
global brand
setting the
pace for
newspaper,
commercial,
book and
packaging
printing



Welcome to our world

HERE'S WHY YOU SHOULD FIND OUT ABOUT **wisprint**



Wisprint is the new global brand of Goss Graphic Systems China, based in our modern 38,000 m2 factory



We're built on a national heritage that is centuries old, with decades of experience in newspaper press building



Wisprint is part of giant global industrial company Shanghai Electric, respected throughout the world



Our smart newspaper solutions are tailored for a short-run multi-edition world... or longer ones



Unique packaging solutions backed by our own patented technology and European partnerships



Ongoing lifetime customer support for service, parts and training, upgrades and enhancements



Intelligent equipment futureproofed as part of our self-learning, mobile-friendly network concept

wisprint Want to know more? Visit www.goss-china.com or email sales@goss-china.com