

# THE FUTURE OF MEDIA

How digital-to-print revenue models continue to shape the industry

We all know that Rome wasn't built in a day – neither was the leaning tower of Pisa. In fact, it took 177 years to complete the iconic building that was to become one of the most famous in Italy. The main reason for this: After architect Bonanno Pisano had finished the third floor in 1178, the tower started to tilt. The ground on which it stands needed 100 years of rest to be stable again. Will the tower ever fall completely? We don't know, but thanks to AR technology, you can now see it free from danger.

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**Author:** Jon Watkins

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# EXECUTIVE SUMMARY

## Brave new world

The digital revolution and the rapid pace of technological change have seen many industries evolve considerably over recent years. The publishing industry is no different.

Despite the emergence of digital channels, which have created the opportunity to communicate with audiences in an instant – wherever they are in the world at the simple touch of a button – print publishing has continued to thrive.

In fact, in the US, the top 25 print magazines reach more adults and teens than the top 25 prime time shows. While in the UK, in 2017, 24.6 million UK adults were reading news brands daily, and 36 million were reading magazines monthly.

Print continues to thrive and to add value for publishers. This whitepaper explores that role in detail – looking at the value print adds and how it fits into the wider publishing ecosystem.



Reverse publishing is fuelling combined print and digital strategies

What has become apparent in recent years is that, for many publishers, the question is not 'print or digital?' It is 'What role does print play in the print, digital and experiential – a mix that allows us to maximize audience engagement, cross-selling and revenue generation?'

This whitepaper will explore many examples where this mix is delivering success – and growth – for publishers.

It will also examine perhaps the greatest symbol of print's continued power: reverse publishing – where publishers have launched print products out of already established digital brands because there is a demand for them among their audiences.

Whether created with bespoke magazine content or repurposed content already published on the brand's digital channels, these magazines demonstrate the continued power of print. Furthermore, they are helping create new revenue channels and better loyalty. They are a beacon of print's bright future.

In highlighting these examples, and exploring the strategies of publishers around the world who continue to put print at the heart of their offering, this whitepaper will highlight the opportunities for all publishers to engage more of their audience and generate more revenue through a multitude of channels – not just print or digital. ■





# SECTION 02

## The publishing landscape

Preparing for the future: How publishers are responding to the rapid pace of change

“The pace of change has never been this fast, yet it will never be this slow again.” Such has been the speed of disruption in the publishing industry in recent years, that Canadian Prime Minister **Justin Trudeau**’s words at the 2019 World Economic Forum in Davos could have been written specifically for it.

From the introduction of the internet in the 1990s, to the opportunities for multi-platform strategies, the emergence of social channels and smartphones that deliver content instantly, wherever you are at the world, to paid targeting and automated distribution – the publishing world has been as affected as any other by the digital revolution.

And, as Trudeau pointed out, it’s



unlikely to slow from here. “The magazine industry has been totally disrupted by technology,” echoes **Julia Raphaely**, CEO of South Africa’s **Associated Media Publishing**. “For many publishers, it’s been like fuelling the plane while flying at full speed”

So what changes are we seeing at present, and what’s likely to dominate the landscape in 2019?

### Tech takes over

FIPP CEO **James Hewes** recently set out the main areas he feels will have a major impact on the industry in 2019. One was ‘voice’. With more than 50 million smart speakers now in circulation globally – mainly Amazon Echo and Google Home devices – “development of voice products becomes



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essential for publishers”, he said.

Beyond the immediate horizon, Hewes talks of **AI** and **blockchain** disrupting the industry further. “Use of AI is mainly confined to other industries at present, particularly the growing self-driving car market. But, in publishing, we can expect greater use of AI in marketing, particularly around paywalls, as well the increased automation, he says.”

**VR** is another big digital influence on the lips of futurists. National Geographic is launching three virtual reality projects this year alone – the first taking audiences into the wild of Botswana’s Okavango Delta. Others will consider what it can do for their brands.

Meanwhile, Associated Media Publishing’s Raphaely says that **digital data-driven insights** will also be a major focus throughout 2019: “Understanding consumer behaviour in order to serve



**FIPP CEO James Hewes says publishers are innovating with technology**

more relevant content – setting up and utilising all the platform information available, will be big,” she says.

**“Publishers today are operating in an entirely new landscape with a breadth of opportunities to engage daily with their audience over multiple platforms versus once a month or week,” Raphaely adds.**

## Data-driven content

These changes offer a lot of new opportunity to innovate around the new technologies that are now available.

And, of course, publishers cannot ignore the influence of the big social platforms, not least because of the fact that the large platforms earn nine out of every ten advertising dollars in digital media.

The social media platforms face their own problems too, and content providers cannot rely on the likes of Facebook to generate traffic referral. This means further change – the importance of SEO is back and Google algorithms have become very important again.

“While Apple seems to move from bad to good with a clear focus on protecting consumers’ privacy and data at the expense of rivals, publishers need to remain, above all, focused on the needs of their own consumers and not play into



**Julia Raphaely says publishers are having to adapt at speed**

those of the platforms,” says Hewes.

**Of course, digital development and industry change will also continue to impact revenue models and strategies. The advertising market has grown more complex. Although many publishers have diversified their revenue streams, it remains one of the most important issues they face. Generating revenue from native advertising and video**



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“For many publishers, it’s been like fuelling the plane while flying at full speed”

Julia Raphaely, CEO, South Africa’s Associated Media Publishing

has increased in importance, which in turn drives the need for publishers to ensure they have a clear strategy for integrating user experiences that also deliver opportunities for advertisers.

What’s more, digital routes to content bring with them bad practice and issues such as ad fraud, with some studies showing that only half of the reported traffic on the internet is actually human traffic – the rest being provided by bots.

## Print’s new role

The reach of digital change and development, it seems, knows no bounds. Yet, despite these leaps forward and the opportunities created by the digital revolution, one thing remains true: that rumours of the death of print media have been vastly exaggerated.

## Media consumption habits around the world

- ▶ 44% (124 million) of the US population has listened to a podcast – up from 40% in 2017
  - ▶ Smart-speaker penetration approaches 50%
  - ▶ WhatsApp is now used for news by around half of online users in Malaysia (54%) and Brazil (48%) and by around a third in Spain (36%) and Turkey (30%)
  - ▶ Digital publishing subscriptions (44%) has become the most important revenue stream for news publishers worldwide
  - ▶ 94% of all radio listeners nationwide tune to a network affiliated station every week
- SOURCES: Infinite Dial 18; Adobe’s State of Voice report 2018; Reuters Institute for the Study of Journalism 2018 Digital News Report; Audio Today 2018

In fact, far from ‘surviving’, there are examples from all around the world of print thriving. **The fact is, 58% of subscribers still describe themselves as primarily print-oriented, and**

**60-80% of publisher revenues are still generated from print.**

In the US, the top 25 print magazines reach more adults and teens than the

top 25 prime time shows. Magazine consumption is strong across the board, MPA’s Magazine Media Factbook 2018-2019 reports.

In the UK, the Publishers Audience Measurement Company (PAMCo), measures 146 magazine media brand audiences across platforms. In 2017, 24.6 million UK adults were reading news brands daily, and 36 million were reading magazines monthly.

Meanwhile, the New York Times reports that its own base of print subscribers is holding fairly steady – with only slight declines year over year – despite its digital subscriber base growing by 265,000 new digital-only subscribers in the 4th quarter of 2018 alone, according to FIPP’s 2019 Global



# SECTION 02

Digital Subscription Snapshot. As the first publication with over a million digital-only subscribers, it remains committed to serving print subscribers.

What's driving print's resilience? Perhaps it has come not from fighting the emergence of digital, but its ability to fit in with and alongside a universe that combines all platforms.

Successful magazines have reinvented themselves as brands that serve their audience via a range of channels, of which print is just one. This started with the same content being made available in print, online and – later – on mobile.

Now, of course, multichannel means differentiating content to allow each channel to play to its strengths. **Troy**



**Hearst's Troy Young says print can provide a welcome rest from digital**

**Young**, president of Hearst Magazines, calls this 'content with a purpose': "Print is heavily edited and curated and it's like an event that happens once a month. And there's something really

wonderful about that," he says. "And it's a lean-back experience that I think gives a consumer a break from the intensity of the digital world. And I think increasingly that people are going to look for that. So, print plays a really important role in saying this is important and this has a place in culture, and take a moment to think and read about this and consume it. And I think our magazines are going to play an important role in how we do that for a long, long time."

While Justin Trudeau may well be right that the pace of change – including in the publishing industry – is unlikely to slow, magazines it seems have found themselves a place within the publishing ecosystem to really add value and play a continuing vital role in the print/digital mix ■

"Print's a lean-back experience that gives a consumer a break from the intensity of the digital world. People are increasingly looking for that..."

Troy Young, President, Hearst Magazines



## Print and digital – the perfect mix

A star of the future... on the future. Rising Star Ellie Cawthorne

Each year FIPP – in partnership with UPM – recognise the future stars of the media industry through the Rising Stars Awards. These are talented individuals who have produced outstanding work, delivered above and beyond expectations and who are the likely leaders of tomorrow. So what trends do these future leaders think we will see across print and digital in the coming years?

**Ellie Cawthorne** is staff writer at BBC History magazine, a multi-platform title devoted to British and world history and aimed at all levels of knowledge and interest. The title has been running since 2000 and, with a circulation of almost 100,000, Cawthorne says print



Rising Star from BBC History magazine Ellie Cawthorne, pictured with Thomas Waltasaari, Area Sales Director, UPM Communication Papers

is an integral part of the model.

“For us, print continues to serve a really important role for a number of audiences – not least traditional consumers, who still have an affinity

for print and really value the opportunity to get their hands on something that they can immerse themselves in over time,” she says.

“I think it’s a classic example of

a specialist brand, a specialist title, that will continue to offer something different through very high quality print, and will therefore continue to command a thriving print audience.

“That said, the digital offering is just as important in reaching certain other audiences,” she adds. “We have really good engagement with the digital content from the US, New Zealand, Australia and India – so it is really driving international reach.

“For me, it’s just a really good example of where the ideal scenario is not print or digital, but a print and digital mix, all of which are adding to the experience for the consumer,” she adds.

To optimise the value of that mix, Cawthorne says her team has moved to being ‘content producers’ across platforms, rather than a print team and a digital team.

“We’re using 360-degree commissioning to drive efficiency in the creation of content across the channels and platforms,” she says, “but that’s also making sure different platforms give a fuller experience for audiences using them all. We start with an idea and what comes out of it is a relevant feature for print, an online video or podcast and debate through social channels. That’s offering a full experience for all – and it demonstrates the value of a true print and digital mix. ■



## Innovations in print

For many of today's thriving print publications, success is built on engaging with – and embracing – technology, rather than fighting and competing with it, demonstrating further that print and digital provide the optimum mix. Here, we highlight some of the more radical innovations being adopted by print producers.

In 2018, Bauer Media's Empire Magazine (UK) featured a print cover that actually talked back to the reader. It embedded an interactive speaker in the cover, meaning that when a reader pressed a button, they could generate an immediate spoken response to their question. The cover was the result of a partnership with Twentieth Century Fox to coincide with the launch of Deadpool 2, and the replies to readers' questions came

from Deadpool himself. Swedish furniture giant Ikea is another brand that introduced technology to its print pages last year. In response to research that revealed that "nine in ten people in the UAE are not getting the ideal eight hours of sleep a night" and that "a third are seriously deprived, with 32.4% admitting their nightly shut-eye averages only six hours," the brand chose to add a 'white noise and lavender' treatment to its print product. Readers were able to remove



the stiff paper ad from the magazine, fold out tabs that enabled it to stand up, plug it into a USB to charge, switch it on, and place it next to their bed. When activated,



Ikea tested new technology in its print products last year

the ad emitted a white noise frequency and a port released an aroma from the lavender-infused ink used in the ad. Meanwhile, a Japanese newspaper experimented

with drone delivery recently. The initiative was carried out with an eye toward being able to keep people informed during emergencies, such as earthquakes, when roads and bridges might be impassable and power for computers and cell towers might be knocked out. Anticipating such a natural disaster, the daily Hokkaido Shimbun successfully flew a drone carrying 10 copies of its newspaper 200 meters across a river in the city of Asahikawa. ■



## SECTION 03

# Beyond print and digital:

## Case study: Bauer Media

Rob Munro-Hall, Group Managing Director at Bauer Media on extending the value of newsstand titles for consumers

While a mix of print and digital provides publishers with the opportunity to engage different audiences through different channels and platforms, and to enhance the brand experience in an always-on fashion, many are now seeking further brand extensions in a bid to enhance the consumer's loyalty even further and to find new revenue opportunities. One clear example is Bauer – publisher of newsstand titles such as *TV Choice*, *Take a break*, *Bella* and *That's life* – and a business renowned for its print-title heritage.

"It's probably harder to find a more traditional newsstand publisher than Bauer in the UK right now," says Rob Munro-Hall, Group Managing Director at Bauer Media. "We're quite unusual in that a large part of our business is still powered by big, weekly publications – often still with a

low cover price, high volume and a reliance on the newsstand. That's still a big chunk of our business. If you take *TV Choice*, for example, we are still selling millions of copies a week, through the newsstand, in a very traditional way."

Despite that, Bauer has been at the forefront of expanding its magazine brands into new areas – to increase the consumer's experience and increase revenues.

"With many of our bigger products, like *Take a Break*, there are other revenue streams outside of the print magazine that are really complementary. I call that our 360 model, where we have a print brand in the middle of it with lots of satellite and brand extension products that sit all around it and do lots of different things," he says.



Munro-Hall: "A brilliantly executed print product will always find an audience"

"A large part of our business is still powered by big, weekly publications"

Rob Munro-Hall, Group Managing Director, Bauer Media



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Titles such as MCN and Take a Break are thriving across many platforms

“Probably the best example of that is our big specialist title *Motorcycle News*,” he adds. “That still sells 60,000 copies a week as a newspaper. But we also have a website that gets 2 million unique users to it, we have a number of other print products – such a *MCN sport* and some bookazines. But then we also have a shop on the website, an insurance product which is now a significant

business in its own right, and four motorcycle shows – all under the brand name of *Motorcycle News* or *MCN*.”

### A product push

“So you can see that beyond just a print and digital mix, we have a large amount of activity and products – all of which appeal to this audience and which are giving us other opportunities for revenue

generation. Increasingly, along with every other publisher in the land, we are trying to use our big brand titles, which have a lot of interest and trust from our audiences, to get closer to buying and selling more products.

“That’s why,” Munro-Hall adds, “when we assess the performance of those brands, we talk about how many copies they sell and how much advertising they generate, but we also talk about the revenue per user on the website, the average transaction value on different platforms and, hopefully, how much revenues are going up across the whole portfolio of the brand.”

And he adds that will likely continue to play a role in the mix for a long time to come “A brilliantly executed print product will always find an audience

### Top 10 UK women’s lifestyle and fashion titles

(ABC figures: six-month period to the end of December 2018)

Publication	Circulation (avg per issue)	Year-on-year % change	Free copies
Good Housekeeping	451,716	-1%	74,366
John Lewis Edition	445,292	0%	445,292
Stylist	403,544	1%	403,544
Woman & Home	281,193	-3%	6,000
Yours	242,516	-1%	24,150
Cosmopolitan	240,351	-32%	50,298
HELLO!	237,736	1%	
Prima	227,014	-5%	20,089
Vogue	192,152	1%	8,417
Red	177,122	7%	32,615

and if you have great editors who understand exactly what your audiences want then there is a very successful print business to be had,” he says. “But it’s hard, growing in that

way is tough and it’s a very competitive space. So it pays to diversify into digital and beyond. That said, we still see the print product very much at the heart of the brand.” ■



# SECTION 04

## The opportunity of reverse publishing

### Delivering success for businesses and satisfaction for audiences

Print's continued appeal to specific audiences is clear and it is apparent that print will continue to play a vital role in publishing's future success.

The appeal of magazines – combined with the demand for digital and social, and expansion of print brands into events and partnerships – has seen a new reliance upon reverse publishing.

The concept whereby publishers flip their traditional approach of taking magazine content and later making it available online, to one whereby digital content is published online first and later repurposed in print form – has been around for some time. But the increasing complexity of multi-channel strategies and the need to 'compete for eyes' is lifting its prevalence.

In fact, aside from simply being a shift in process to digital-first, some traditional digital-first brands have gone as far as to launch a new print offering for a specific audience, filling that print product with repurposed content originally created for digital channels. Brands to have launched such titles include Net-a-Porter, Allrecipes and Facebook (see section 4b).

Bauer Media Group Managing Director **Rob Munro-Hall** says that while Bauer doesn't have a formal 'strategy' in place to work in a reverse-publishing manner, there are a number of instances across its business where the process is used.

"Our automotive title *Parkers* is a great example," he says. It is a well-known

consumer website – the most visited UK site for consumers looking for information about cars. At the heart of that business is pricing information, car specifications and data. That information is now taken and published in a monthly magazine. That has created a very symbiotic relationship between the website and the print magazine.

"In automotive, we've also got lots of examples where – in response to consumer needs – we have decided to publish first to the web and then into our print portfolio," he adds. "There is no point in automotive markets like motorcycling and car magazines, in which we are a very significant

player, going to a car or bike launch, sitting on the story for a couple of weeks and then publishing it in a monthly print magazine. You need to publish directly to the web because obviously that's where the fight for eyeballs is.

"Many of our brands have time-sensitive content, where we publish online before we later check that content and then repurpose it for print. That's where the consumer need is."

For Munro-Hall, reverse publishing not only offers brands an opportunity to create print from a digital brand – but also a way of working that is beneficial to the audience and efficient." ■





## Reverse publishing case studies

### Title: **Grow**

#### Publisher: **Facebook**

Perhaps the most compelling reverse-publishing launch was that of Facebook's *Grow* magazine, announced last year and described by the social media giant as "a quarterly magazine for business leaders". The title quietly made its appearance in business class lounges at Heathrow and a few more exclusive spots in and around London in early June. The site has more recently stated that "a printed version is sent to a handful of Facebook clients" only, casting some doubt on its longevity but, nonetheless, the launch was significant in the digitally disrupted content space.



### Title: **Porter**

#### Publisher: **Net-a-Porter**

Net-a-Porter launched Porter in 2014 with specific objectives. After polling the Website with a knowledge that there was an appetite for the "tactility, the look and feel of print". Within two years, the bi-monthly magazine was available in 220 cities across 60 countries at costs of £5, \$9.99 or €9.99, depending where you are. It now has a circulation of 180,000.

### Title: **Allrecipes**

#### Publisher: **Meredith**

One of the biggest global reverse-model successes early on in the trend was Meredith's Allrecipes – a digital brand acquired from the Reader's Digest in a \$175m deal. The title launched in January 2014, starting with a base rate of 500,000 and raising it to 1.1 million within a year, all while the brand's 'home cooks' audience visited the website 1.4 billion times in 2014 alone and the mobile app 23 million times. Today the brand is the number-one globally food brand, with a total brand footprint of 1.5 billion global annual visits, 7.7m readers and 55 million global unique visitors.



### Title: **GialloZafferano**

#### Publisher: **Mondadori**

Another publishing group to take advantage of the popularity of its cooking website through a



print launch was Mondadori's giallozafferano.it – when in 2017 it launched the first monthly cooking magazine in Europe born from a website. Giallozafferano.it had existed as website since 2006 and by December 2016 had 6.8 million monthly unique users, with 600,000 unique users visiting it every day – five times more than its closest competitor. The brand also had 4.9 million active fans on its fan pages and a community of more than 12,000 bloggers who write on a dedicated food blogging platform. The first issue of the magazine sold 410,000 copies, with a positive margin, and future circulation targets are 200,000 copies per edition.



## Role reversal

### Case study: Hearst Magazines

James Wildman, President and CEO, Hearst Magazines UK, on how the publisher is using reverse publishing

Hearst UK publishes 23 brands, including ELLE, Harper's Bazaar, Cosmopolitan and Good Housekeeping – with its print and digital brands reaching more than one-in-three UK women and one-in-four UK men every month.

**James Wildman**, the business's president and CEO, says Hearst's success is very much down to an understanding that consumers will always value quality and engaging content.

"Magazines in particular provide an immersive, wholly positive environment for the reader," he says. "In the latest round of ABCs, we had nine brands record period-on-period growth



Hearst's James Wildman

and four brands record year-on-year growth. The fact that several of our magazines are increasing their readership in print highlights the extraordinary quality and continuing appeal of our print products.

Wildman adds that, with issues such as fake news, we are also starting to see the pendulum swing back towards print with advertisers, due to the trust and context Hearst can offer.

"For me, the future of Hearst is an evolution of our content and how we deliver it, whilst still retaining that trust with consumers," he says. "We of course recognise the importance of delivering our content in other



# SECTION 04

## “Fake news’ has seen the advertising pendulum swing back to print...”

James Wildman, President and CEO, Hearst Magazines

environments too, and we’ll continue to strengthen and drive both our digital and experiential offering, but the experience that magazines offer readers is not something to ever underestimate.”

### The print and digital mix

Hearst circulates over five million magazines a month, reaching more than 20 million people per month on its own sites, and has more than 79 million likes and follows through our social media platforms – and Wildman says this also demonstrates the value of a print and digital mix.

“Our print and digital mix is delivering really well across all of our brands because our respective editorial teams work so closely together and this is key to our success.



“We’re constantly being told that **bitesize information is all we can process these days due to so many distractions, but I truly believe consumers want it all,**” adds.

“**Through our trusted brands, we provide a variety of content that caters to all needs - long reads, short reads, investigative pieces, fun pieces, video content and social content.**”

### Reverse publishing at Hearst

But what about reverse publishing and the value it can add for audiences? Wildman says there are a number of examples within Hearst UK: “Inspired by the Airbnb community, Airbnb Magazine is a collaboration between Hearst Magazines and Airbnb offering readers an insider’s view of global destinations echoing the spirit and reach of the people-powered platform.

“It’s truly a bi-coastal operation with the New York City-based Hearst team creating the editorial with guidance and direction from Airbnb’s content team in San Francisco,” he says. “The magazine has a team of editors, writers, designers and marketers overseen by chief content officer Kate Lewis, president, marketing and publishing director Michael Clinton, and Airbnb’s CEO and head of community Brian Chesky.”

Airbnb Magazine continues Hearst’s successful strategy of forging valuable partnerships with culturally significant and successful companies, personalities and brands,” Wildman concludes. “Starting with O, The Oprah Magazine in 2000, we have launched Food Network Magazine, HGTV Magazine and Dr. Oz: The Good Life.” ■



## SECTION 05

# Supporting a future involving print

Ruud van den Berg, Senior Vice President of Magazines, Merchants and Office at UPM Communication Papers, explains how the UPM is helping publishers exploit the opportunities of print.

UPM – the Biofore Company – has been helping publishers deliver print products for many years, in a sustainable fashion.

All forms of media consumption have an ecological impact. In Germany, for example, people spend an average of 30 minutes a day reading news articles. The ecological impact is higher, however, if they spend this time on electronic devices instead of reading news in print. Electronic devices consume energy continuously to keep the content available and updated.

**Ruud van den Berg**, Senior Vice President of Magazines, Merchants and Office at UPM Communication Papers, says: In Germany, a newspaper

is read on average by three consumers, which makes it ecologically more favourable than e-news.

*“The ecological footprint of print media consumption is even lower when there are several people who read the same newspaper or magazine within a household – a very typical situation – and then recycle the paper afterwards. In this respect, print outperforms online devices.”*

Responsible footprint is an important part of paper and print media during times when consumers are more and more conscious of their choices. However, it is also content and especially personalised content that matters.



**Ruud van den Berg,**  
Senior Vice President of  
Magazines, Merchants  
and Office, UPM  
Communication Papers





## Multichannel service offers value for publishers 24/7

UPM Communication Papers' services provide customers with solutions that help them to improve and succeed. With global approach, but local presence, UPM Communication Papers' customer service teams across Europe and North America speak your language and understand your local needs.

Digital services complement personal interactions and service especially



those customers who need to quickly check their order history, as well as brows products, make orders or request samples. UPM Customer Online (COL) is a digital service channel that contains relevant data both for daily operations as well as different reporting needs. It offers customers a chance to make several transactions easily and efficiently, 24/7.

"With customers growing more digital-savvier, demand is growing exponentially for sophisticated digital customer services", Ruud van den Berg notes.

"Through our digital Customer Online (COL) portal, our customers view their personalised dashboard and check for themselves what has been ordered, delivered and invoiced. They can also browse products, make orders and request samples," explains van den Berg.

[Learn more about Customer Online](#) ▶▶

"Publishers and retailers have realised the importance of personalising their content and making it relevant for their key target audiences. In general, approximately 70 per cent of consumers keep sales catalogues in their homes for over a month, and as many as 34 per cent keep them for over a year. The interest to buy is generated by the print catalogue and then the customer can do the purchasing online 24/7 or visit their closest store", van den Berg notes.

When looking at trends with regards to consumers the retail segment continues to be strong. **"Retailers have recognised that weekly advertising needs to be on the kitchen table. It is the only way to effectively convey their weekly offering. Print advertisements continue to**

**hold high attention values when compared to many other forms of media", van den Berg explains.**

Print also continues to play an important role in forming and shaping communities. "There are a lot of small independent magazines that continue to create vibrant and strong global communities around specific topics", says van den Berg. "Print has always brought people together", van den Berg adds.

It is an interesting development that even Amazon has opened traditional book stores again. "This is a clear signal that people enjoy reading from paper and that printed magazines, newspapers and books create haptic experiences that cannot be replaced solely by digital content." ■





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Georg-Haindl-Strasse 5  
PO Box 101749  
D-86007 Augsburg  
Tel.+49 821 31090  
[www.upmpaper.com](http://www.upmpaper.com)



**FIPP**

WeWork  
1 Poultry  
London EC2R 8EJ  
Tel: +44 20 7404 4169  
[www.fipp.com](http://www.fipp.com)

