



COMPETITIVE INTELLIGENCE FOR MEDIA LEADERS

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## DACA, Disaster and Star Power Boost Twitter Engagement

News wasn't the only thing intriguing users in September.

**Twitter** remains one of the great ironies of the digital era—a cultural fixture, a political force and an addiction for key influencers. What more could a media platform want than to be the daily trumpet of the leader of the free world? And yet, it struggles to expand its base and ad business. In its last quarterly report, Twitter showed meager growth with four million new users after an early year bump of nine million. And its ad revenue declined.

This all speaks to the behavior Twitter requires of its users. While there have been some interesting innovations here (like the Moments feed along with embedded and live video), it remains a messy media environment that isn't universally appealing like **Facebook** or even **Instagram**.

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## Hollywood Still Stumbles Towards Digital Reality

Could Disney's new on-demand app encourage a rethink of streaming media?

As video streaming apps, set top boxes and services like **Disney Anywhere**, **Amazon Prime** and **Netflix** have proliferated, consumers have enjoyed the convenience of digital access to their film library, but at the cost of fragmentation. Your kids' Disney videos have had to live in one app, your Amazon Prime purchases in another and your iTunes movies in yet another. Thus, the consumer was left having to recall which library, app, box he or she needed to load to access which film or TV series.

And so goes credit to Disney for recognizing the need for a new model. **Movies Anywhere**, an evolution of its Disney Anywhere movies viewing app, tries to give access to the same library of films across multiple providers. But it does this ambition one better. When it works, the service provides access to a common pool of owned movies from any of the major apps or devices you currently are using. So the "Beauty and the Beast" film you may have purchased in iTunes now shows up not only in the Movies Anywhere app, but also in **Google Play**, Amazon Prime, and **Vudu**. But it gets better. The Vudu app also lets you convert select physical Blu-ray/DVD film purchases to digital copies that also can be shared across these apps.

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## Rachael Ray Every Day Changes Its Recipe

We review the latest magazine to change its look in 2017.

For several months we here at *min* have been saying it's the year of the redesign for print magazines. Switching up the look of a magazine used to be something that happened long after it was overdue and, in some cases, a last-ditch effort to create some buzz around a sickly brand. Now it seems more publishers are redesigning to complement their suite of products and this week we take a look at a magazine that redesigned with that in mind.

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**CAYSEY WELTON'S MAGAZINE REVIEW**

**Rachael Ray Every Day Changes Its Recipe**

(Continued from page 1)



To complement Rachael Ray's brand, its magazine, *Every Day with Rachael Ray*, decided it was time for a change. Editor-in-chief Lauren Iannotti says it had been a while since the magazine underwent a change, and they all felt it was time. "We wanted a product that better reflected the namesake and her brand, which has evolved over the past 12 years." I can't say for certain that this magazine does that, but I will take Iannotti's word that it does. What I can say is that this magazine stays true to some of the things that have always made magazines great, while also borrowing from some of the things digital media does well.

As a former chef I'm more critical of food magazines than any other category. I find they usually try too hard to riff off of each other rather than becoming trendsetters themselves.

That's particularly true when it comes to how they photograph food. There are a few brands I think do a beautiful job showcasing food to not only make it look delicious, but also approachable—something Ray is known for. This magazine is included in that small group.

With that in mind, let me start with the cover. I love how the turkey is framed. Finally, a bird's-eye view of food that isn't from the usual perspective peering down on a round plate. I'm one of maybe five or six people who don't like turkey, but I want to carve this one up and dig in. I love the color palate here, and I'm really digging how the coverlines work around the main headline. And under that headline is actually a die-cut pullout ad for Swanson's—the first of its kind. I do have one minor gripe with the cover: The thumbnail of Ray at the top right seems like a design afterthought, and totally unnecessary given the weight of her celebrity. In other words, readers know who she is and don't need that superficial reminder.

The inside of the book is immediately engaging. The TOC has a timeless design, and it's not another rip off of the **Pinterest** interface, something Iannotti was mindful of. "There is a trend of mimicking a Pinterest board in a TOC, but you can't click on it. So what's the point?," She quips. In addition to a TOC, there's also a recipe index right up front with lovely thumbnails of all the recipes in the issue. And there are a bunch! At around five bucks an issue, this is a tremendous value for anyone who likes to stock up on cook books. I say save your money and pick up a couple issues, or better yet, a subscription.

When it comes to the content, the tagline "Take a bite outta life!" is being somewhat neglected. While the recipe mix and volume is outstanding, this doesn't feel at all like a lifestyle magazine. It does flirt with that idea, mixing in a few things related to fashion, beauty and home, but this is essentially an epicurean title. But that's okay!

Back to the advertising. As mentioned, the cover ad is smart, and unintrusive. And inside the book there are nicely placed units throughout that provide visual stimulation to a reader who's enthusiastic about food. Some of the ads are so nicely done that they almost feel like content.

Overall, this redesign is a case study in how to transform a book without blowing it up, while also keeping the reader in mind and staying on brand. Well done.

Rachael Ray Every Day	
User Experience	A
Overall Design	A-
Content Mix	B
Advertising	A
Consumer Value	A
<b>Final Grade</b>	<b>A-</b>

## Inspiration to Satisfaction and The Rise of the Mini-Docs

**Here's an idea:** Let users choose their fulfillment platform. Everyone uses affiliate links in product reviews and roundups. But far too few let their reader decide on the provider that works best for them. The recently launched Tribalist.io aggregates entertainment list articles from around the web, with a special emphasis on magazine brand sources like *Forbes*, *Esquire*, *Time*, *Billboard*, *Paste* and others. The site does a marvelous job of standardizing the format so that these lists can be saved and shared. The sample and affiliate links, however, are the standout feature. For music lists, you can sample the track by tapping on the thumbnail and then buy or stream from iTunes, **Google Play** or **Spotify**. For restaurants, there are direct links to the **Yelp** and **Foursquare** listings.

**-Bottom line:** The days of pushing your own business model on consumers is over. Your business model needs to chase and accommodate them. Tribalist is an excellent design that inspires the reader and then minimizes the usual purchase friction. But its multiple purchase paths also signal to users its own flexibility and interest in putting the consumer first.

**Here's another one:** Documentary mini-series that are composed of short episodes has become a trend worth trying. This week, *The New Yorker* partnered with **Participant Media**, **The Marshall Project** and **Condé Nast Entertainment** to launch "We Are Witnesses," 18 short films showing the impact of crime and incarceration on a range of Americans. The same day, *Quartz* released five 10-15 minute episodes of a series called "What Happens Next." It explores the future of money, work, food, fact and home. Both series are highly polished works but parsed into chunks that are non-contiguous.

**-Bottom Line:** There is a vast gulf between TV and film formats and the video clips that comprise most of digital streaming media. Mobile/web platforms simply do not garner the same attention spans and franchise loyalty as TV. That means the race is on to find the formats that work within new patterns of media consumption. This modular mini-doc is thoughtfully optimized not just for distribution but consumption as well.

## SEARCHING FOR THE PERFECT CANDIDATE? WE CAN HELP.

Spotlight your open positions on min's Job Board to spread the word to our industry's most innovative media professionals.



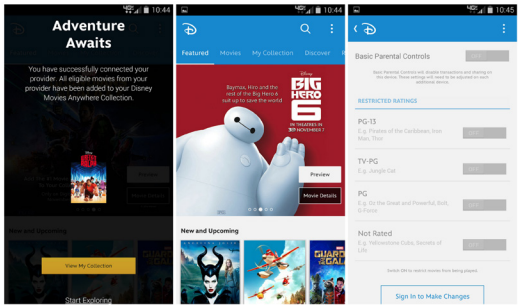
Your open positions will be highlighted on min's homepage —on the right rail— as well as on the designated **Job Board**. Postings receive more than 25,000 views per month, and candidates include marketers, sales executives, writers, designers, event managers and more.

We'll increase your exposure by featuring job postings in our weekly eletters, the min Skinny and min's Job Board e-letter, which reach approximately 50,000 media professionals per blast.



# Hollywood Still Stumbles Towards Digital Reality

(Continued from page 1)



And it kinda, sorta works. Come on, this is Hollywood, after all. The idea that all of the major copyright holders would agree to play nice with one another is daft. Remarkably, Disney (which already holds the **Marvel**, Star Wars and **Pixar** libraries) did get partnerships with **Sony, Fox, Universal** and **Warner Bros**. However, **Paramount** and **Lionsgate** are not included. So your libraries will not look exactly the same across platforms. And there are hoops. Oh boy. Users have to link their other accounts into the Movies Anywhere app (dig out those passwords) to activate cross-platform access.

I tested Movies Anywhere access across all of the available partner platforms and for the most part, libraries were accessible, but (rights being what they are) there was notable unevenness in what titles did make it across providers, which will confuse some users. Nevertheless, one consumer dream of universal media access is fulfilled here. From a film buyer's perspective, once you buy something it should be readily accessible wherever you are and rights holders should shut up and just make it work. For the most part, that is exactly what happens here.

The ultimate dream of film fans to covert analog libraries to digital is another matter. I spent quite a while scanning my library and ultimately rendered only a handful of titles. The service will charge a conversion fee of \$2 generally, which is fine, but the scanning process does not account for boxed sets and any fancy packaging that doesn't have a UPC code to scan. When the process works, however, the user can get access to all of those disc extras.

Why is any of this relevant to most traditional magazine media publishers? Well, at some point the aim of such a universal video platform should be unifying video assets of all kinds, including digital series, video subscriptions, from any provider. For now, Movies Anywhere only applies to long form film purchases, not rentals, free streaming shows or TV. But this is precisely the kind of app-agnostic access to our video that platforms like **YouTube, iTunes, Amazon, Roku**, etc. should aim for.

Movies Anywhere also foretells what the competitive landscape may look like under ubiquitous access. Now it will be about experience, not libraries. For instance, I already discovered that our iTunes-purchased films are better experienced on the Amazon player because its X-Ray annotation facility adds even more ancillary material. Some platforms simply have better playback and access options than others, and for consumers this is a better place for distributors to vie for attention than library rights. Each platform has the opportunity to sell wares to the user in the most compelling frictionless way they can.

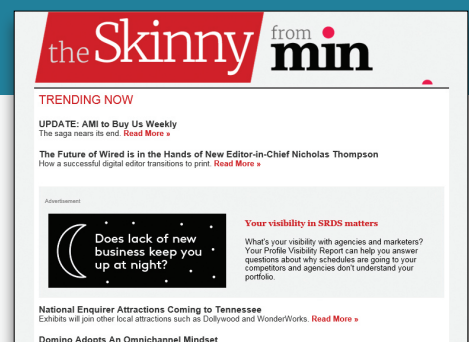
And generally, Disney's Movies Anywhere moves the target forward for all here. It reminds us that the next stage of digitization and the attention economy is optimizing for the consumer, not for our business models. The winners will anticipate how people really want to consume media of all sorts and build distribution, experiences, businesses around that. The era of people chasing gee-whiz gadgetry is over. We're not dazzled by the toys anymore. Now the infrastructure has to chase the user.

Movies Anywhere	
User Experience	B
Overall Design	B+
Social Integration	B-
Mobile Utility	A
Monetization	A
<b>Final Grade</b>	<b>B+</b>

## Get The Story Behind The Story

The Skinny from min delivers the latest news and insights on the magazine media industry. We cover the latest happenings and how they'll effect your job and your business—all in one concise email. Signing up for the weekly eletter is FREE and easy, so get it in your inbox today!

**GET THE SKINNY**



# DACA, Disaster and Star Power Boost Twitter Engagement

(Continued from page 1)

But it's still notable that Twitter is not just for the president or journalists looking to build their own brand. Our social analytics in September see a range of non-newsy magazine brands with astonishing engagement growth. *Family Circle* led with blistering spike in engagement (+5,2805%), but with only a 16.18% growth in followers.

While it starts from a modest base, **Meredith's Family Circle** has been adding hundreds of Twitter followers. Interestingly, some of its most popular tweets are headline images like its #WednesdayWisdom from September, "My Kid Is Turning Out To Be Exactly Like Me. Well Played, Karma. Well Played." Social media editor Sugey Palomeras tells *min* that *FC* has been testing the approach on a weekly basis to increase engagement.

But the Latina sites as a group lifted their Twitter profile as the country engaged the DACA (Deferred Action for Children Arrivals) issue, the Mexico earthquake and, of course, Hurricanes Irma and Maria.

*People en Espanol* (1.4 million Twitter followers) saw 1,320% engagement growth from special DACA coverage and a hashtag campaign. A cover story "We Are All Dreamers" dropped with what *People en Espanol* tells us was the first non-celebrity cover in its 20 years of publishing.

The issue was supported by a #TodosSomosDreamers tag that attracted personal stories from Dreamers and celebrity participation from John Leguizamo, Karla Souza, Dascha Polanca, among others.

For the earthquake and hurricanes, the brand was posting at a feverish pace. But it was *People en Espanol's* compilation of the most chilling video clips from Mexico City's earthquake that proved the top post for the month.

Meredith's *Siempre Mujer* only has 13,278 followers but one of its goals for the year has been to increase that (up 10% in September) and engagement (up 6,013%). "This is a popular source of information for U.S.-based, bilingual Millennials, a group we are focusing our efforts on," says general manager Beatriz Cuartero. "Covering live events such as the Emmy Awards, Premios tu Mundo or TV Shows premieres, is helping us to increase the engagement with our followers."

Despite all this, **Instagram** is where the magazine is seeing meteoric growth, from 6,501 followers in 2015 to over 83,000

today, where it gets monitored and passed along by a number of celebrities. *SM* takes a unique approach to the Instagram channel. "[It] is currently being used to document our lives as editors at *Siempre Mujer*," says Cuartero. "We try to make this platform more informal & fun and update it daily. We also share photos of products that we like and accessories that the editors like." They are also finding success here by porting the morning inspirational quote from Facebook and using Stories for content that is exclusive to that sub-channel.

Twitter has also proven a ripe platform for enthusiasts, **Bonnier** is finding. Its *Boating* brand saw a striking 2,192% increase in engagement while *Dirt Rider* enjoyed a 515% increase. For the latter, coverage of Bonnier's own Endurocross Moto event drove growth. The company bought the event last year and the company says social has exploded since.

At *Boating*, the spike came from its exclusive boat reviews during the month. Editorial director Kevin Falvey says, "Each boat was a brand-new model, and we were the first to board and run them. The immediacy of Twitter is great for providing our audience with the news before those not following us get it. We were rewarded for empowering the audience."

Across the board, Bonnier's social media footprint has been expanding as a result of structural changes in its editorial approach to platforms. VP of Moto Group Andrew Leisner tells us, "In 2017 we restructured our content production from a brand-based strategy to one where content is produced across our 13 brands by centralized channel-specific teams. This included a social-specific team that specialized in and strategically executed social media programs for all of our brands. All brands saw a lift in social engagement and resulting web traffic, with *Dirt Rider* seeing the most year-over-year increases."

And of course, at *Playboy*, part of the 477% engagement increase came from the magazine's saddest post, Hef's passing on September 27, which attracted over 191,000 retweets and 4,700 comments that, like all things *Playboy*, sparked heated debates about the value of it and Hef's legacy.

**Top Tweet** earned 4,584 impressions

Karma's a killer! #WednesdayWisdom  
#MomLife #Family  
pic.twitter.com/g3abbMPIFo

**MY KID IS TURNING  
OUT TO BE  
EXACTLY LIKE ME.  
WELL PLAYED,  
KARMA. WELL  
PLAYED.**

15 48

View Tweet activity

View all Tweet activity

Steve Smith covers digital trends and innovations as *min's* digital media editor. Send him tips or feedback: popeyesmith@comcast.net

# min Asks: What's been the fastest growing piece of your business this year and how do you plan to grow it further next year?



**Bonnie Kintzer, President and CEO, Trusted Media Brands**

"The fastest growing segment of our business has been across digital platforms, especially on social media where we have been rapidly expanding the near 90 million social media followers across the Trusted Media Brands network. We have been leaning into our digital business in the past year by adding more than forty new members to the team in areas from social media to video production to audience development for our lead brands *Taste of Home*, *Family Handyman* and *Reader's Digest*. A key component of our growth plan is to further accelerate our digital audiences through product innovations on new digital platforms and devices such as our recent launch of *Taste of Home* and *Family Handyman* video series on Facebook Watch. We believe, if you pardon the pun, there is a strong appetite for our trusted content on digital and emerging media platforms."



**Stephen Bohlinger, VP, Group Publisher *Better Homes and Gardens*, *Family Circle*, *Martha Stewart Living*, *Meredith***

"Through September we're up 80% in beauty paging and revenue. Marketers know we have reach that can help them where it matters most—at the cash register—and that's been a big piece of our double-digit growth. Also central to our growth has been our editorial. Stephen Orr joined *BH&G* two years ago, and the editorial environment looks better than ever. Looking ahead, we're focused on driving more market share, leveraging our September Stylemaker issue and influencer event to expand the category. We're also focused on evolving our reach and relationships with key consumer segments like millennials, who are central to beauty brands' own growth and development."



**Brian Madden, VP of Audience, Hearst Magazines Digital Media**

"In 2017 Hearst Magazines Digital Media will generate over 15 billion video views across our brands. The biggest growth opportunity in 2018 is very clear: it's video. Building large, digital-first brands like *Delish* and *Best Products* has taught us how to be fast and adapt to the changing habits of media consumption. But being a video powerhouse is more than being good at a single format. We are building out Hearst Originals, a studio focused on producing premium original series like *Untangled* and *Wiki What*, as well as video-only brands that serve passion points like *Royal Watch* and *The Braid-up*. And our digital editors are now thinking video first for every story they create."



**Sam Moulton, VP, Director of Marketing, *Outside Magazine***

"In 2016, in partnership with PRX, we launched the *Outside* podcast. It caught on right away. It was number two on iTunes ranking among new podcasts and had all five-star reviews—but no major sponsors and almost no revenue. We kept at it. We created sample custom spots to show how creative we could be. We kept talking about it. And it finally paid off. We sold 83% of our podcasts this year, including 29 episodes straight, and now have 2.7 million downloads to date. Looking ahead, we have ambitious plans to continue the growth. We'll be increasing our frequency and rolling out new marketing initiatives to grow our audience. We're also talking to key brand partners about the possibility of creating custom podcasts."



**Michael Dickey, CEO, *Modern Luxury***

"Our local market advertising has been growing consistently over the last seven years. Our Interiors products have also expanded and we expect a bigger lift in 2018 as we look forward to continued increases in Florida, Texas and California where we have experienced the greatest demand. We are also adding to our core luxury regional portfolio with the launch of *Modern Luxury's* Palm Beach this December and expanding frequency for *Los Angeles Confidential*, *Michigan Avenue*, *Gotham*, *Philadelphia Style*, *Boston Common*, *Capitol File* and *Vegas*. This follows a strong demand from our clients."



**Edouard Portelette, Senior Vice President and General Manager & Chris Hercik, Chief Creative Officer, *The Foundry at Time Inc.***

"One of the fastest growing areas of Time Inc. is *The Foundry*, our creative and content studio. Today consumers are in complete control. They decide when, where and what they want to engage in. Storytelling and content align with consumer interests and passions and have higher engagement. In 2018, we're doubling down on what makes us unique and successful storytellers in this space: Science—data and insights at each step of the RFP process; Art—the best ideation and creative engine in the business; and Service—outstanding client service that makes you want to work with the Foundry again and again.."

## SOUND BITE

"There is a cultural revolution happening that is—as always—spearheaded by young people who believe in fighting for equality, and we want to create a space that's reflective of this moment."  
-Philip Picardi, Digital Editorial Director, *Teen Vogue* & *Allure*

## NEXT WEEK

***Behind The Economist's Latest Marketing Strategy***

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