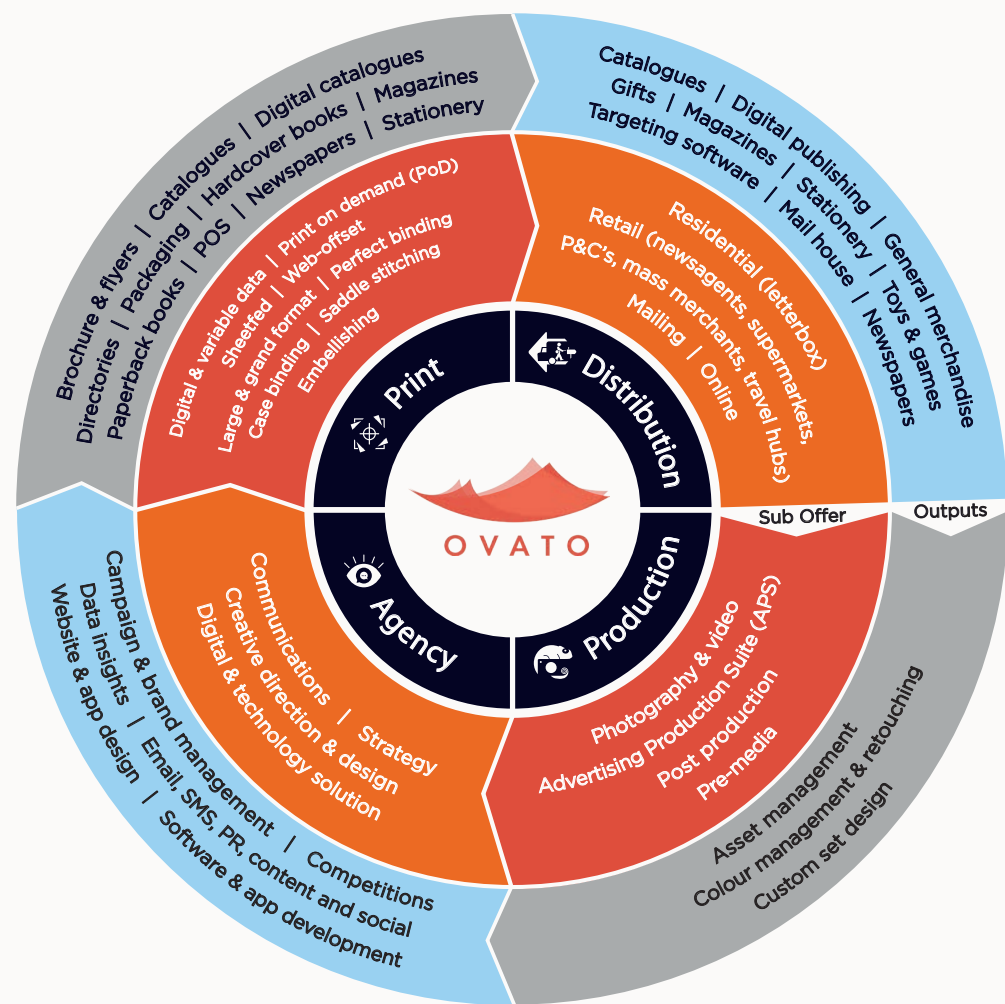




ISSUE | HEALTH + WELLBEING | THE

- PEOPLE BEFORE PROFITS
- RETHINKING SUSTAINABILITY IN THE MEDIA
- THE INFORMATION DIET
- BOOST YOUR BRAND WITH PUBLISHING

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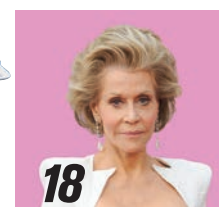
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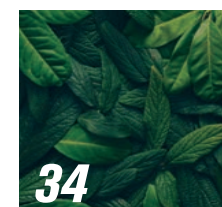


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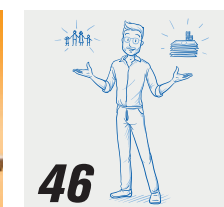
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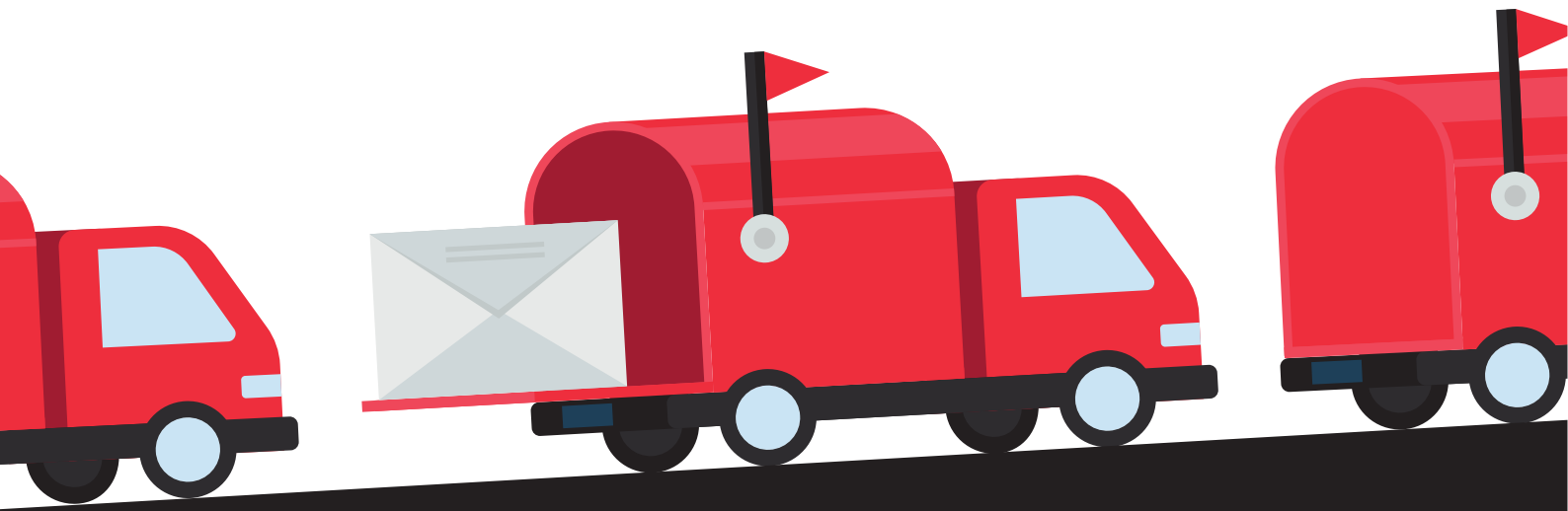
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Victoria Fratin / Editor in Chief

FROM THE EDITOR

Whether you're into bullet proof coffees, the ketogenic diet or minimising screen time - the health and wellness train has left the station and it's picking up more and more passengers along the way.

You could say it's a reaction to our fast paced life and excess exposure to technology and information. People are craving a more simple existence, and brands are responding. From one billion dollars spent on health advertising this year alone, to a flurry of new magazines launched addressing the need for content that can be consumed unplugged, brands are tapping into this growing demographic who value a healthier and more mindful way to live.

That's why, through a variety of case studies, research and thought pieces, this issue focuses on all things health and wellness. From going on an information diet to using paper and print to spark ideas and creativity, through to tackling the growing plastic waste issue and businesses making more socially and environmentally just decisions, we explore all facets of how to get on board the wellness wagon.

So sit back, grab your green smoothie and enjoy your screen free reading time.



FIND OUT MORE

VoPP Mag is an Australasian initiative dedicated to balancing channel discussion across the marketing landscape in a multi-media world. For more information, go to www.vopp.com.au www.vopp.co.nz

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Did You Know?

13.3 MILLION AUSTRALIANS READ MAGAZINES IN PRINT



Source: Roy Morgan 2019

1. Print magazines remain the top channel for Australians to indulge in their favourite magazine content with over 13.5 million Australians now reading print magazines, maintaining their top spot over their digital alternatives.

2. Over 15 million Australians aged 14+ (nearly 74% of the population) read magazines in print or online via the web or an app. That's up 1.2% or 187,000 from last year.

3. 2.2 million New Zealanders aged 14+ (56% of the population) read magazines whether in print or online either via the web or an app.

4. Better Homes & Gardens and Women's Weekly are the most widely read paid magazines.

5. Australia's two most widely read free magazines - Coles Magazine and Woolworth's Fresh - are continuing to perform well.

6. Coles Magazine readership is up 4.4% to 4,763,000

7. Woolworth's Fresh magazine readership is up 0.4% to 4,180,000



MAGAZINE PRINT ADS CAN NOW BE TARGETED

It's been talked about for years, but finally a consumer magazine has used online behaviour to target an advert to individual subscribers. Hearst Magazines tracked the clicks of subscribers to Elle magazine and used the data to personalise an advert for skincare company StriVectin. The ad is directly addressed to the magazine subscriber and features a brief message from Elle



alongside a picture of StriVectin spokeswoman Lauren Hutton. Using data, Hearst can now work out whether a reader is considering a certain product, then work with the product brand to deliver a targeted advert in the next issue. Of course, this isn't just confined to beauty brands – it could potentially be used for thousands of different brands in many different sectors, from cars to holidays. “A magazine like Car & Driver could distinguish whether a reader should receive a print ad for an SUV or a sedan, depending on that reader's behaviour online,” said Charles Wolrich, Head of Hearst Data Studio.



THE BIG REVEAL

The Metro recently invited readers to rub their hands all over the newspaper to reveal clues about Ed Sheeran's new album. Ten thousand copies of the free publication featured an innovative thermowrap cover whose ink disappeared when rubbed by a warm hand.

“With the youngest audience of all the national print titles, we are the perfect collaborator for Ed,” said Grant Woodthorpe at Mail Metro Media. “We are also continuing our mission to push boundaries with creative print solutions.”



PITCHSIDE PRINT

One of Europe's biggest gambling companies has put a large bet on print with the launch of a brand new sports magazine. Paddy Power, the Irish bookmaker, has unveiled its free football title, Pitch Invader, a 48-page publication featuring interviews

and content designed to give its 1.2m readers the knowledge to make informed bets for the start of the new football season. “You can do incredible things in print,” says Paul Mallon, Head of Major Brand Activations at Paddy Power.



WRITERS, ARTISTS AND DESIGNERS LOVE PRINT

Writers, artists and designers have been using pen and paper for centuries to gain inspiration, as well as record their ideas.

WeTransfer is used by over 42 million people around the world – 75% of whom describe themselves as creatives.

WeTransfer asked over 10,000 of its users in 143 countries a number of questions about ideas – when they get them, where they get them, what inspires them, and how they record them. What they found was an overwhelming preference for paper, not only in finding the inspiration for the ideas but for writing them down.

When asked what inspires their best ideas, 45% said books and magazines, which came joint top along with ‘Talking with friends’. Then, when asked how they record those ideas, 40% said ‘On pen and paper’ – more than double that said ‘On my computer’ and way more that said ‘On my phone’ (17%).

Pam Mueller, a social psychologist and policy researcher at the Rand Corporation who also co-authored the research paper ‘The Pen is Mightier Than the Keyboard’, puts the enduring popularity of paper among creatives down to the deeper thought processes that occur when recording their ideas.

“When people write things down by hand, they process the material more deeply,” she says. “If you have an idea, chances are it’s not fully formed as it comes to mind. But as you write it down, your mind is elaborating more than if you were just typing it out. People are just thinking about it more—and more thinking is better.”

WHEN PEOPLE WRITE THINGS DOWN BY HAND, THEY PROCESS THE MATERIAL MORE DEEPLY



45%

GET THEIR BEST IDEA INSPIRATION FROM BOOKS AND MAGAZINES

Source: WeTransfer Ideas Report, go to we.tl/ideasreport



YOUR 2020 WELLNESS TRENDS

From eco-friendly fashion, bulletproof coffee and transformational travel, 2019 saw health and wellness at the forefront of people’s minds. Experts tip 2020 will be no different. These are some of the top trends predicted to rise above the rest in 2020:



DIGITAL MINIMALISM

After books like Cal Newport’s Digital Minimalism, apps tracking digital screen time, and the rise of decluttering inspired by Japanese expert Marie Kondo - experts say the focus on minimalism isn’t slowing down and 2020 will see this trend expand into cracking our technology addiction.

Study after study has indicated that high amounts of screen time is associated with higher levels of depression. In 2020, we can expect to see more people becoming hyper aware of how much screen content they consume and working to limit it.



MINDFUL WORKSPACES

As Millennials continue to make their mark in the workplace, a prioritisation of a healthy work/life balance will press on as well. This will see companies offering employees a range of new services such as design centric and mindful workspaces, meditation, massage, holistic nutrition and much, much more.



PLANT BASED EATING

As health and environmental concerns grow around the negative impact of consuming meat, the innovative plant-based food trend will see continued strides. Brands like Beyond Meat and Impossible Foods are penetrating the market with their meat-free patties that are seeing even the likes of Burger King include it on their menu. 2020 will no doubt see a focus on all things plant-based foods.



ZERO-WASTE MOVEMENT

As the recycling crisis looms and the heightened awareness of packaging waste builds, companies and consumers alike will seek to gain control over eliminating disposable plastics. From grocery stores banning disposable bags and food containers to eateries encouraging take-home containers, 2020 will see an increase in a shared responsibility to take a more important role in our decisions and how they impact our health and the environment.



QUICK FIX SUPPLEMENTS BE GONE

From technology to cooking, the trend to slow down is also penetrating the diet world. What was once focused on diet pills or powdered meal replacements, people are starting to realise these fads promise to deliver results in an unhealthy way. Investing in quality, fresh, organic food and vegetables will be the way to go in 2020.

WORLDWIDE, THE WELLNESS MARKET GREW BY 10.6%, TO US\$3.72 TRILLION, FROM 2013–15, MAKING IT ONE OF THE WORLD’S FASTEST-GROWING AND MOST RESILIENT MARKETS.

- Researchers Katherine Johnston and Ophelia Yeung, of Global Wellness Institute (GWI)

Did You Know?



71% OF AUSTRALIANS HAVE READ A HARD COPY CATALOGUE IN THE LAST FOUR WEEKS¹

1. 70% of Australian women purchased a product that they buy on a regular basis after viewing a catalogue¹. The new research shows that catalogues play a significant role on the path to purchase by driving people in store and triggering high value unintended purchase.

2. 35% of Australians share a hard copy catalogue with their friends, family or neighbours².

3. Research shows that printed catalogues remain in the home for the sales period and are shared and referred to throughout this period.

4. More than half, that's 53%, of catalogue readers find catalogues more useful than other forms of advertising².

5. Over 3.2 million Millennials are reading printed catalogues².

6. 54% of Australians read catalogues to keep up to date on prices².

Source: 1. Roy Morgan / Single Source / November 2018 / Qnt #2000. 2. Roy Morgan Jan-March 2019.



THE WORLD OF PRINT



KIT KAT'S ORIGAMI

To reduce the over four million plastic Kit Kat wrappers ending up in Japan's landfills, Kit Kat Japan developed bespoke recyclable origami paper packaging to replace its plastic wrapping. Each part of the paper packaging came inscribed with instructions on how to transform it into an origami crane. Creating engagement, talk-ability and increased sustainability - this campaign had people wrapped!

COFFEE CUP CARDS

The latest development in the recycling of disposable coffee cups is not making more coffee cups, but transforming them into greetings cards. Specialist paper manufacturer and recycling experts James Cropper have partnered with Hallmark to create a range of cards made entirely from used coffee cups. "Transforming a morning latte into a beautifully designed and positive sentiment really captures the spirit of CupCycling," said Steve Adams, Managing Director at James Cropper. "A second life for coffee cups can often be more compelling and longer-lasting than its first."



BUMBLE BUZZES INTO PRINT

Popular digital dating app Bumble has recently forayed into the world of print, launching a custom lifestyle magazine offering stories and advice on dating, careers and friendships. Despite its 50 million strong digital user base, this digital brand has curated the printed Bumble Mag to be distributed by its 3,000+ brand ambassadors, marketers and event hosts to promote the brand. They aren't the first digital brand to go print, and they certainly won't be the last!

A GLOWING LIGHT

To promote the Volkswagen Touareg's new night vision feature, Volkswagen developed a one-page printed poem published in a local Swedish newspaper. The full text ad tells the story of a lonely deer who wanders perilously close to the road. The campaign's unique feature is the way consumers read the copy. During the day, the protagonist of the poem meets an unfortunate outcome. However, under night's darkness, a new shining light appears with a warm story and happy ending thanks to the use of glow in the dark text. The printed campaign demonstrated the versatility of print marketing and the impact it can have through leveraging an innovative design feature.



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BARRY MCILHENY

**CHIEF EXECUTIVE
OFFICER**

**PROFESSIONAL
PUBLISHING
ASSOCIATION (PPA)**

Barry McIlheney is the CEO of the PPA in the UK. He also sits on the Board of FIPP, the global magazine media network. Last year he was given the Lifetime Achievement Award by the magazine industry in his native Ireland in recognition of his body of work over the last 40 years.

The PPA is the magazine media membership body in the UK and have around 200 publishing companies who are members, ranging from the big consumer magazine houses such as Bauer, Hearst and Conde Nast, through to the leading Business Information providers and a host of smaller independent companies. We thought who best to provide some inspirational vision than Barry when looking to the future of magazines and sat down to ask him for this thought leadership.

TELL US ABOUT YOUR ROLE, WHO DO YOU REPRESENT?

It's a very varied role, and no two days are ever the same, but essentially my role is to represent UK magazine in all its glory to Government, advertisers, retailers, third parties, and the Great British public as a whole. If it's anything to do with magazines, then it's something to do with the PPA. I've been doing it for 10 years now, and I absolutely love it.

MAGAZINE READERSHIP HAS GONE UP IN THE PAST YEAR, WHY DO YOU THINK THAT IS?

I think that magazines are becoming more and more recognised and appreciated as a rare beacon of professional high-quality trusted content in a world increasingly full of fake news and junk. Also, as the world frantically speeds up all around us, magazines offer us an oasis of calm, some invaluable "me-time" away from all the noise and clatter. They will still be here long after we are all gone.

WHAT SHOULD ADVERTISERS CONSIDER WHEN PLACING CONTENT IN A MAGAZINE?

It's all about environment, context, and tone. Tailor your messaging to the target audience, and always remember that they are already hugely engaged in the subject matter rather than just mindlessly flicking through TV channels or surfing the never-ending interweb. In my previous life I was Editor and Publisher of magazines such as Smash Hits, Empire, Elle, and The Face, and must have attended hundreds of reader focus groups in my time. And every one of those focus groups would talk about how they saw the ads as an integral part of the magazine. And how they loved those ads and would pore over them, and return to them time and time again. Only magazines can deliver this deep level of engagement and this rich emotional connection.

HOW SHOULD ADVERTISERS GET THE BEST RETURN FROM THEIR SPEND WITH MAGAZINE MEDIA?

Talk to the Publisher, talk to the Editor. Find out what really turns on the reader. Be consistent. And stick with it for the long-haul.

ANY TIPS ON HOW TO RETAIN ENGAGEMENT WITH NEW GENERATIONS?

There is this myth that young people now only look at their phones, their tablets, and their computer screens. These platforms are important, of course they are, but the younger generation are also consuming magazine content like never before, and across a whole host of platforms, print is very much included. This idea that print will one day somehow disappear is complete nonsense. Television did not kill radio, the cinema did not kill television, the internet did not kill cinema, and so on. All of these platforms can happily co-exist, and print will never die. There may be fewer titles, and people may consume our content across a whole

host of different outlets, but the print mothership will always be there right at the very heart of the brand.

AND WHAT FUTURE MAGAZINE TRENDS SHOULD WE LOOK OUT FOR?

Magazine brands branching out into live events is a big trend in the UK right now. Using the rich emotional connection that we have with our readers to offer them other related products and services is another one. Fundamentally though, despite all the incredible changes we have gone through as an industry, a great magazine does the same job that it did all those years ago when I was the very young Editor of Smash Hits in its pomp. We take you to a magical place in a way that nobody else can. Come join us on the ride!

**THOUGHT
LEADER**

TAKE SIX



1

MAKING A MARK

BMW developed a direct mail campaign by turning the new BMW M6 into a printing press. The M6 was installed with a system that sprayed the wheels with thick black ink when a lever was pushed. Experienced driver Matt Mullin drove over long stretches of paper laid out on the raceway, making a unique mark.

BMW sent out 15,000 one of a kind direct mail pieces to M6 fans, showing the world direct mail can be personal, creative and so much more than a piece of paper.



2

LICKABLE WALLPAPER

Maintaining their brand positioning as playful and fun, McVities's Jaffa Cakes created 'lickable wallpaper'. With a Willy Wonka inspired theme, the 16-floor elevator in their London building was installed with cookie flavoured wallpaper, providing office workers and building visitors a sweet treat.

How did they know if the biscuit had been licked? A handy attendant removed licked cookies and replaced it with a fresh one for the next person to taste - with 1325 cookies to sample, this advertisement never got old.



3

THE PAGE GAP

Dublin-based agency ROTHCO heard rumours that it could take 100 years to close the gender pay gap. To address this issue, they created a diary that has seven weeks or 49 days marked as "Not Paid" stamp. Seven weeks is the average amount of time that women in OECD (Organisation for Economic Co-operation and Development) countries effectively work unpaid per year, compared to men.

The campaign was designed to arm people with the facts, spark conversations and break the silence. With a well-executed print concept, the piece was a huge success - it even made it in the Library of Congress, making this print marketing piece an artefact of cultural significance.



4

WEATHER POSTER

Melbourne-based Typified has taken checking the weather to the next level with the help of paper and digital ink. The company created a silk-screen printed poster equipped with a tiny built-in computer so that it's dynamic display can react to the changing weather with a Wi-Fi connection. Essentially, the ink on the poster changes colour from blue to white to indicate current conditions and the forecast. Recognising that people aren't looking for another fancy gadget, the poster has a simple layout, with three weather icons, rain and snow, cloudy, or sunny, that correspond to four-hour intervals throughout the day. Checking the forecast has never been easier.



5

SEND IT IN STYLE

Tomorrowland is one of the biggest electronic dance music festivals held in Boom, Belgium. The festival runs for six days over two weekends and caters to over 400,000 attendees. Each year the festival sends tickets, maps and event information in an impressive personalised and themed direct mail piece. On top of that, Tomorrowland also offers a post office on site. The aim is for attendees to spread their festival memories to the world via unique Tomorrowland postcards and stamps. Festival-goers can send these postcards set up with innovative technology that allows recipients to play the postcard on their record player at home. Now that's impressive.



6

MOVE ON WITH FORD

How do you convince New Zealand males to break up with their current ute and move on to something bigger and better? Why print of course. Ford developed an instructional book that serves up advice for owners in the form of fill-in-the-blanks break-up letter templates, mood-lifting music recommendations, self-empowerment proverbs, a built-in box of tissues and even a voucher to soften the sting of betrayal, distributed via direct mail. Targeting a specific audience, Ford was able to connect offering humour and the emotional support required to encourage this ute obsessed nation to trade up to a Ford Ranger

GENEVRA LEEK

Editor-in-Chief Elle Australia

“With eco-anxiety on the rise, waning trust in politicians and governments, and a relentless news cycle, we need to be reminded that there is still light, hope and beauty and that it is still within our power to make a difference”

WHAT DO YOU LOVE ABOUT WORKING IN PUBLISHING?

I've been working in publishing for close to my entire adult career and I continue to thrive on the immediacy, the creativity, and the direct line my role provides to the reader and audience. It is a rapidly changing industry, which means we are constantly evolving, innovating and coming up with exciting new ideas across all platforms.

MAGAZINE READERSHIP HAS GONE UP IN THE PAST YEAR, WHY DO YOU THINK THAT IS?

ELLE's print readership has increased 15 per cent year-on-year. We've really recommitted to inspiring imagery, great storytelling and an optimistic outlook over the last 12 months. From our front cover to our back page, we want our reader to feel uplifted when she reads an edition of ELLE. With eco-anxiety on the rise, waning trust in politicians and governments and a relentless news cycle, we need to be reminded that there is still light and hope and beauty and that it is still within our power to make a difference.

HOW DO YOU ESTABLISH YOUR VOICE IN A CLUTTERED MARKET?

We bring together visionary voices and diverse perspectives in order to be the destination for intelligent women seeking to improve, enrich and enliven their minds. Our aim is always to entertain, inspire and delight readers - never to shame them. For that reason, ELLE stories should be non-judgemental, friendly, inclusive and a little tongue in cheek. We need to be believable, relevant and speak to our reader's real life from a position of insider knowledge and access. The amazing women (and men) who read ELLE want to be engaged, involved, uplifted and challenged.

HOW DO YOU ENGAGE WITH NEW GENERATIONS TO ENSURE READERSHIP GROWTH CONTINUES?

ELLE is all about fresh ideas and a future-facing outlook. We continually tap into issues that are becoming increasingly important to a generation coming of age and finding their voice. In August we released an issue dedicated to sustainability with an associated campaign, #ELLEFutureIsNow - the edition dealt with everything from the climate crisis to the circular fashion movement and the beauty industry's plastic use. In September, the cover story featured Natasha Liu Bordizzo, an Australia actor of Chinese and Italian descent, who openly shared her views on women and minorities in film and the need for greater representation in Hollywood.

For our October 2019 issue, we released The ELLE list 2019, featuring a new generation of change-makers who are reshaping their industries and helping to shift perspectives, including 17-year-old political activist "Egg Boy". We're proud that our audience is incredibly socially aware and responsible and we will continue to grow with them and keep them informed, whether it's on the latest in ecotourism, the low-down on vegan leather, advancements in inclusive beauty or the most up-to-date information on mental health (see November's "Smile" issue!).

HOW HAS YOUR STRATEGY EVOLVED TO STAY RELEVANT AND RETAIN ENGAGEMENT WITHIN THE MODERN MEDIA DIET?

By having a crystal clear point of view, a distinct point of difference and ensuring that what we deliver in print is the kind of content that can't be dictated by an algorithm but instead is curated by experienced editors, informed by insightful journalism and punctuated with world-class imagery.

MARKET RESEARCH INDICATES THAT MAGAZINES ARE SEEN AS A MEDIUM USED TO 'SWITCH-OFF', IS THIS A CONSIDERATION WHEN CURATING PUBLICATIONS?

We like to think our readers escape into the world rather than away from it when they pick up the print edition of ELLE. Our team edits what's new and next for an open-minded and independent woman who is just as interested in being at the center of the latest cultural conversation as she is in knowing about the new season boot or latest beauty hack. We edit the magazine with the reader experience in mind - her downtime is precious so we need to ensure that every page is engaging, informative and personal.

WHAT SHOULD ADVERTISERS CONSIDER WHEN PLACING CONTENT IN A MAGAZINE TO FIT WITHIN THIS TREND OF READERS USING MAGAZINES TO SWITCH OFF?

The reader experience is paramount. Evocative imagery, an authentic message and clear brand values are key.

WHAT'S YOUR FAVOURITE WAY TO SWITCH OFF?

Aside from flicking through a magazine? When I have a moment to exhale I actually switch on to a podcast - a good one can have such a positive effect on mindset and make you think in new and challenging ways. Plus I'm doing research for one we have in the works so it feels like I'm making the most of my downtime!

WHAT FUTURE MAGAZINE TRENDS SHOULD WE LOOK OUT FOR?

Magazines, more than ever, need to decide who they are, what they stand for, and who their audience is.

the age of

DEFIANCE



A study by Bauer Media has identified a new demographic that's been largely ignored by the media. But with their enormous spending power, adventurous spirit and love of magazines, it seems the over-50s woman is about to step into the spotlight. Sam Upton explores this demographic and the importance marketers don't miss out.

In today's advertising world there are a number of common tropes: the hapless father, the precocious kid, the talking cat. But there's one myth that's stood virtually unchallenged for decades – that women over the age of 50 become invisible.

Despite over-50s women being a huge market of potential customers for virtually all consumer sectors, advertisers and brands persist in ignoring their presence in TV, online, mobile, print, outdoor and mail campaigns. Instead, the focus remains on the under-30s, despite their average incomes being a lot lower.

THE DEFIANT WOMAN

In a fascinating study published earlier this year, Bauer Media set out to discover the truth behind the ‘invisibility’ of females aged over 50. Titled ‘The Defiant Woman’, the study’s researchers interviewed 1,255 women – 655 of whom were aged between 50–64 – and found a staggering 70% think that advertisers aren’t interested in speaking with women over the age of 50, with 75% saying that advertising is often ageist.

But far from being a segment of society who are simply growing old in silence, today’s 50–64 year old woman is adventurous, confident and living life to the fullest. And with a hefty slice of the \$28 trillion value of the global female economy, these ‘Defiant Women’ have the economic power to do it.

The misconception about the attitudes and spending power of today’s Defiant Woman comes from a confusion between them and women the same age as their mothers, the over-75s. Rather than being seen as strong, independent, adventurous and tech-savvy, the advertising industry regards them as OAPs, unable or unwilling to step outside their narrow comfort zone.

However, born in an era of rebellion, many of these women fought for the right to use contraception, led the second wave of feminism and, for those born in Australia, were the recipients of a free university education. Defiant Women make up about 41% of the demographic but are having a halo effect over the whole generation and having a great time while they’re doing it.

“We discovered these women were really enjoying their lives,” said Jane Waterhouse in a presentation at the recent Mumbrella360 conference. “They were celebrating. They are the most financially stable they’ve been in their lives and they’re actively seeking products that help them grow, not to age, but to grow as women.”

THE NON-ISSUE ISSUE

One brand that has recognised the power and presence of the over-50s woman is Vogue, which earlier this year dedicated an entire magazine to them. Called the ‘Non-Issue Issue’, the publication acknowledged the fact that older women remain absent from the beauty and fashion industries with content that featured trailblazing women over the age of 50, including actresses Helen Mirran and Isabelle Adjani, and cover star Jane Fonda.

Produced in partnership with L’Oreal Paris, the magazine gained a huge amount of attention not only from the media industry but from the ad world, particularly as part of the creative team at McCann London were involved in the art direction and design of several of the photoshoots.

“Promoting diversity in Vogue has never been solely about a person’s ethnicity or gender,” said British Vogue’s Editor-in-Chief, Edward Enninful. “It’s about diversity across the board. Seeing the amazing array of women over 50 in this special edition proves that a person’s age will always be a more intriguing, nuanced and inspiring factor than a simple number could ever suggest.”

REACHING THIS KEY DEMOGRAPHIC

With the Non-Issue Issue available in both print and digital formats, and content spread across a large number of online platforms, it’s clear that Vogue regards the media habits of the target market as similar to their younger audience. But while the over-50s woman can certainly be reached through social, mobile, video and the many other media and marketing channels, a number of studies have shown they have a clear preference for print.

In a US study by MRI-Simmons in 2018, women over 50 were found to be above average ‘devoted magazine readers’, with almost eight print issues read every month. Print magazine readers were also found to lead the most active lives (Kantar Media, 2018), spend the most on fashion (Ipsos, 2018), spend more on beauty and skin care products (Kantar Media, 2018), are health-conscious (Kantar Media, 2018), and are lovers of gourmet food and cooking (Ipsos, 2018).

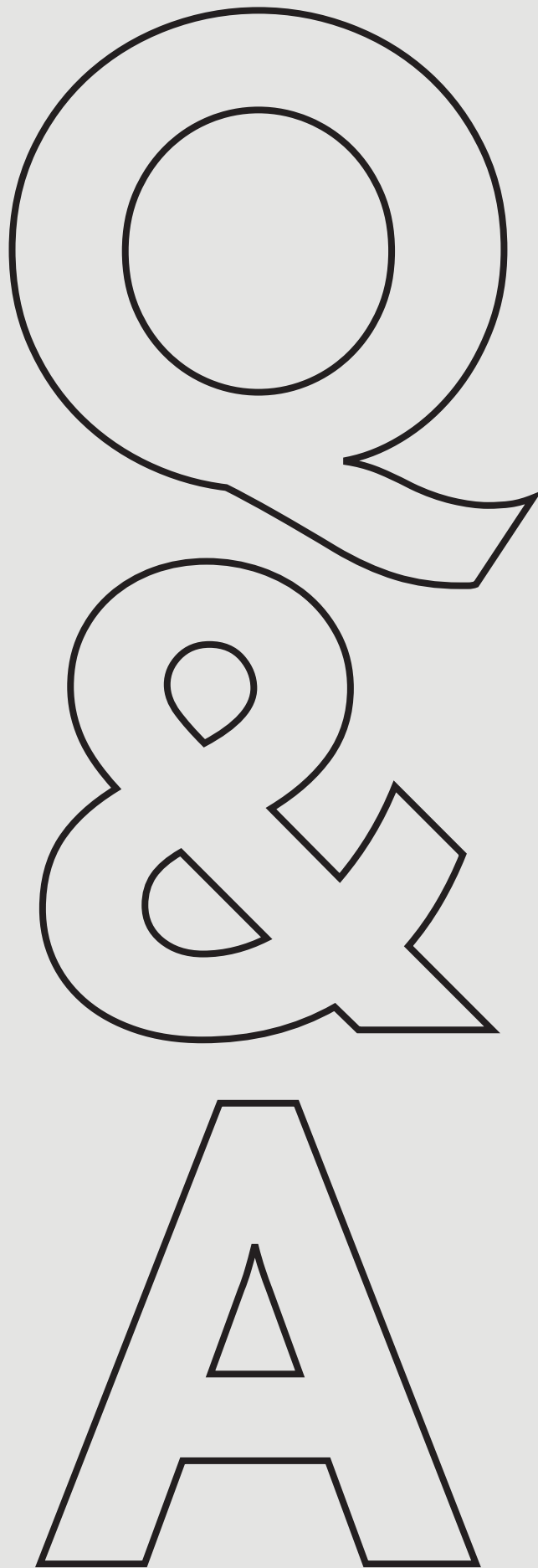
The rising swell of positivity for the over-50s woman presents a fantastic opportunity for brands to tap into this widely neglected target market. But to do that will require a significant shift in attitude – as well as the presence of more female over-50s in key marketing and creative roles throughout the entire advertising industry.

“It’s important to understand that older women are the fastest growing demographic in the whole world,” said Jane Fonda in her Vogue interview. “It’s time to recognise our value.”

“SEEING THE AMAZING ARRAY OF WOMEN OVER 50 IN THIS SPECIAL EDITION PROVES THAT A PERSON’S AGE WILL ALWAYS BE A MORE INTRIGUING, NUANCED AND INSPIRING FACTOR THAN A SIMPLE NUMBER COULD EVER SUGGEST”

ELIZA O'HARE
 Editor, InsideOut

“People love magazines. We have an emotional connection to paper. It’s easy on the eye and draws you into the subject matter – magazines are luxurious and collectible and special.”



WHAT DO YOU LOVE ABOUT WORKING IN PUBLISHING?

Knowing what’s going on. I think we are at the forefront of everything that is new because we constantly report on new product and innovations and people changing the way we live. It’s hugely inspiring! You become addicted to being the first to find out about everything. Besides that I enjoy teamwork and working within a group of content creators with a shared goal of publishing a magazine every month. That’s fun.

MAGAZINE READERSHIP HAS GONE UP IN THE PAST YEAR, WHY DO YOU THINK THAT IS?

Because people love magazines. Because we have an emotional connection to paper. It’s easy on the eye and draws you into the subject matter – magazines are luxurious and collectible and special. And if you look at the standard of magazines being produced now, after a tough couple of years, it’s the good ones are still standing and delivering and they’re the ones readers are buying.

HOW DO YOU ESTABLISH YOUR VOICE IN A CLUTTERED MARKET?

You must deliver what you say you’re going to deliver, choose stories and images that are relevant to your style and message and stay in your lane.

HOW DO YOU ENGAGE WITH NEW GENERATIONS TO ENSURE READERSHIP GROWTH CONTINUES?

Digital is a tool to introduce your brand to an audience and draw them to your product, Instagram is hugely powerful in this regard, and engaging with audiences wherever they are – stores, supermarkets, markets. Looking at new distribution streams is also essential.

HOW HAS YOUR STRATEGY EVOLVED TO STAY RELEVANT AND RETAIN ENGAGEMENT WITHIN THE MODERN MEDIA DIET?

We know our reader and invest in constant research to stay on top of how they are developing, what’s important to them, who they are and what they want. I can’t emphasise the power of images enough. You need fantastic images for readers to connect with to excite and inspire and you need to spend the money investing in the creation of those images. It’s expensive but necessary. Your digital strategy needs to support your editorial messaging – and we all need to bring some fun and humour to the whole thing.

MARKET RESEARCH INDICATES THAT MAGAZINES ARE SEEN AS A MEDIUM USED TO ‘SWITCH-OFF’, IS THIS A CONSIDERATION WHEN CURATING PUBLICATIONS?

Yes. We are the fantasy that people seek when they need to escape – we bring joy and hope and show all the wonderful ways we can make homes and interiors beautiful and inspiring and better. Because a home can never be finished being decorated, really. But with this research we understand that magazines are fun and joyful – and we need to remember that.

WHAT SHOULD ADVERTISERS CONSIDER WHEN PLACING CONTENT IN A MAGAZINE?

I think advertisers need to appeal to the audience in a practical way – show them how they can achieve what we have created in our editorial pages – and where to get it.

WHAT’S YOUR FAVOURITE WAY TO SWITCH OFF?

Reading magazines.

WHAT FUTURE MAGAZINE TRENDS SHOULD WE LOOK OUT FOR?

More innovation between digital and print mediums – and I think magazines will become better. Magazines will become more relevant, more collectible, more beautiful – worth more money to purchase. And digital will support that in a two-pronged delivery of inspiration and practical information. The future is bright for magazines.



YOUNG LIONS COMPETITION SEARCHES FOR BRIGHTEST TALENT IN AUSTRALIA

The Cannes Lions International Festival of Creativity, held in the South of France each year in June, is the world's largest festival for the creative communications industry.

For eleven years, it has also hosted the global Young Lions Competition which sees teams of two from across the world and under the age of 30 compete across a range of categories.

Locally the Young Lions Australia competition searches for the brightest young talent in the communications industry to represent Australia at the 2020 Cannes Lions festival. Entries are open to teams of two young marketing, advertising or media professionals at the start of their career.

The 2020 competition will cover four Young Lions categories: Marketing, Media, Digital and Film.

There are two rounds to the competition. The first round is an untimed response to a challenge or brief and responses must be uploaded online via an awards portal.

The second round tests how finalists hold up under pressure, replicating the competition in France. With a fresh brief and just 24 hours to come up with a response, teams must present their creative ideas to a live panel of judges in Sydney.

The winners of this second round are sponsored to attend Cannes Lions in June 2020 and compete on behalf of Australia on a global stage. Runners-up are sponsored to attend Spikes Asia in September and compete at Young Spikes.

CommBank's Young Adults Marketing Manager Nathan Kwok, who competed in the Marketing category at Cannes this year, said "Young Lions has played a big role in helping me get noticed in my Marketing department.

"After winning Gold in Australia in 2015, the program helped me land a role as a Gen Z-focused marketing manager - a super competitive gig where I work. In 2019, it's opened up new discussions with my managers about new opportunities (still ongoing), both upwards and lateral in nature.

"More importantly, I genuinely feel the program's helped me become a better client. The structure of the Marketing competition has given me a huge appreciation of the agency process (ie. the pain of responding to briefs) and put me in contact with incredibly smart, creative and strategic people who I've learned a ton from."

Mediacom Australia's Cameron Roberts, who took out Bronze at Cannes Young Lions for Australia with team-mate Hayley Saddleton in 2019 added,

"Cannes has easily been the highlight of my career so far. The festival exposed me to the best ideas from around the world. It's made me look hard at the work I produce and how I can make it world class.

"Competing on the world stage and winning bronze really validated my thinking. It's opening conversations with my clients about how we can use creativity in media to drive business results. It also help me get promoted!"

2020 sponsors of the Young Lions Australia Competition include Snapchat, The Real Media Collective, The Trade Desk and Stocksy.

Entries open in January 2020. Workshops for interested entrants will be held in February. For further information and to sign up to the newsletter to stay informed visit: www.canneslionsaustralia.com.au/younglions

**YOUNG LIONS
COMPETITION**
AUSTRALIA



SOMETHING TO
ROAR
ABOUT

The Young Lions Australia Competition searches for the brightest young talent in the communications industry to represent Australia at the 2020 Cannes Lions International Festival of Creativity.

Entries are open to teams of two young advertising, media or marketing professionals 30 and under.

2020 Categories:

- Marketing
- Media
- Digital
- Film

www.canneslionsaustralia.com.au/younglions

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FROM DEEP THINKERS TO SKIM READERS

The steady diet of digital content is turning us into a world of skim-readers, which is bad news for our brains

By Sam Upton

Here's a stat to mull over: the average human mind will consume around 34GB of data every single day. That data comes in the form of TV, music, adverts, videos, emails, websites and apps. It's a huge amount of information, especially when you consider that consuming those 34GB is equivalent to reading 100,000 words.

The report, published by the University of California, highlights a fundamental shift in the way the human mind absorbs and understands information. Where a few decades ago you would have a limited choice of media to read or watch, now there's a huge variety of content available on a huge range of platforms, and the human mind has had to adapt in order to process it all.

MEDIA MULTITASKING

Harvard academic and children's literacy advocate Maryanne Wolf is fascinated by the way people are having to adjust to this new 'media multitasking'. In her recent book, *Reader Come Home: The Reading Brain In A Digital World*, she seeks to understand what's happening to our brains at a time when the amount of digital media vastly outweighs the traditional.

What she finds is that, thanks to a diet of digital content, people have developed a skill to skim-read, to read the first line then quickly spot certain words or phrases that pique an interest, rather than take in the whole text. While this may be fine for an online article about celebrity pets, it makes it more difficult to understand and process longer, more complex pieces of text.

“PEOPLE HAVE DEVELOPED A SKILL TO SKIM-READ, TO READ THE FIRST LINE THEN QUICKLY SPOT CERTAIN WORDS OR PHRASES THAT PIQUE AN INTEREST THANKS TO DIGITAL CONTENT”

The problem with being unable to 'deep read' – the process of reading, absorbing, understanding and analysing text – is that people accustomed to skim-reading digital content will avoid reading anything that appears difficult or hard to understand. For adults this is a serious problem; for students it could be disastrous.

“In this hinge moment between print and digital cultures,” the academic wrote in a recent Guardian comment piece, “society needs to confront what is diminishing in the expert reading circuit, what our children and older students are not developing, and what we can do about it.”

THE BI-LITERATE BRAIN

But rather than painting a bleak image of humankind being irreparably damaged by digital media, Maryanne Wolf sees a solution to this neurological change: print. She cites a number of studies that state that reading print improves comprehension, analysis and recall, as well as helps the reader develop empathy with the subjects or characters.

The writer goes on to recommend that early childhood education focuses on the use of print materials, with digital technology added over time. “We need to cultivate a new kind of brain,” she writes, “a ‘bi-literate’ reading brain capable of the deepest forms of thought in either digital or traditional mediums.”

But whether you're talking about a class of five year-olds or a train full of commuters, reading print provides an escape from the 34GB of data bombarding you every day, and a deep-reading experience that will stretch and exercise the mind.

“There's an old rule in neuroscience that does not alter with age,” says Maryanne Wolf. “Use it or lose it.”



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MORE THAN WORDS

BOOST YOUR BRAND WITH PUBLISHING

By Victoria Fratin



More than 15 million Australians read magazines - and we see no signs of this channel slowing down as more and more, mastheads are maximising on cross-channel engagement to increase their brand penetration and offer multi-point content access. We take a deep dive into publishing to find out what its real power and ultimate future is in the marketer's tool-box.

Let's start with the strongest characteristic of media - brand equity. Trusted mastheads hold strong brand equity that is then passed onto the advertising brands within its pages. Vogue for example, holds luxury brand advertisements throughout, often blending the reader's journey with content, advertorial and advertisements for a holistic 'Vogue' experience, seamlessly connected.

Women's Weekly, now Australia's most widely read paid magazine, grew its readership over the past twelve months capturing an additional 1.57 million readers throughout the year to December 2018. And they are not alone, nine of Australia's Top 15 magazines grew their print readership in the year to December 2018, with six of the leading consumer titles growing their readership by at least 5 per cent on a year ago.

So why aren't more brand owners maximising their brand equity power with magazines?

Short-termism is the recent trend from marketers who are focused on rolling out short-term sales activation strategies that bring in quick reporting results, however abandon long-term brand equity investment. As short-termism has reigned supreme over the past five years, brands have become invisible and CMOs around the world are now reversing tactics to align better with targets.

Brand is the main driver of growth and profitability in all sectors for companies, however as marketers that have been pooling budget into short-term 'sales' results they've sacrificed brand development and frequency. A negative of the introduction of digital media channels and one we should all be cautious to not adopt.

Short-term sales activation is easy for online measurement however it only has a six-month lifespan which damages investment in brand equity - arguably an area that should remain a stronger investment. According to Binet and Field, brand and sales activation should work simultaneously with an optimal 60/40 ratio - 60 for brand and 40 for activation.

Sales activation should have tight targeting with a focus on informative and responsive work, a strength of online channels. In other words, leverage digital mastheads to push short sales dialogue. On the other hand, when looking to build a brand, channels that are broad reaching, emotional, trustworthy and memorable should be selected - a strength area of printed mastheads.

“
PRINT GROWS LOYALTY AND BRAND LOVE. IT IS TRUSTED, COMPELLING AND HOLDS PEOPLE'S ATTENTION. IT PROVIDES A STRONG COMPLEMENTARY EDITORIAL CONTEXT WHICH MARRIES WITH ADVERTISING CONTENT AND IS A PERFECT PARTNER WITH DIGITAL BRANDS
”

Leveraging publishing for exclusive content which then pushes to other channels can often trigger talkability across digital, television, news and radio channels. Print grows loyalty and brand love. It is trusted,

compelling and holds people's attention. It provides a strong complementary editorial context which marries with advertising content and is a perfect partner with digital brands - pureplays rely on print to build their brand strength and depth, and digital to maintain sales activation.

KFC's infamous 'You want me to write FCK on a bucket' press advertisement saw their brand sentiment soar. IKEA's pregnancy test advertisement was a year in the planning and provided IKEA the strongest talkability across all other channels that they had not previously achieved.

A disruptive world has seen publishing shift, so to achieve ultimate success, we must choose the masthead wisely - the masthead you advertise within must align

with your brand values and objectives. The trust and brand loyalty you are wanting to adopt are built within the media brand so therefore it must align.

Review readership audience and readership growth to marry with your campaign or longer-term brand goals. Use each channel output for its purpose. Digital advertisement for quick, short call-outs, printed for longer, more memorable conversations.

And of course, remember we are only limited by our imaginations. Be creative. Push the channel as KFC and IKEA, among others, have. Build your own talkability and create a brand statement. Trust us, you won't regret it.



NICKY DEWE,
Editor, Good
Health Australia/
New Zealand

WHAT DO YOU LOVE ABOUT WORKING IN PUBLISHING?

I love the creative process of putting together a magazine – from coming up with story ideas and getting the right mix and flow of content to seeing the stories brought to life through great design and pulling it all together in one lovely package. It's very much a team process with everyone contributing their skills through the writing, design and subbing to create something full of heart and personality.

MAGAZINE READERSHIP HAS GONE UP IN THE PAST YEAR, WHY DO YOU THINK THAT IS?

In terms of the growth in print readership specifically, I think people are increasingly aware of the need to have time away from their devices and screens. Magazines hold a different place in the market now – obviously they aren't the first port of call for breaking news – but they are special item that you can trust and that you can feel good about spending time with and becoming absorbed in. In this fast-turnover world it's a novelty to know that you're holding something that someone has really spent time on.

“In terms of the growth in print readership specifically, I think people are increasingly aware of the need to have time away from their devices and screens”

HOW DO YOU ESTABLISH YOUR VOICE IN A CLUTTERED MARKET?

It's not so much about having a particular strategy as it is about making it your goal every month to pull together stories, information and advice that you believe will really connect with people. If you speak from a place of openness and honesty and are generous in your approach then people are going to feel that. That authenticity is the most valuable thing you can offer and the best way to differentiate yourself in a cacophony of voices.

HOW DO YOU ENGAGE WITH NEW GENERATIONS TO ENSURE READERSHIP GROWTH CONTINUES?

The brand has many touchpoints now – online and through social as well as in print – so we're reaching out to and engaging with people on many different platforms, and in the way they want to absorb their media. Health and wellbeing is a subject that concerns people of all generations though so a lot of our subject matter is age-agnostic. How to stay healthy and happy in a fast-paced, hyper-connected world is a challenge for all of us – as rising rates of anxiety and depression across society illustrate – so helping people navigate that is more relevant than ever.

MARKET RESEARCH INDICATES THAT MAGAZINES ARE SEEN AS A MEDIUM USED TO 'SWITCH-OFF', IS THIS A CONSIDERATION WHEN CURATING PUBLICATIONS?

I think that even when 'switching off' people still want to feel engaged, challenged at times, and to grow their awareness and expand their point of view. It would be a mistake therefore to think that if people are 'switching off' the content needs to be very light and positive all the time. People have so little leisure time that it's important that they come away feeling enriched by the experience. They want to get real value from whatever they choose to spend it on.

WHAT SHOULD ADVERTISERS CONSIDER WHEN PLACING CONTENT IN A MAGAZINE?

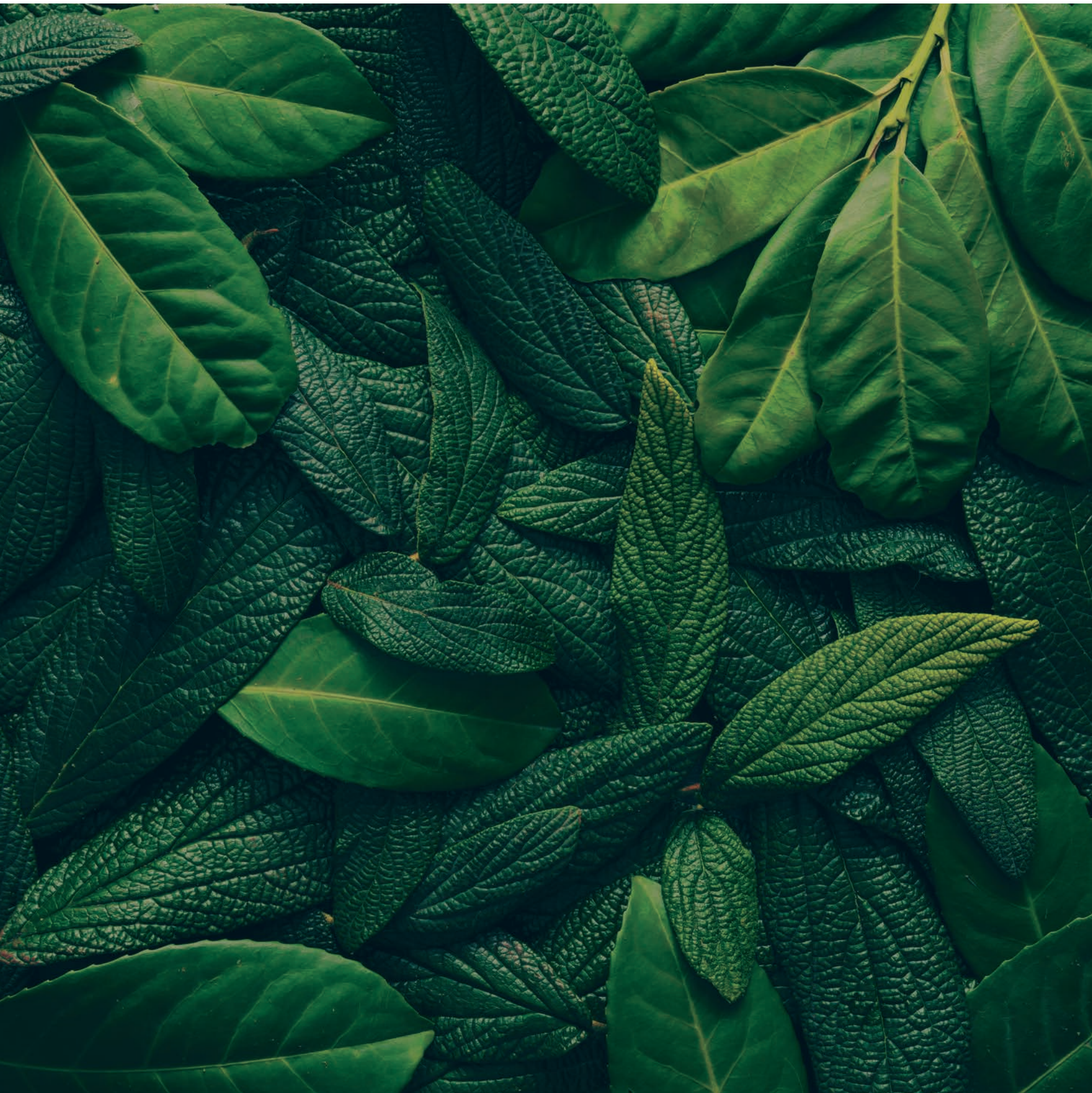
It is true that people are bombarded with messages about what to do and how to think these days, so content that is visually interesting and impactful, without demanding a lot of the reader or overwhelming them with facts and figures will resonate best. A collaborative approach between editorial and advertisers to create something that fits within the editorial environment and uses a tone of voice that readers know and like is a great way to get the message across.

WHAT'S YOUR FAVOURITE WAY TO SWITCH OFF?

For me, reading is still the ultimate way to switch off from reality and roam free in another time and place. That might be through magazines, novels or long-form features online. If I can do this while lying in the bath with a glass of wine in my hand then even better.

WHAT FUTURE MAGAZINE TRENDS SHOULD WE LOOK OUT FOR?

I think that magazine brands will continue to work hard to provide value and contribute positively to people's lives – offering practical help both on the page, online and through real-world activations.



R E T H I N K I N G SUSTAINABILITY I N T H E M E D I A

by Sam Upton

A question: what's the most environmentally responsible form of media? Right now, most of you are probably thrusting your hand up and shouting 'Digital!' With no physical presence and little distribution costs, online media is widely perceived to be the kindest on the environment, reaching the most amount of people with the lowest impact on the natural world. However, is this a misconception? Have we got it wrong?

There is another form of media with a strong environmental record, one that has a highly efficient, and commercially viable, recycling system and a long-established program of regeneration, using a renewable material that's been proven to be first choice for customers. More importantly, its continued use actually results in the removal of carbon from the atmosphere. That media? Paper.



THE PERCEPTION GAP

There's a series of very common misconceptions about print media, misconceptions that cloud the judgement of marketers, media buyers and consumers. Myths such as it destroys forests, creates waste and uses precious energy and water to make. Not only that, it doesn't attract as much attention as online and people would rather read newspapers, magazines and books digitally. All of which are entirely false.

The vast majority of Australia and New Zealand's forestry is untouched by the paper-making industry. For example, Victoria has 7.1 million hectares of public native forest, with 93% unavailable for timber harvesting¹. Across the whole of Australia there's currently two million hectares of working forest² - a figure that's growing every year. That's an area equivalent to over a million MCGs.

Meanwhile, New Zealand has a working forest area of 10.1 million hectares, with volumes of the two main plantation species increasing by 27% and 54% between 2003 and 2013³.

AS ONE OF THE MOST RECYCLABLE RESOURCES ON THE PLANET, PAPER HAS A HUGE ADVANTAGE OVER OTHER MATERIALS

RECYCLE AND RENEW

As one of the most recyclable resources on the planet, paper has a huge advantage over other materials. Years of government legislation, industry standards and public awareness has honed paper recycling schemes around the world into tight, efficient operations, with recycling rates rocketing up in recent years. In Australia, the proportion of waste paper recycled increased from 28% in 1990 to 85% in 2016⁴, while 58% of the packaging New Zealanders use every year is recycled⁵.

The National Waste Report, 2018, states that about 5.6 Mt of paper and paperboard waste was generated in 2016-17, or 229 kg per capita. Of this, some 60% was recycled and 40% was sent to landfill. Compared to other waste outputs this is an outstanding achievement. The plastic recycling rate in Australia is only 12% with 87% sent to landfill and 1% sent to an energy from waste facility.

If we look to e-waste, powering digital medias, of the 15.7 million computers that reached their 'end of life' in Australia in 2007-08, only 1.5 million were recycled - that's less the 10%.

Governments are building solutions to e-waste and plastic recycling problems; however, paper recycling plants and programs are well-established and delivering strong recycling outputs for our industry today.



CARBON-CONSCIOUS

One consequence of having a strong and successful paper industry is the effect its forests have on the Earth's climate. With millions of hectares of new forestry being planted every year, the planet's capacity for absorbing carbon increases. Europe's forests store almost 80 billion tonnes of carbon in their biomass, a figure that's increased by around three billion tonnes since 1990. This means that forests absorb around 7% of the annual greenhouse gas emissions from the region⁸.

The paper and printing sector is in fact one of the world's lowest industrial greenhouse gas emitters.



PEOPLE PREFER PAPER

Aside from the wide range of environmental benefits, there is one other major advantage that paper has over other forms of media: people like it. They like the feel of paper, its physicality and ease of use. A recent report by Two Sides found that 69% of people prefer to read books in print, with 61% preferring print for magazines, and 54% choosing print for newspapers⁹.

As well as personal preference, there are a range of health benefits with print. While there have been numerous links between digital media use and sleep deprivation, memory loss and attention span⁹, print has a calming effect, lowering the blood pressure and giving a deeper and more satisfying understanding of a subject or story¹⁰.

So, if you want your customers to be in the right frame of mind to take in your message, as well as doing your bit for the environment, choose print media.

Sources: 1. AP Sustainability Report, 2017 2. CEPI Sustainability Report, 2018 3. New Zealand Planted Forest Portal, 2015 4. Australia's State of the Forests Report, 2018 5. Recycle.co.nz 6. National War on Waste, 2018. 7. Total Environment Centre 2008, Tipping Point: Australia's E-Waste Crisis, EA, The European Environment - State and Outlook, 2015 8. Eurostat, 2016 9. Busting the Myths, Two Sides, 2019 10. University of Chicago, 2017 11. Stavanger University, 2014



HARDWARE

REWIRED

The catalogue has always been an indispensable marketing channel for Bunnings, a go-to medium for consumers when looking for information or making a purchasing decision. Earlier this year Bunnings added a new channel to their marketing suite: a custom magazine, launched in Australia in March 2019, and in New Zealand in July, by custom publishers Medium Rare Content Agency. We hear from editor Jane Parbury on the magazine's progress to date.

WHY DID BUNNINGS LAUNCH A MAGAZINE?

Bunnings wanted to create a free magazine that gives their customers value and exceptional experiences. They wanted to excite customers about home improvement possibilities, share inspirational ideas and in turn encourage them to start their own projects.

WHO IS IT TARGETING?

Just as Bunnings itself caters to a vast range of the Australian and New Zealand population, the magazine aims to appeal to every Bunnings customer, no matter where they are on their home improvement journey: young professionals and metros, small business owners and tradies, DIY families and empty nesters.

WHAT PURPOSE DOES IT SERVE FOR THE BUNNINGS BRAND?

The magazine has been crafted to deliver a customer-led approach around different DIY stages, it takes them from inspiration to action. The Bunnings catalogue and website showcases products and price but they were missing an inspirational element and the magazine fills that void.

WHAT DOES THIS CHANNEL ACHIEVE IN COMPARISON TO OTHER MARKETING CHANNELS?

Australians crave home and renovation content, almost half the population renovated in the last year. The magazine's role is to inspire customers' own home renovation plans with clever and beautiful DIY ideas, and to showcase products from across the Bunnings range. For example, we might share some inspiration on decorating with blue, but also suggest practical tips on where and how to use it, as well as which paintbrush to use for which application. We look to give customers a wide variety of options to suit their needs, skills and budget.

HOW HAS IT PERFORMED THIS FAR?

We've had some wonderful and very positive feedback, and customers have even sent messages to Bunnings about how much they love it. It has just been announced that the Australian magazine has 1.096 million readers each month, and we hear that many stores have been running out of copies and asking for more!

HAVE THE ADVERTISERS SEEN RESULTS?

In the months since the magazine's launch we've received fantastic feedback from very happy clients. We can't wait to see what this channel produces moving forward.

With the release of their first ever catalogue, Amazon have added print to their marketing mix. We take a look at the book and discover why the online retail giant has gone offline



the
ONLINE
OFFLINE
revolution



Amazon have realised what many other retail brands have known for years: print engages the reader and gains their full attention, increasing customer loyalty and, more importantly, sales

In November last year, a toy catalogue was mailed out to millions of Americans. Given that it was the run-up to Christmas and toys are among the season's most popular gifts, there's nothing unusual in that. What was unusual was the retail brand behind the publication.

Titled 'A Holiday of Play', the 68-page catalogue was planned, created and mailed by Amazon – the world's most valuable online retailer. On the face of it, for a company that's built its vast fortune in the digital arena to produce a print publication is one of the year's

biggest surprises in marketing. Amazon thrives online, using a variety of digital platforms, sophisticated use of data, and a lack of bricks and mortar stores to keep its prices low and its profits high.

But by producing the catalogue, Amazon has not only demonstrated that print is a valuable marketing tool, but shown how a print publication can fit neatly into a hugely successful multi-platform marketing campaign.

THE CATALOGUE OF THE FUTURE

If you're one of the lucky ones that have a copy of 'A Holiday of Play', you'll immediately notice a number of unique features. Firstly, there are no prices in the catalogue. Readers are invited to scan the images in the pages using their smartphone and be taken direct to the corresponding page on Amazon.com. Featured toys also come with QR Codes (or 'Smilecodes') that can be scanned in the Amazon app.

Elsewhere, there's a Holiday Wishlist, where kids can write down the toys they want to see in their stockings on Christmas Day, as well as a page of stickers to really engage their target audience. What the publication aims to do is pique the interest of its readers, gaining their attention when they're in their own home and relaxed. It's taken them a while, but Amazon have realised what many other retail brands have known for years: print engages the reader and gains their full attention, increasing customer loyalty and, more importantly, sales.

THE BENEFITS OF BROWSING

As well as being a permanent reminder of a brand in the home, catalogues are a proven way to drive sales. In fact, according to a Royal Mail MarketReach report, 52% of people bought more than they planned when shopping with a printed catalogue. They are also a convenient way to show customers a range of products, as well as giving them important details about those products. In the same report, 63% of people say it's easier to browse through products in a catalogue, rather than in-store or online.

“52% of people bought more than they planned when shopping with a printed catalogue”

With the online and social media arenas becoming increasingly cluttered, catalogues are emerging as a solid bet for companies keen to reach their customers in an environment free of distraction. And Amazon isn't the only online giant that understands their sales power – global auction site eBay also mailed out millions of copies of its print catalogue around the same time, showcasing the wide variety of rare and retro toys it has on its website to millions of customers.

SIGN OF SUCCESS

The fact that multi-billion dollar companies such as Amazon and eBay are turning to physical catalogues to advertise their products is very big news in the world of print marketing. After all, companies as big as these don't make key marketing decisions unless there are a series of very large benefits. It's a clear sign that catalogues work, not only as a standalone engagement and sales tool, but as a proven driver to digital platforms.

The festive season may be over, but for catalogues, Christmas could be just around the corner.

WHAT DO YOU LOVE ABOUT WORKING IN PUBLISHING?

I love that my job is to gather and share information that shapes the way people live. It's a privilege and responsibility. With Real Living, it's about helping people create a home that they love, a space to retreat to at the end of each day – and that's no trivial thing!

MAGAZINE READERSHIP HAS GONE UP IN THE PAST YEAR, WHY DO YOU THINK THAT IS?

You could say it's a reaction to the faster pace of life and the excess of technology we are exposed to today – people are craving a simpler way of living. But I also feel that with homes magazines in particular, they're the only place you can access a curated edit of products, trends and information. If you're designing or decorating your home, we do all the legwork for you.

HOW DO YOU ESTABLISH YOUR VOICE IN A CLUTTERED MARKET?

It has to be authentic, relevant to your audience and true to your brand. There's no point in trying to replicate a magazine that already exists. At Real Living we do our own thing.

HOW DO YOU ENGAGE WITH NEW GENERATIONS TO ENSURE READERSHIP GROWTH CONTINUES?

Real Living is the youngest of the homes magazines, with an audience to match. We profile emerging creatives, feature affordable products in our shopping pages and curate decorating features that can be interpreted into any interior, whether you rent a bedroom in a share house, or you've purchased your first home. Real Living is also heavily influenced by fashion, colour and design trends – younger homemakers are more likely to be playful with their decorating as they're still discovering their personal style. It's our job to give them confidence.

HOW HAS YOUR STRATEGY EVOLVED TO STAY RELEVANT AND RETAIN ENGAGEMENT?

As with most magazine brands, we've branched out into creating content for our social media and digital channels. Within the magazine, we've repackaged the information. For example, where we used to have lots of long, text-heavy stories, we now feature more bite-sized grabs of information in the forms of listicles or break-out boxes with bold subheadings. If the reader can't get the gist of a story at a glance, chances are they'll flick past it.

MARKET RESEARCH INDICATES THAT MAGAZINES ARE SEEN AS A MEDIUM USED TO 'SWITCH-OFF', IS THIS A CONSIDERATION WHEN CURATING PUBLICATIONS?

Definitely. Real Living is all about inspiring readers to create a home and lifestyle that makes them feel relaxed and content. Everything we feature, from decorating to our food, beauty and travel pages are created to encourage switching off. Our layouts designed to be a visual feast and our tone of voice is that of a good friend. We want our readers to be captivated by our content.

WHAT SHOULD ADVERTISERS CONSIDER WHEN PLACING CONTENT IN A MAGAZINE?

More and more we're leaning towards a combination of brand ads positioned beside relevant content, and a more integrated approach where we create editorial using the advertisers' products. At Real Living we love collaborating directly with advertisers. It's important advertisers trust that we know how to feature their products in a way that will pique the interest of our audience.

WHAT'S YOUR FAVOURITE WAY TO SWITCH OFF?

By reading magazines of course! My ultimate time to read magazines is in bed with a cup of tea in the morning, both on weekends and before work on weekdays. It's when the house is the quietest and I can ease my way into the day. It's my meditation.

WHAT FUTURE MAGAZINE TRENDS SHOULD WE LOOK OUT FOR?

There will definitely be a lot more advertiser integration in editorial – but that's not to say we're jeopardising our integrity. If anything, with the right advertiser, having content sponsored can mean more creativity and more exciting photoshoots. Collaborations and partnerships are the way of the future.

“You could say it's a reaction to the faster pace of life and the excess of technology we are exposed to today – people are craving a simpler way of living”

ELLE LOVELOCK
Editor, Real Living



KONICA MINOLTA

NEVER STOP DELIVERING

MEET TIGHT DEADLINES WITH EASE AND EXCEED CUSTOMER EXPECTATIONS FOR QUALITY WITH THE NEW ACCURIOPRESS RANGE.

Offering impressive print speeds, award-winning reliability and an array of inline finishing options, the AccurioPress range will ensure you deliver on time, every-time and within budget. Plus with the optional closed loop, IQ-501 Intelligent Quality Optimiser you can expect to boost productivity even more thanks to automated colour control and improved registration accuracy.

To find out more about how the AccurioPress range can help you deliver on time, every-time and within budget visit konicaminolta.com.au/production



Giving Shape to Ideas



PEOPLE BEFORE PROFIT\$



**Dr David Cooke,
CEO, Konica Minolta
Australia on the
journey to corporate
social responsibility
and sustainability in
the tech world.**

KONICA MINOLTA WAS LISTED AMONG THE “2019 GLOBAL 100 MOST SUSTAINABLE CORPORATIONS IN THE WORLD”, TELL US ABOUT WHERE THIS JOURNEY STARTED?

Konica Minolta has believed in sustainability and the need for companies to create positive change for decades. At the heart of our global philosophy is creating shared value – that is, the more we operate in a way that creates value for society, the more we will grow as a company.

WHAT WERE SOME OF THE DRIVERS BEHIND KONICA MINOLTA PRIORITISING CORPORATE SOCIAL RESPONSIBILITY?

When I became Managing Director in Australia in 2013, I sought to create a company in which employees could feel empowered and engaged. I wanted us to work together to build a company that cares for its employees, customers and community.

When I asked employees what kind of company they would like to create, one of the strongest responses was that people wanted to have purpose. So, over the past 6 years, Konica Minolta has built its current strategy ‘Pathways to Shared Value’ that seeks to foster community partnerships, embed human rights, embrace diversity and inclusion, support a culture of safety, wellbeing and health and demonstrate environmental leadership.

YOU’RE AN ADVOCATE FOR HUMAN RIGHTS AND ETHICAL SUPPLY CHAINS. WHERE DID THIS PASSION COME FROM?

I first became aware of human rights abuses after seeing a presentation by the then CEO of Project Futures who told the story of Somaly Mam, a survivor of sex trafficking in Cambodia who is now helping young girls and women that are affected by sex trafficking and slavery.

I immediately wanted to learn more and so Konica Minolta became involved with the organisation Project Futures and AFESIP in Cambodia. Following this, we then became aware of other human rights issues in our society and decided to look inwards at how those issues might manifest in our workforce and our supply chains. As we started to research these issues, we tapped into a global movement seeking to address some of the greatest human rights violations occurring in the world today and learned about the complexities and challenges of addressing these issues.

It’s incredible to think that there are an estimated 40 million people in modern slavery today – that’s more than in any time in human history. And, many of them are working within the supply chains of businesses around the world. We have to ask ourselves why, and what can we do about it?

IT’S INCREDIBLE TO THINK THAT THERE ARE AN ESTIMATED 40 MILLION PEOPLE IN MODERN SLAVERY TODAY – THAT’S MORE THAN IN ANY TIME IN HUMAN HISTORY. AND, MANY OF THEM ARE WORKING WITHIN THE SUPPLY CHAINS OF BUSINESSES AROUND THE WORLD. WE HAVE TO ASK OURSELVES WHY, AND WHAT CAN WE DO ABOUT IT?

WHAT IS KONICA MINOLTA DOING TO ENSURE ITS SUPPLY CHAINS ARE ETHICALLY SOUND?

Understanding these challenges early on, we sought out expertise from the Walk Free Foundation and adopted a human rights-based approach in line with international human rights standards and best practice. We joined collaborative efforts both here in Australia and internationally to advocate for action by business and government to set a level playing field for business and to support greater public awareness of the nature of modern slavery.

In 2016, we launched our Ethical Sourcing Roadmap, Human Rights Position Statement and Supplier Code of Conduct and began working with our suppliers to help raise awareness, build their capacity and understand our supply chains.

We continue to work with our suppliers and are leveraging best practice efforts from the field to gain even greater visibility of the risks and areas in need of attention.

WHAT PROGRESS HAS BEEN MADE SO FAR?

In 2017, we were recognised by Anti-Slavery Australia, a leading specialist legal centre, with the bestowal of their Freedom Award. This was the first time that such an award was received by a business.

In 2018, we were pleased to see the introduction of the Modern Slavery legislation in Australia, which will create a level playing field and require all businesses with an annual consolidated revenue of over AUD\$100million to report annually on the risks of modern slavery in their operations and supply chains and how they are addressing these risks.

We continue to actively contribute to the business and broader societal discourse on these issues and through our experiences help to educate businesses and individuals about the nature of the problem and how they can be part of the solution.



WHAT TIPS CAN YOU GIVE TO OTHER BUSINESSES LOOKING TO TAKE ON SIMILAR GOALS?

Take note of the direction that society is heading in relation to the goals or visions you wish to support. A lot of work and effort has likely already gone into creating standards and good practices that business can leverage without needing to reinvent the wheel. Align your goals and visions with global movements such as the Sustainable Development Goals and connect with civil society organisations and actors with expertise that you can learn from. Towards this end our membership of the UN Global Compact Network Australia (GCNA) has been valuable for us.

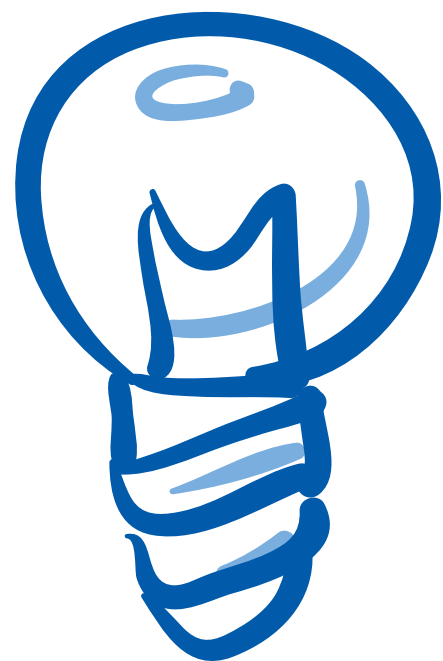
TO TRULY ADDRESS SOCIETY’S GREATEST CHALLENGES, IT IS INCUMBENT ON US ALL TO BE PREPARED TO WORK TOGETHER IN NEW AND DIFFERENT WAYS

To truly address society’s greatest challenges, it is incumbent on us all to be prepared to work together in new and different ways. Finally, involve your people in your plans and be responsive to their ideas and interests. One of the greatest benefits for us has been the positive engagement from our people to our commitment to making a positive contribution to society.

WHAT CAN WE EXPECT NEXT?

There’s no doubt that Konica Minolta will continue its commitment to sustainability across the globe as we find new ways to meet society’s challenges.

In 2018 Konica Minolta received the Human Rights Award for Business from the Human Rights Commission for showing leadership in the people-centred policies that promote human rights in its business and supply chain. The Human Rights Award is the pinnacle of human rights recognition in Australia, highlighting the outstanding contribution of individuals and organisations in promoting and protecting human rights and freedoms.



OVER THE NEXT PAGES, WE'LL BE GIVING YOU RESEARCH, INFORMATION AND INSIGHT INTO THE 5 KEY MEDIUMS COVERED BY VOPP. EACH ONE HAS THEIR INDIVIDUAL STRENGTHS AND ADVANTAGES, HOWEVER USED IN COMBINATION WITH EACH OTHER, CAN OFFER A POWERFUL SOLUTION TO ANY MARKETING CHALLENGE.

KNOWLEDGE

PRINT MARKETING

Providing the perfect platform for creativity and innovation, print marketing remains a strong part of the marketing mix.

CATALOGUES

One of the oldest forms of marketing, catalogues are still a highly effective sales driver with the weekly highest reach across all media channels..

DIRECT MAIL

With an ROI of up to 40%, direct mail is still one of the most effective marketing channels.

MAGAZINES

With over 15 million Australians reading magazines, they are in ideal way to get your brand in front of a key target audience.

BRANDZINES

One of modern marketing's true success stories, customer publishing has swelled to a \$16bn global industry thanks to the huge levels of engagement it offers brands

7 REASONS

PRINT MARKETING



OVER
100
MILLION
IMPRESSIONS

FIFA 18

Xbox and McCann London partnered with FIFA and used print marketing to detail the FIFA '18 final match report in a reactive and unexpected way.

Leading up to the final game, McCann produced reactive social posts that translated the season's football highlights into Xbox commands, teaching users how to play the game. For the final game though, McCann wanted to do something different from its competition and issued a newspaper ad in the London Evening Standard. The ad was unique in that it was part match report, part user manual, meaning that readers were able to replicate the winning moves on Xbox as the gaming instructions were placed next to the match plays. Instead of just telling you to buy the game, this newspaper's match report taught you how to play the game. The campaign received 100 million impressions and assisted in building the anticipation to over 650 million spectators for the Champions League fixtures.

79.2%

OF NEW ZEALANDERS AGED 14+ NOW READ OR ACCESS NEWSPAPERS VIA PRINT OR ONLINE PLATFORMS

ROY MORGAN 2019

1 CREATIVE

A lot of brands take advantage of the creative potential of print marketing with many using innovations such as lenticular inks, holograms and scented paper.

2 ENJOYABLE

67% of Australians and 72% of New Zealanders agreed reading a printed magazine is more enjoyable than reading one on an electronic device (Toluna, 2017).

3 TRUST

Print holds a sense of legitimacy. The fear of spam, viruses and privacy invasion is enough to make people wary of clicking. There is no imminent danger in picking up a printed brochure.

4 SWITCH OFF

66% of Australians and 68% of New Zealanders agreed that it's important to "switch off" and enjoy printed books and magazines (Toluna, 2017).

5 LUXURIOUS

Luxury brands use print to get that exclusive look and feel. Finishes from foiling to spot UV can add a luxurious touch to marketing campaigns.

6 HAND IN HAND

Print and digital work together and deliver optimal marketing results. Research consistently shows significant jumps in ROI when print and digital marketing tools are adopted across one campaign.

7 TOTAL RECALL

When companies want to leave a memory in their customers' minds, print is the strongest performer. People remember what they feel and see more than what they just hear.

7 REASONS

1 SEDUCTION TECHNIQUE

For high-end products, a catalogue offers an opportunity to draw the customer into the brand's world, giving them an experience that goes way beyond the shop window.

2 BUILDING THE BRAND

Catalogues offer the brand a significant amount of time with their customers, strengthening the relationship and building the brand.

3 INFORMATION-PACKED

The catalogue is a lightweight and readily available source of information, with most questions answered within its pages. Price, look, colour, size, quality and performance can all be communicated quickly.

4 ACCESSIBILITY

The advantages of print catalogues are their ease of use, level of trust and accessibility. They are portable, aspirational and designed to be picked up repeatedly.

5 EFFECTIVENESS

Working alongside direct mail, online and digital media, the catalogue's ability to have its results measured quickly and accurately is a significant advantage for the marketer.

6 TARGETING OPPORTUNITY

Since the main distribution method for catalogues is post, targeting is a key element to ensure you are reaching the right prospect. Whatever demographic you are after, you can reach them.

7 BRAND LOYALTY

A well-produced catalogue that stays true to the brand will foster large amounts of brand loyalty, with the customer satisfied that they are worth the effort and cost involved in its production.

CATALOGUE



NUTRIMETICS

Beauty brand Nutrimetics wanted to target loyal customers to increase sales and engagement by curating a personalised luxury catalogue for their May campaign.

Using customer data, 55,000 loyal customers were mailed a catalogue that was supported by a personalised fly sheet with their own chosen product preferences featured.

The campaign had a sleek look and feel and offered a luxury give away as well as buy one get one free sales incentives. Bright fluorescent colour swatches, strong consumer quoting and unmissable price call-outs lifted the shop-ability off the page.

This resulted in a 20% increase from the year prior, producing \$3M in retail sales, making it the most effective and best performing direct mail campaign of the year for Nutrimetics. Additionally, the home shopper base increased by 4% during the campaign month, versus 3% increase for the month prior, delivering an 8% YTD trend.

7 IN 10 AUSTRALIANS

BELIEVE CATALOGUES ARE A HELPFUL SHOPPING TOOL

ROY MORGAN 2018

DIRECT MAIL

7 REASONS

1 MAKE PEOPLE ACT

Direct mail is the most likely form of communication to get a response with the cost of every response measured with accuracy. As it's a tangible object, DM is also likely to hang around.

2 PRECISION TARGETING

Direct marketing works best when it's made relevant for the recipient, with tailor-made content appealing directly to the consumer. Digital printing technology can make this personalisation even easier.

3 SENSORY EXPERIENCE

The physicality of a mailing adds another dimension to the brand experience. Using your customers' senses, you can stimulate and entertain.

4 INTEGRATION

Adding direct mail to an integrated campaign can raise the campaign's effectiveness by up to 62% (BrandScience), while bridging technologies such as QR codes and augmented reality make it simple for consumers to go from print to digital.

5 THE MAIL MOMENT

Direct mail enters an individual's home and is consumed on a one-to-one basis. This gives you much more time with your customer, time you can use to engage them in a relaxed environment.

6 GET CREATIVE

Direct mail is unique in that mailings can be produced in a wide variety of formats, using different shapes, sizes, colours and materials to create a surprising and memorable brand experience that will stay in the home for weeks and even months.

7 EFFECTIVENESS

Reports have demonstrated the enduring effectiveness of direct mail, with 48% of UK adults having done something in the last 12 months as a result of mailing and 30% having bought something (Royal Mail).



SCHÖB

Swiss timber construction company Schöb wanted to increase new clients and inspire them to get in touch by creating a direct mail campaign that would provoke a response.

To do this, Schöb created a sustainable, personalised direct mailer in a high-quality, personalised sleeve made out of real wood - raw bark on the one side and finely processed Swiss timber on the other. The mailer contained a brochure that used attractive images and brief text to depict the route that the Swiss wood travels from forest to finished wooden structure. The personalised letter invited readers to get in touch and directed them to the Schöb website, where they could travel so deep into the Swiss forest that they could listen to bird calls via a recording.

This campaign saw Schöb achieve an 18% increase in new customer meetings that resulted in seven large scale projects.

65%

OF AUSTRALIANS HAVE READ ADDRESSED MAIL IN THE LAST 7 DAYS

ROY MORGAN 2019

7 REASONS

1 ESCAPISM

Magazine readers love nothing more than taking the time to sit down with their thoughtfully curated content and indulge in some screen free reading time - taking in every single page!

2 BOOST YOUR BRAND

More and more, magazines are working with advertisers to position brand ads beside relevant content, creating a more integrated and reader friendly approach, sure to pique audience interest.

3 CONVERSATION STARTER

They start or make conversations better. Content in magazines is relevant and thought provoking. Don't tell us you haven't started a sentence with, "well I read in ELLE/ Real Living/National Geographic.."

4 INSPIRATION

From education and fashion to home and garden, magazines provide style, beauty and much needed inspiration to the reader.

5 REACH YOUR TARGET

The design and placement of your company ads in publications, newspapers and magazines can help you reach your target audience, whether it be a niche market or the general public.

6 LUXURIOUS

Luxury brands use print to get that exclusive look and feel. Finishes from foiling to spot UV can add that luxurious touch.

7 SUSTAINABLE

As one of the most recyclable resources on the planet, paper has a huge advantage over other materials.

MAGAZINES



15%
YOY READERSHIP INCREASE

COLES MAGAZINE

As Australia's most-read magazine, the success of Coles magazine has been staggering, with over 4.8M readers picking it up every month to be inspired by its recipes, ideas and techniques designed to make their lives a little bit easier.

From readership and engagement to advertising revenue and sales, the results are stunning. Readership has increased 15% YOY to over 4.8M, which exceeds the combined readership of all newsstand food and drink publications by 1.9 M readers, while 71% of customers have purchased ingredients specifically for a Coles magazine recipe at a Coles supermarket. On top of that, 88% of customers think Coles magazine content is trustworthy and 86% of customers like or love reading the magazine. Advertising revenue has also strengthened, with advertising revenue results increasing 18% YOY.

74% OF AUSTRALIANS READ MAGAZINES ACROSS PRINT WEB OR APP
ROY MORGAN 2019

7 REASONS

BRANDZINE



CHEMIST WAREHOUSE

Chemist Warehouse's House of Wellness customer magazine is read by millions across Australia and is key to providing the latest health tips, solutions and products to readers.

The glossy magazine is complete with striking layouts, eye-catching photography and practical advice to help its readers get well, stay well and look fabulous. Alongside celebrity interviews and product reviews, the magazine examines the latest health trends, all the while working with TV, radio, online and social channels to establish Chemist Warehouse as the leading authority on health, beauty and wellness.

The 2017's spring issue featuring an interview with model Elyse Taylor and a product tie-in with cosmetics brand Nude by Nature, was one of the magazine's most successful issues ever contributing to \$32M in sales for the quarter, representing an 18% uplift year on year.

According to B&T magazine, "the Chemist Warehouse team has built the 'how to' model for others to learn from."

65% OF AUSTRALIANS READ THE LATEST ISSUE OF CUSTOM MAGAZINES
ROY MORGAN, 2019

1 ENGAGEMENT

Magazines are the most effective medium when it comes to engaging your customer, entertaining and informing them while delivering your brand messages.

2 SUBSTANCE

There's nothing to beat the feel of a magazine. Taken with its portability, ease of use and sense of glamour, it offers the reader control and entertainment in one neat package.

3 COMPLEX CONTENT

Print works fantastically well at getting across complex content or marketing messages. So if you need to explain something in detail, a customer magazine is likely to be the best option.

4 EFFECTIVENESS

When it comes to results, customer magazines are among the best. Print offers a vital guarantee of measureability, with brand awareness, sales tracking and ROI calculated within days of the magazine's release.

5 TARGETING POWER

Since a customer magazine is so versatile with its content, it can target any number or group of people, from specialist interest to mass market.

6 ENTERTAINMENT

A magazine builds your customer's faith in your brand by offering great content at little or no cost. Entertain them and you'll have their attention all to yourself.

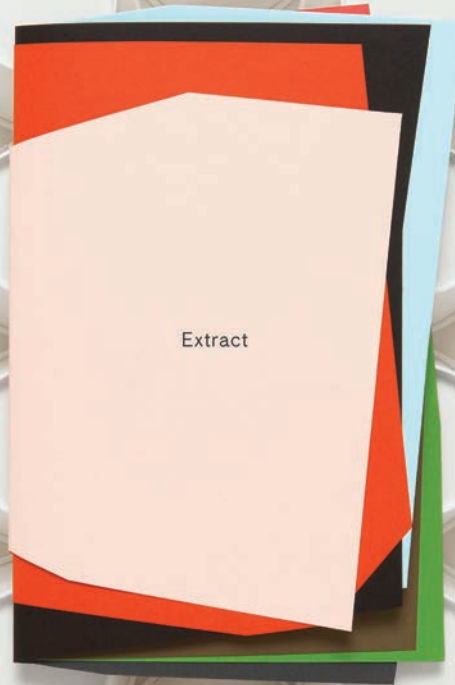
7 LOYALTY

One of the most common reasons for launching a customer magazine is increasing loyalty, with a brand achieving regular and reliable time with its customers.

JUTTA BIRKENHAUER



Jutta Birkenhauer, International Sales Manager, G . F Smith on tackling the takeaway coffee cup crisis.



G.F SMITH IS MAKING WAVES WITH ITS EXTRA PAPER, TELL US ABOUT IT.

Extract is a new paper that aims to rid the planet of waste generated by disposable coffee cups lined with plastic.

Through a process called CupCycling™, Extract takes disposable cups destined for landfill and transforms them into quality paper. The methods used to make the paper result in a zero waste process: bails of coffee cups go into a big machine where the plastic is removed and the clean paper pulp then comes out the other end, which gets made into Extract. Each sheet of 380gsm (no gap between 380 and gsm) Extract paper is made up of at least five 8oz used coffee cups.

WHERE DID THE INSPIRATION COME FROM?

We are facing a global waste crisis and in the UK alone, we use approximately 4,861 disposable paper cups a minute, which is over seven million a day and right now, less than one in 400 cups are recycled. . In Australia, you use 1,903 cups a minute which is just over 2.7 million a day. G . F Smith recognises the growing global concern around waste and that inspired us to contribute to the solution with Extract.

Our thinking was if we could develop a sheet of paper that was manufactured using post-consumer waste that, if not being used by us, would have simply gone to landfill - brilliant! If we could work with major coffee outlets and collect their used cups, and divert them to our mill for 'CupCycling™' to produce G . F Smith Extract - even better!

Extract is a range G . F Smith eventually hopes to discontinue. If we all stop using disposable cups then bingo, no reclaimed fibre. We can then look at reclaiming paper plates, bowls and paper cartons.

WHAT'S BEEN THE FEEDBACK?

It has been amazing, launches of G . F Smith's Extract are well into a global program. Most recently launches took place in Australia and New Zealand, Hong Kong, USA, France, Germany and Italy.

Most of these took the format of 'Rubbish Talks' where the local community were also invited to talk about their environmental projects, as the issue of waste needs to be tackled from all angles. We collaborated with Ball & Doggett, the exclusive Australian distributors of Extract for their launch series and we had the likes of Seljak Brand, Reverse Garbage Queensland, Veolia, Pony Up For Good, Claire Mueller and Spooked Cooks as guest speakers. All of them were really inspiring and left the audience buzzing with ideas.

ARE YOU DOING ANYTHING ELSE DRIVEN BY A SUSTAINABILITY LENS?

Extract is set to become a vehicle for future sustainability projects, continuing to "extract something else" when the paper cup problem is solved. However, in the meantime at G . F Smith, we always consider the natural environment and make choices based on causing the least amount of damage to it. To that end, we have fitted solar panels to our warehouse roofs and this solar energy is powering lighting and a good percentage of office appliances. On top of that, we have energy efficiency measures in place like motion sensitive lighting and are encouraging sustainable forms of transportation like hybrid and electric vehicles. And of course, recycling and reusing is prevalent throughout our business.

WILL YOU TACKLE ANOTHER WASTE STREAM NEXT?

We are working on a closed loop solution, watch this space.



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The Real Media Collective represents the graphic communications sector endorsed by members across a broad spectrum - paper, print, publishing, mail and distribution. Our members are the largest contributors and employers to this sector encompassing all facets of supply to production to delivery, and partner deeply with retailers, agencies and brands.



REVIVE AUSTRALIAN RECYCLING

Using Australian made recycled paper delivers better environmental and social outcomes compared to imported recycled paper. It reduces Australian landfill, has zero impact on sea freight carbon emissions, promotes recycling and creates employment in Australia.

THE MOST SUSTAINABLE CHOICE IN UNCOATED PAPER

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- ✓ **100% AUSTRALIAN WASTE PAPER**
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Revive Laser 80-110gsm is the only Australian made recycled uncoated paper. Revive Laser text weights are manufactured in Australia by Australian Paper using 100% Recycled Fibre, FSC® Recycled Certified and Certified Carbon Neutral under the Department of Environment's National Carbon Offset Standard (NCOS), an Australian Government initiative.

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For the full range of Revive Laser, please visit our website or contact your local Spicers representative for a swatch.

PAPER MADE WITH AUSTRALIAN RECYCLED WASTE CLOSES THE LOOP ON AUSTRALIAN RECYCLING

