

MIDDLE EAST PUBLISHERS' ASSOCIATION

MEPA'S OBJECTIVES:

- To encourage the widest possible spread of publications throughout Middle East and beyond.
- To promote and protect by all lawful means the publishing industry in Middle East
- To protect members by dealing collectively with problems.
- To cooperate for mutual benefits with other organizations concerned in the creation, production and distribution of publications.
- To promote the development of public interest in publications in association with other publishing organizations with similar objectives.
- To serve as a medium for exchange of ideas with respect to publication, sales copyright and other matters of interest.

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JULY/AUGUST ISSUE OUT NOW

ON THE COVER

This issue's cover features a detail of Turkish artist Dervim Erbil's 2007 *Black Istanbul* oil on canvas work. The bright yellow text was selected in contrast to the multitude of white scratch-mark lines against a strong black backdrop portraying Istanbul as a city full of life, chaos and constant juxtapositions.



SOURCE: MIXED MEDIA PUBLISHING

SAYIDATY MAGAZINE ON THE IPAD

Experience Sayidaty magazine on the iPad. This application will give you the ability to purchase each week's digital issue through iTunes and read and store as many digital issues as you'd like within the same app. Please note that digital subscriptions will available later. This app allows you to buy single issues only.

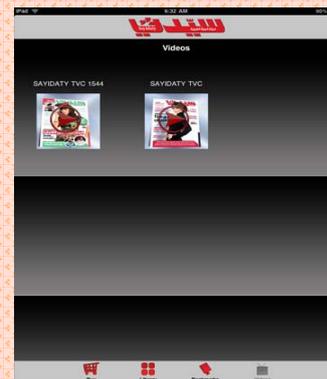
Features:

- Touch the bottom of each page to display a row of buttons on the bottom of the page.
- Touch the top right corner of the page to put a book mark
- Swipe you finger left and right to move to the previous or next page.
- Double tap or pinch to zoom
- Preview issue before you buy

What's New in Version 1.1

Updated the app for iOS4.

iPad Screenshots



SOURCE: APPLE INC (<http://itunes.apple.com/us/app/id405434632?mt=8#>)

Will tablets make the media healthy again?

The Financial Times's recent decision to break away from Apple's yoke and launch its own App, which allows readers to access its content easily and quickly across a range of tablet and smartphone devices, has been hailed by the industry as a potential game-changer.

A number of publishers and media companies have spent millions to build dedicated software to try and cash in on the app boom, which they regard as crucial to their future since it holds the promise of bringing in advertising revenue from alternative sources, given that print, and print advertising revenue, is on the decline worldwide.

The prospect of avoiding having to part with a certain percentage of proceeds (as Apple required them to do) and retaining their editorial independence – as the *Financial Times* has just done – would appear to suggest that every major publisher will now try to come up with their own apps.

Unfortunately, there is little to suggest that the rush to embrace apps has helped publishers turn around their fortunes. There was a short burst of excitement when publishers rolled out their iPad editions at the beginning of last year but the stellar start has proved difficult to sustain and most iPad publications have seen downloads taper off. This is not to suggest that apps have been a waste of money or that they have no future and publishers ought to jettison them. The lesson to be learned here is that publishers – and advertisers – need to manage expectations and let the apps' habit grow on readers over a period of time.

Clearly, the future lies in mobile phones and apps. iPad and other tablet applications are in favour with publishers and advertisers because there is, visibly, so much more you can do with them.

One can take something that used to be flat on a page, make it interactive and have it jump off the page. Readers can rotate and zoom in on images and there is ample potential to have high-resolution videos integrated with stories. In what is music to publishers' ears, advertisers have been particularly impressed by the possibility of featuring video-heavy adverts, which can have cars zooming off the tablet or have a fireworks display leap off the page. The tilt-and-turn capability of the tablet lends itself to snazzier and attention-grabbing adverts. Publishers have, understandably, been taking pains to demonstrate the new-media bells and whistles to advertisers – add-ons like spectacular videos, social-networking tools and navigation that take advantage of the large screen, touch technology and the internet connection of the tablet computers.

Media companies and publishers regard tablets as crucial to their future as they scour for new ways to make money. Digital advertising has been a disappointment for many publishers, but with the iPad they feel they have a technology that best marries the splashy look and size of a full-page print ad with the cool interactive features of a digital ad and the ability to track how many people have viewed it.

But the business model is unproven and advertising revenue initially will be, and has so far been, a fraction of the industry's overall revenue. Perhaps more worrying has been the failure to attract new readers at the expected rate and the inability to retain all the tablet-version readers who signed on initially out of curiosity. A number of readers have said that the tablet editions end up removing much of what has made the web so interactive – the links and the ability to share and remix, and crucially, *engage with* content. No doubt there are links, including some inside adverts, but you can't bookmark or share a link to a story through a blog or a social network as you can from the web edition of a publication. Nor can you cut and paste anything. In its present form, the tablets veer towards being a static and separate piece of content, not dynamic and shareable like most digital content is nowadays.



This may be great from a publisher's point of view since it theoretically increases the likelihood of a user staying with the content instead of going elsewhere. But this isn't quite as good for the user. It does seem like an attempt to wrest the kind of control publishers traditionally had in print and extend it to digital media, instead of trying to take advantage of the inherent pluses of internet-enabled publishing.

Unless a way is found to provide tablet users access to the wealth of content and community that is available on the open web, it is unlikely that users will embrace it readily. The digital publishing world has fundamentally changed, and it seems odd to be publishing digital products that are so separate from all of a reader's other content consumption and experience. Instead, in their tendency to



be rather bloated and slow to download, some of the iPad applications are a throwback to the 1990s magazines available on CD-ROMs – lots of video and audio, *no links* and a large file size.

In addition, publishers are yet to get the pricing right. *Wall Street Journal* charged \$17.99 a month for iPad subscribers when the device was first launched. Other publishers have attempted to offer their iPad issues at the same price as their print offerings or charge marginally lower. No one quite has an idea what the correct pricing should be, and it will take publishers some time to figure this out through trial and error. But clearly, attempts to price the tablet edition higher than the newsstand edition are sure to come a cropper.

Whereas the tablets provide publishers a great opportunity to tailor content specifically for such devices and even reinvent the concept of the magazine and newspaper, what they have got to understand is that it represents another medium, not the only one. Nor will it replace or eclipse other forms of digital journalism or even print – nor for some time at least. Mass media brands have been guilty in the past of trying to establish beachheads on new platforms without fully understanding those platforms. As in the early days of the iPhone and even the web, advertisers and publishers will be tinkering with new ad ideas, knowing that early successes and mishaps will help determine what people respond to best. Reader feedback will be crucial in deciding the final shape of the product.

Unfortunately for those of us in the media, this process is going to take a while. Till then, there is the chance that the ad dollar (or dirham) will be split across a number of different media. The churn that this is sure to create in the publishing industry will ensure that only the companies which have the most compelling content and are most reader-responsive will survive. For the reader, it is a win-win situation. Publishers can gain too if they manage to tailor their product to consumer requirements, remain pro-active and allow readers to 'tell' them what they want instead of coming up with what they think they 'need'. It is a big ask, but as with all challenges, it is one that can be met. Will publishers move with the times and emerge successful? We shall find out!

Source: KHALEEJ TIMES

SAUDI PRINCE STANDS BY NEWS CORP LEADERSHIP, INVESTMENT

JEDDAH, Saudi Arabia, July 20 (Reuters) - Saudi billionaire Prince Alwaleed bin Talal said on Wednesday he believes News Corp will emerge from the current crisis and that he does not plan to sell any of his shares in the company.

Alwaleed, who said his Kingdom Holding is the second biggest shareholder in News Corp and controls 7 percent of the votes, told Reuters he believed News Corp's leadership should not change.

"The Murdoch family, Rupert and James, are committed to get to the bottom of it and cooperate with the police... I believe the problem is contained with News of the World and we will sell nothing," Alwaleed said.

"So we have to really get this thing going and to have the investigation continue until we see who are those who are incriminated so we can take action against them with the police."

This month News Corp chief Rupert Murdoch closed the News of the World, Britain's top-selling Sunday tabloid, over growing allegations that its journalists had illegally accessed voice mails of thousands of people.

News Corp was also forced to back down on its biggest acquisition plan yet, the buyout of British pay TV operator BSkyB

Asked whether News Corp should bid again for the BSkyB shares it does not already own, Alwaleed said the company should resolve the current situation before looking at other investment moves.

"I think at this stage. now the concentration and emphasis should be to clean the situation and put the house in order and then later on we can look at other expansionary moves."

Kingdom Holding investment company has minority stakes in some of the world's top companies and is a main shareholder in Citigroup Inc.

Alwaleed said he had not changed his view on his U.S. investments in light of the latest developments with News Corp.

"At the end of the day News Corp is going to get out of it and we have already seen the stock going up to over 16 now," he said. "I think Rupert and James Murdoch came very forcefully and strongly and will resolve and clear this mess very quickly and I respect that."

SOURCE: AL ARABIYA



Saudi billionaire Prince Alwaleed bin Talal (left) stands next to News Corp Chairman and CEO Rupert Murdoch. (File Photo)

IFRA Expo 2011 - Passion for Publishing!

The leading event of the news publishing and media industries is returning to Vienna in 2011: this time in combination with the 63rd World Newspaper Congress, the 18th World Editors Forum as well as a wide range of accompanying events.

The result is a mega event for the international news publishing industry that offers you, as a visitor, exhibitor or representative of the trade press, networking at the highest level, much inspiration and a high use value.

The city on the Danube, with its imperial charm and excellent accessibility, is the ideal location for such a major event. Reed Messe Wien, the venue of all events organised in conjunction with the World Newspaper Congress and IFRA Expo 2011, offers you a professional and pleasant environment.

After its successful première in 2010, we are pleased to propose once again the Media Port, our top-class programme of lectures presenting examples of international publishing practice that is free of charge for all IFRA Expo visitors. Details concerning the Media Port as well as all other attractive accompanying events are listed under 'events' on this page.



VENUE: [Reed Messe Wien GmbH](#)

Messeplatz 1, Postfach 277
1021 Wien, Austria—Vienna

DATE: 10—12 October 2011

www.ifraexpo.com

TO TWEET OR NOT TO TWEET?

You know that social media is important. Most likely, you have a social media strategy. But do your tools and publishing workflow support that strategy?



There are many questions to consider, such as which social media sites and services to focus on and who in your organization should head up these efforts. But I think answering two questions is the key to social media success.

How do you define social media success?

Are you hoping to increase your traffic and revenue metrics measurably, or are you more interested in repositioning your brand as part of a long-term strategy to attract younger readers?

Brad Hill, managing editor of the Huffington Post Media Group's blogging sites, said how publishers balance these factors varies.

For publications with great viral presence, social media can account for more than half of external traffic, Hill said, but added: "For other publications, traffic crossover isn't as meaningful as the branding effect."

The most viral sites tend to be those created for the Internet, founded less than 10 years ago, and geared mostly toward social media. A newspaper may have the occasional story that goes viral. But for it to pay off day after day, viral exposure needs to be a core goal, not a happy accident.

Mike Porath is senior vice president of programming for Buzz Media, which operates more than 30 sites geared toward pop culture, including Just Jared and Stereogum. Porath's sites and bloggers have more than 30 million followers on Facebook and Twitter. Some have seen 300 percent growth in the past year. "Social media is certainly something we focus on," Porath said.

But most media brands predate Facebook and Twitter, and have established reputations going back years or decades. For those brands, social media is important but must fit into a larger brand concept and way of presenting the company. Remember, you're trying to share your brand and content with more readers. If you cover serious topics, you should do this in a serious way, because that's what readers will expect in any medium.

Which leads to the second question:

Automation or curation?

Do you want every article to go on Twitter when someone clicks the publish button, or do you want your social media presence to be managed by a human, in a tone that reflects your publication's tone?

“The human touch is always more effective and helps bond the publication with its audience,” said Om Malik, founder of media site GigaOm. Porath agreed: “I think having the flexibility to write a tweet rather than having it spit out the article headline is key.”



That doesn't mean your tools can't enable the process. Building social media into your publishing workflow makes it difficult to ignore. The default setting becomes to share your content, and the question is how, not whether, to share it.

As both Hill and Malik said, social media success doesn't really depend on the size of a media site. It's more about the site's brand mission and type of content. A small-town newspaper or a small niche magazine site can have great viral success within their sphere of influence. “The economics of small publications, plus social, plus Web, can actually make them more successful as part of the wider industry disruption,” Malik said.

So what does it all mean?

For most media companies, my general recommendations would be: Build social media into your publishing tools so that every article goes on Twitter, by default.

Also build in overrides so editors can block an article from social media or can bypass the defaults to allow custom-written headlines and promotional text.

Facebook posts should be manually published. Compared with Twitter, “Facebook is far more conversational and can be treated more like an alternate content destination,” Hill said. An automated list of headlines would seem out of place on Facebook.

Perhaps most important, make sure that whoever is determining your voice in social media is someone who you'd be comfortable representing you in other venues. Last summer's intern may be a whiz at Facebook, but that doesn't make her a whiz at being a company spokesperson. Your social presence represents you just as much as your editorials or client meetings represent you.

SOURCE: EDITOR & PUBLISHER



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Middle East Publishers Association MEPA is a FZ. LLC organization with the motto of building a society of publishers that will think and act for the benefits of the publishing industry.

The aim of MEPA is to serve, promote and protect the interest of press and electronic publishers, whilst raising the future standards of the publishing industry in the Middle East.

**WE ARE ON THE WEB :
WWW.MEPA.CC**