

Magazine Package

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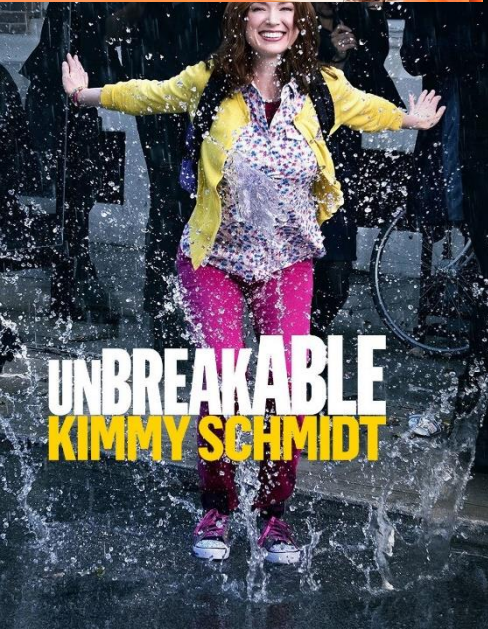
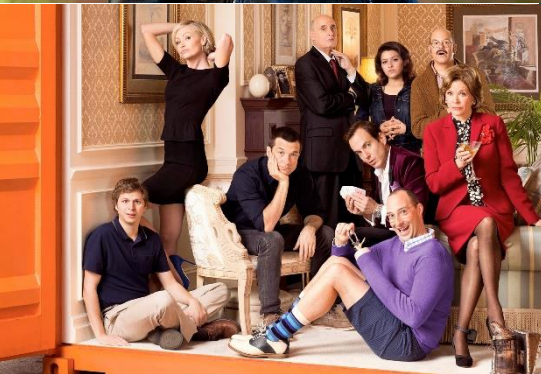
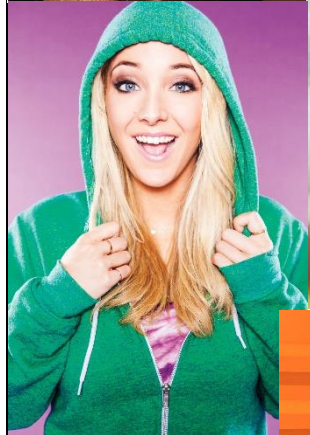
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(includes Reader Profile, App, mobile and Tablet Mocks, Contents List and Social Networking Strategy)

Tutor: Yvonne Illsley

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Stream

What's worth watching

A Business Plan
www.streammag.co.uk

Fake news.
Real disaster.

ONLY ON NETFLIX
April 29

NEW YORK NEWS

Missing in Ecuador

UNBREAKABLE
KIMMY SCHMIDT

Stream

A Run Down

Stream is an online consumer magazine which will tell its readers about what's worth watching on streaming platforms Netflix, Amazon Prime Video, BBC Three and YouTube as well as any other platform that launches. Aimed at the young, the witty and digital savvy, Stream magazine will offer a rundown of what's great, and what's not so great on these platforms, as well as behind the scenes features, interviews with actors and directors of their favourite shows.

Unlike other television magazines, which are aimed at a slighter more mature reader, Stream is aimed at Generation Y, providing shareworthy and fun content in a BuzzFeed style way about what's new, what's good and what's next, accompanied by a weekly column written in an irreverent but brutally honest style about what's *really* worth binge-watching. Instead of having the spool through pages of listings and *Robson Green's Extreme Fishing* to find the one review of a Netflix show they're probably already watching, Stream is sharp and to-the-point; easy to navigate and personalised to your tastes so you can find reviews and features of what you like far quicker.

In a nutshell, think of Stream as the lovechild of BuzzFeed and The Guide, or the cheeky younger brother of the Radio Times – a highly journalistic magazine with quality content, sharply written, quickly read and easily shared about what's worth watching.

Audience

Initial Survey - All Graphs are in Appendix 1 at the back of the business plan

61 people completed the Survey Monkey questionnaire, which was posted across social media sites (Twitter and Facebook) and various online forums relating to film and television such as mumsnet.com/film and reddit.com/film and reddit.com/television.

80% of respondents said that they would be interested in reading a magazine dedicated specifically to their streaming shows, a clear majority with a strong enough interest compared to the mealy-mouthed individuals who don't know what they were missing.

Demographics:

Of the respondents, my survey showed:

A female bias: 60.66% of respondents were female. However, this may be skewed due to posting on sites like mumsnet.com; as there were twenty-four other respondents who identified as male or non-binary, and in order to appeal to the widest audience possible, the site will be designed in a fairly gender neutral way so that it does not alienate a particular type of reader.

A younger age dynamic: 72.13% of respondents were aged between 18-24, showing a leaning towards the digital savvy generation and thereby the content needs to be tailor made towards the interests of younger readers. However, it should also be noted that 26% of respondents were older, so whilst it may be worth targeting our content to a younger audience, it should also be accessible, readable and useful to older readers.

Interestingly enough, despite the interest of wanting a magazine that caters for streaming platforms, nearly 75% of respondents of the survey don't read television magazines, and the ones that do are most likely to turn to Digital Spy, an online platform. This is partially because it is believed that there is no publication out there that has enough on streaming sites. This is something that will be investigated further up in a focus group.

Survey Results

The respondents showed an interest in a wide variety of streaming platforms and shows.

Unsurprisingly, for a magazine dedicated to streaming programming, the most popular medium of the magazine was a website as the primary outlet, however, as so many devices are 'smart' and can

access the internet, it is vital to launch a site that is mobile compatible, or an app which displays the best of the online site.

The most popular streaming platform by the respondents was Netflix, with 91.8% having access to a Netflix account. This fits with my market research, which demonstrated how Netflix is the most popular streaming site in the UK. YouTube is also hugely popular, meaning that there should be more content on these two platforms. As Hulu had the fewest number of votes, and is only technically legal in the UK through proxy, I decided to switch this option to BBC Three after seeing BBC iPlayer as one of the most popular options in the comments section. This is a fairly well-timed move as BBC Three has recently become a streaming only platform.

The survey also found a large variety in how many hours of programming people stream; whilst the most popular response was three to six hours of streaming, 48% watch six hours plus of content online, with half of those watching over nine hours a week. The recipients of my survey, then, show that the people who want a streaming magazine are already fairly avid streamers, watching a variety of shows available to them. Because of this, the shows that are discussed in the magazine should include popular ones that are already in the public eye to appeal to the more casual streamer, but should also have a section dedicated to the more obscure programming on these sites, so we simply don't rehash material that people have already streamed.

This is further reflected in how often people who took the survey checked what was on streaming sites; the most popular response was weekly, with two recipients of the survey even checking daily how often what was coming up on popular streaming sites. This shows that whilst some readers are casual streamers, they're passionate about finding out what's worth watching regularly, which is why the website needs to be updated accordingly. This was also seen in the penultimate question in the survey, with 76% of respondents highlighting that they would like to know 'what's new/coming up' on television, more than any other category.

They also watch a variety of different genres of programming on streaming sites; the most streamed genre was comedy (82%), but drama (67%), action/adventure and documentaries (both 65%) were all highly watched streams. To suit demand, Stream's content will be based around these genres. However, it should be noted that no option (apart from talk shows) had less than ten responses, showing that streamers have a really wide range in what they watch, allowing for the magazine to produce specialised content on certain genres.

The survey also illustrated the need for the magazine to be as cheap as possible, perhaps to satisfy the lower budgets of the younger age bracket. Whilst 68% of survey takers were willing to pay for

the content, it were the cheaper options that received the most responses: 30% were only willing to pay between £1.50 and £2.50, whilst 26% only wanted to pay a pound.

In a nutshell, the survey has informed me that:

- ***my audience is primarily women between 18-24** (however, this information may have been skewed by the people who answered my survey; as streaming is generally a gender neutral activity, I will not make my website gendered in any way)
- ***want a website based magazine**
- *most likely to have a **Netflix/YouTube account**
- *are serious about streaming, and **can watch 9 hours of online programming a week**
- *most want to know **what's new and coming up to streaming services**
- ***Comedy, drama and action adventure** are the most watched streaming shows
- *the magazine needs to be produced **as cheaply as possible**

I will now build upon my initial findings with a follow-up focus group.

Part two of the audience research consisted of a small focus group to gain a more in-depth analysis on what potential consumers of Stream magazine wanted. In order to be representational, I contacted five people who took the original survey:

1. **Anna** – 21: Psychology graduate, now working for Lloyds Bank as a forensic analyst. Recently moved into her first flat in Leeds. Enjoys superhero programmes – particularly Jessica Jones
2. **Anisa** – 22: Final year undergraduate Human Genetics student, living alone and studying in Nottingham. Enjoys fantasy – her favourite programme is Once Upon a Time
3. **Abigail** – 28: Postgraduate biology student, living in a house share of six and studying in Nottingham. Enjoys documentaries – and can quote Louis Theroux avidly.
4. **Sheila** – 62: a retired finance director, now working once a week. Lives alone in a mortgage free house and enjoys the finer things of life. Enjoys romance and drama.
5. **Manjinder** – 22: Postgraduate Theoretical Physics student, living in a house share of five and studying in Birmingham. Enjoys comedies –Archer is a personal favourite.

All five members of the focus group watch a minimum of six hours' worth of streaming television a week, and all five have a Netflix subscription and a YouTube account – four used BBC iPlayer and three used Amazon Prime Instant Video.

When asked about how much exposure streaming shows get in mainstream publications, the group agreed that there was not a lot out there, with publications instead focusing only on huge releases that are already in the public eye.

"The big features that I've seen in magazines recently are all about *Better Called Saul*." Manjinder observed. "Whilst it's a great show and it is interesting to read interviews with Bob Odenkirk I feel there's more on Netflix than this one show that everyone knows about anyway. There's far less material out there that gives the rundown on what's coming up."

Anna agreed. "What I struggle with when I'm on Netflix is finding something that I really want to watch, and so many magazines are telling me what everyone is already watching. As an avid streamer, I've already binge-watched *Better Call Saul* a million times; I want to find something new."

"There are so many websites out there that list what's new on Netflix; Nylon does it fairly regularly." Abi added. "However, it's completely useless: it is a literally a massive great long list about what's new this month with no other information – it doesn't tell me anything about the programmes, so it's not really of any use to anyone."

Sheila, the oldest member of the focus group and the only person to regularly go out and purchase television magazines, felt that this problem extended into print. "I have a smart television so I watch a lot more streaming programmes than before, but things like *The Radio Times* don't have anything at all. They'll have a big feature every now and then, but in their listings sections they'll only occasionally put a small review of a Netflix show, which is often lost amongst all the mainstream television they advertise."

"I only read the Radio Times at Christmas, to be honest." Anisa said. "I always enjoy it when I read it, but if you're specifically looking for streaming, you have to wade through a lot of irrelevant rubbish to find it."

However, the group did agree that the clarity and shortness of the reviews in publications was the best approach for Stream magazine.

"If I'm lying in bed, looking for something to watch on my laptop, I'd want to be able to go onto the website, be able to gather what the show's all about in a paragraph or so and a rating." said Abi. "This doesn't mean that I'm not interested in reading longer features, it's just if I'm looking for something to watch, I want to be able to do that quickly so I can watch the damn thing."

"Ease of use is something that's vital." Added Sheila. "The website should be laid out in a way that it's simple to access what you need when you need it."

This is something that Stream will do. However, it is vital that Stream magazine website is sticky; the focus group expressed that they were interested in long-form features, but if they wanted to read them they were happy to find them for themselves; in order to keep people on the website, it may

be useful to look into a 'You May Find Interesting' section in the style of the Debrief to keep visitors to the site on the page. As an online platform, Stream has an edge over many printed outlets in the sense that information can be delivered quickly through video and sliders.

When asked what would keep them on the page, the group expressed an interest for long form features and articles, written in a particular way.

"If I'm really invested in a show, then I want to read everything about it." Said Anisa. "I'll read interviews, behind-the-scene features, fan theories – anything."

"I do like long form features," said Abi, "But if I'm on the go or don't have a lot of time, then it'd be great if there was a summary or like a quick rundown of what's in the article."

"I'm not going to lie, even if I don't have time to look at a long form feature, I will probably sit and read the whole thing." Said Anna, to the laughter of the others. "I'm so bad for procrastinating; I think a lot of people our age are, that's why BuzzFeed is so popular."

The focus group unanimously expressed a dislike for 'intrusive advertising' when on websites, with every member expressing frustration when they cannot seem to get an advert to go away.

"My least favourite thing in the world is when you click on one of those picture articles and you can't tell which button goes to the next picture because there are just so many ads." Said Anna. The group groaned in agreement.

"I hate the adverts where they pop up and take up the whole screen and you can't find the little 'x' icon to close it." Anisa said.

"I hate adverts so much in general I would happily pay more to have a premium service where there are no adverts." Manjinder added. Other members of the focus group nodded at this. "I don't mind little ones here and there because I know how important they are, but when they flash or pop up at me, or the worst offenders, *play music* and you can't find where to switch it off."

As an online platform, there's no way round it; Stream magazine has to have adverts in order for it to survive. However, the feedback has prompted me to consider the size and the tastes of such adverts; in order not to lose readers, adverts cannot be too 'loud', both in terms of colour and sound. This means that the advertising on the Stream website has to be sneaky; banner adverts may be an option, or it may be wise to follow BuzzFeed's footsteps and provide 'promotional material' such as articles written by Netflix or Amazon Prime to promote their shows. It may be worth considering the multimedia aspect of the site; having promotional ads before videos start, perhaps,

which you can skip after fifteen seconds. Adblockers are another big issue, which, after a trip to London and speaking to a range of online journalists, told me their ways round it.

“The way we get around the adblocker at Cosmopolitan is by getting someone to sponsor the banner.” Said Claire Hodgson, online editor of Cosmopolitan UK. “This way, the advertising is not too obtrusive and isn’t obscured by the adblocker.”

This is something that we can do at Stream, in conjunction with other methods to advertise in a non-obtrusive manner.

The students interviewed in the focus group expressed disappointment at how little coverage Amazon Prime Instant Video was receiving in both print and online media.

“Because you get a six month free trial if you’re a student, more and more young people are getting Amazon Prime Video, but you’d never know that.” Manjinder said. “There’s barely anything out there for that service, and there’s some amazing shows like Mr. Robot on there.”

“There’s nothing out there really for YouTube either.” Added Anisa. “And this is a market that is huge; so many people watch all sorts on it.”

As both sites are popular with younger audiences, then Stream will put more influence on these two sites, as the focus group shows there’s a clear demand for it. It would also give the site an edge over other competitors, who are lacking information about these services.

One member of the focus group suggested something that the other members really seemed to like.

“If the website or app could be smart, that would be really good.” Suggested Anna. “If the more you used it and the more it got to know your tastes so it could tailor make the articles you want, then that would be amazing. It’s something I’d happily pay more for.”

In summary, the focus group has said it wants to cut through the ‘crap’, wanting a magazine that is clear, concise and user friendly. Stream magazine, therefore, has to be able to present what’s worth watching quickly and efficiently, whilst also ‘getting-to-know’ its readers, making the magazine both a readable and reliable device for users to navigate their way around streaming, making sure they get the most out of the service they pay for. This will be done by labelling each article, for example, long form features will be labelled ‘think’, reviews of programmes will be labelled ‘new’, chats with actors labelled ‘interview’, and so on and so forth, so people know what sort of piece they’re getting before they open it.

In short: readers want to be able to procrastinate efficiently and quickly, but they also want quality content, so the website must be 'sticky' – it has to offer more than just reviews so people want to stay on the website and keep coming back to it.

General Reader Profile

Stream magazine is aimed at 18-24 year old people of both genders who are passionate about their streaming platforms. A recent survey by The Guardian¹ found that this generation are more likely to spend a night in then hit the club, and Stream magazine wants to tap into this market. Stream readers have realised we are actually in a television golden age, only, it's not on the television anymore, it's on your laptop screens and is available at a click of the button. However, although Stream readers may watch a fair amount of streaming shows, they are not couch potatoes; far from it – they live hectic lives, dominated by coursework deadlines or work meetings. However, they may be guilty of procrastinating from their exhausting work life every now and then.

Because the way we watch our shows is changing, then so should the way we should be receiving our information about our shows: Stream magazine readers want to know what's worth watching in a quick and efficient manner, and Stream has listened to its readers needs by being sharp, witty and quick to read.

Readers are probably in university or have recently graduated; because they're working hard either at their undergraduate degree or in the working environment, they appreciate their downtime more than ever; hence, the site has to be user friendly, quick to access information and have a range of relevant and readable content.

They are intelligent individuals that either know what they're looking for – both in life and whilst streaming, or want to be pushed in the right direction so they can get on with what they want to watch as quickly as they can.

They are future ABC1's, as Stream readers are well educated and thoughtful individuals, however, they are currently constrained by their student budgets. Therefore, they want something slickly designed and obviously of a high quality, but for a low price. Even with limited budgets, our readers are prepared to invest in something that can be costly if it offers them value for money; hence, they pay for Netflix and other such streaming platforms to receive high quality content.

¹ <http://www.theguardian.com/commentisfree/2016/mar/24/id-rather-chill-in-and-relax-why-millennials-dont-go-clubbing>

Stream readers are also curious and are eager to try new things; they're sick of hearing about the same few shows that are thrown up in print all the time, and want to hear about something new. They will quite happily sit and read long form features and interviews with cast members, but their primary focus is finding out what's new, and giving it a try.

Stream magazine is dynamic and new when compared to its competitors in being aimed at the younger, digital-savvy streaming generation. As Stream readers are digital natives, they can easily navigate their way around the web. Hot on their social networks, Stream readers actively and regularly use the likes of Facebook, Twitter, Instagram, WhatsApp and Snapchat; Stream magazine differs as it provides shareworthy and social media friendly content written exclusively for them which they would want to share.

A Day in the Life of an Average Stream Reader

Olivia is a twenty-one year old student in the third year of her degree. As a student, she works hard but also appreciates she needs downtime away from her studies. From a fairly well to do family, Olivia has her own laptop (a MacBook Air which she got as a present after finishing her A-Levels) and smartphone (an iPhone 5C, which she's hoping to upgrade soon), and has access to a Netflix account where she is guilty of occasionally binge-watching her favourite shows. Like most girls, Olivia likes shopping, however, she is restricted by her student budget. Her usual garments are a mix between Primark and H&M, with a few pieces from Topshop and Zara if she's feeling dressier. Olivia lives in shared student accommodation, and sometimes when they're all in she connects her laptop to the shared television so they can all settle into some of their favourite programmes together. Some of her housemates also use her Netflix account, or make the most of their six months free trial of Amazon Prime Instant Video. Now she's in the final year of university, and with the pressures of graduation, job hunting and securing that 2.1 class mark, Olivia is not such a party animal as she used to be in her earlier days of uni; however, she'll meet up with friends in a bar or club around once a week, and will happily pay to go out and have a nice meal (or grab a takeaway after a late night). But her focus on work has not made her a bore; Olivia has a good sense of humour and enjoys having a laugh.

Olivia starts the day early; the alarm on her smartphone blares out at 7.30am. She rises, puts the alarm on snooze and slumps down in her bed, not quite ready to start her long study day. She quickly goes on Facebook and Twitter, and sees that Netflix is about to release its fourth season of House of Cards today. Her smartphone alarm rings again; realising that she may miss her allotted time in the bathroom, she pauses the alarm and gets out of bed.

On the bus to university, Olivia sends a message to her 'Housemates' group on WhatsApp, asking them if they want to join her watching the first few episodes of *House of Cards* this evening. She spends the rest of the bus journey on Twitter, scrawling through articles and sending out a tweet that she can't wait to watch the first episode of the exciting new series.

When Olivia is at university, she heads into her seminars before settling down in the library to try and get some coursework done on her laptop. Whilst she feels she is finally making a breakthrough with Shakespeare's *Hamlet*, she rewards herself with a few minutes off on social media, which then turns into more than just a few minutes after she is distracted by BuzzFeed. When she is 'stuck' on BuzzFeed, she likes and shares a listicle on Facebook about 'The Office' – she recently watched the series on Netflix with some of her friends.

On the bus back from university, Olivia chats to a friend, who tells her that they've recently finished watching *Making a Murderer*. The two get into a lively discussion about the programme, and the alleged injustice of Stephen Avery – so much so, Olivia nearly misses her stop.

After quickly making dinner (pasta, the staple of any student diet) Olivia sits in her room on her laptop, an episode of *Mr Robot* on in the background as she eats her pasta and keeps working on her essay. After getting the bare minimum done, Olivia gives up on work and goes back onto social media; she sees *Nylon* magazine advertising what's on Netflix this month – a huge long list, she eyes a few titles that look interesting, making a mental note of them before seeing she's been tagged in a post on Twitter. It's her friend, who's just shared an article from BuzzFeed News about *Making a Murderer* and an update on the case. Olivia likes the post, and the pair carry on the discussion on social media a little more before an impatient housemate knocks on Olivia's bedroom door; it's time for their *House of Cards* gathering.

Olivia plugs her laptop into the shared television, and sets up her Netflix account. One of her housemates bought a massive bag of popcorn and dishes them out, and the group nibble and watch Frank Underwood and his dastardly scheming. As a reaction to the episode's twist ending, Olivia registers her shock on Twitter.

Whilst some of Olivia's housemates head up to their rooms, Olivia and another housemate make the most of the empty living room and free television, and stick on the film *My Boss's Daughter* on recommendation of one of Olivia's friends. Although Netflix predicted that Olivia would rate the film three stars, the pair find it awful. At the end, Olivia heads to bed.

When in bed, before setting her alarm again, Olivia quickly reads a review of the first episode of House of Cards that was posted on Digital Spy. She frowns slightly at the reviewer's opinion, but is too tired to argue, and instead heads to bed.

In short: Whilst Netflix may not be the sole reason Olivia gets up in the morning, a lot of time in her day is dedicated to watching, reading or talking about her favourite shows.

Brand Values and Editorial Strategy

Stream magazine should be viewed both as a quality magazine about streaming services, as well as a useful tool which tells its readers what's worth watching on these sites. The content needs to be sharp and informative, witty and shareable; our readers themselves are an intelligent and digital savvy bunch and that's what Stream magazine has to cater for – providing content that's useful, entertaining and shareworthy on the numerous platforms available to our readers.

Stream magazine is the only digital platform which is dedicated solely to streaming sites, aimed at 18-24 year olds. We don't want to patronise our audience in what we write; we know they're perfectly capable of seeing what's new, but we want to be there to offer a thoughtful witty insight to guide them in the right direction.

To distinguish Stream magazine from standard film blogs, our pieces and long form features will adhere to strict journalistic principles, and will contain research, interviews and quotes from reputable sources. We will follow the Editor's Code of Practice in order for our reviews to have integrity.

However, although Stream will be a respectable and readable magazine which follows journalistic principles, Stream's brand value is to have an opinion, to be outspoken and to entertain. This will distinguish us from our main competition, like the Radio Times, and allow our articles to be shared on a wider scale online. This will be greater help for revenue, as the more people who view our page, the more advertisers would be willing to pay.

What sets us apart from other television magazines is our use of multimedia; because we are aimed at digital natives, it is important to be able to get information across to our readers in a way as efficiently as possible. We will use quick, sharply edited videos to summarise points and offer

insights to readers on the go, as well as slide shows and other interactive elements to relay news quickly.

The rise in new technology means that people will be viewing our magazine not just on their laptops, but on their smartphones and tablet devices too. This means that the content on Stream has to work efficiently on all three devices.

As our tagline suggests, Stream is here to tell you what's worth watching – and, in our own special way, what's worth avoiding, and who's worth reading about. The three 'w's in our tagline also act as precursor to our content being focused on online television – www for world wide web as well as what's worth watching.

Stream's Style Guide has been included at the end of this business plan to provide an insight into the writing style and editorial choices that will be evident throughout the magazine.

Market Research

There are several television magazines out there; a quick glance at the stands at WHSmiths and there's a whole range of magazines offering television listings, reviews and features. TV magazines are some of the best-selling in the UK; TV Choice has the biggest circulation in the UK, with What's On TV and Radio Times in second and third place respectably. In my initial research for Stream, I bought one of every copy of these magazines; in this portion of my business plan, I will *only* include magazines that featured any material on Netflix or other streaming sites (which were surprisingly few and far between).

As Stream magazine is an online platform, I will also be looking at online publications that regularly feature articles about online streaming shows, and the online sites of print magazines.

1. Radio Times (radiotimes.com)

The print edition, first published in 1923 is undisputedly the patriarch of television magazines. It is considered the most comprehensive of UK broadcast listings, calling itself 'the bible for the best television, radio and film coverage.'

The magazine targets those who are primarily concerned with finding television listings, but includes features and a series of goods readers from 'broadcasting's biggest names, best writers and brightest stars'.

It targets the ABC1 reader, and contains a great deal of content for its weekly price of £2.

The Radio Times website launched in 1997, and in recent years has become one of the few publications to actually turn a profit with its digital content.

The Radio Times' content however, for both the print edition and web, is aimed at a much more mature audience than Stream would be: its average print reader age is 57, and its website user is 41.

Whilst it may pride itself as being a Bible of sorts for all things broadcasting, its content for streaming services is far more limited. In print, Radio Times have little reviews peppered about what's on streaming channels, but they dedicate that to only the most popular Netflix shows – the issue I bought in March had a section dedicated to the return of 'Better Call Saul' to Netflix; Amazon Prime is underrepresented, and YouTube is not given a look-in. Out of all the websites examined, Radiotimes.com had the most content for streaming media, however, it is much more sparse when compared to its other content; there are only four on demand news stories, and there's very little on original programming (bar House of Cards on Netflix). It should be noted that for all its social media posts in the space of a week, not one of them was about streaming programming, perhaps denoting how it tries to stick to its brand name of being solely about mainstream broadcasting. Although in our survey, YouTube was the second most watched streaming service, it is ignored by the Radio Times. The Radio Times also have competition with our brand as they have their own Radio Times app called Discover TV, which offers around fifty programmes for their users which would fit to that reader's age. Editor of the Radio Times, Ben Preston, said when questioned about the app that "it is vital that they tell their reader what is on every day, as opposed to just once a week through their print edition." However, their app is still rudimentary; whilst Preston does consider personalisation possible, the Discover TV app won't have these features for a long while yet.

"Whilst Netflix does have a good algorithm which suggests what's good for each user, the Discover TV app is a more general look of what's coming up tonight. We do want personalisation, but it's something that we will have to develop in a few years." This will differ from Stream's app, in which its USP will be personalisation, giving it an edge over the Radio Times.

The Radio Times shows that it is possible to produce a high-quality web magazine and still turn a profit with a good solid branding, however, its readers average age means that content is tailored for an older demographic; Stream magazine needs to be sparkier and slicker to appeal to Generation Y.

Paywall: None

Homepage features: four 'top' features for each genre; travel, soaps, comedy, film, sci-fi, drama and entertainment

Adverts: 3 adverts – one for Eurostar, one for its own Radio Times shop, one for John Lewis electricals

Facebook: 151,777 likes – around 25 posts a day

Twitter: 70,400 followers – over thirty posts a day, but tend to be the same 5-8 articles constantly tweeted

Multimedia: none

2. TV Times (whatsontv.co.uk/tv-times)

Very similar to the Radio Times, the TV Times has had a long standing rivalry with this publication for years. Its print edition is very similar but has less content than the Radio Times; it has features, interviews and what's coming up on mainstream television. However, the advertising in the TV Times most definitely aimed at older readers (there's adverts for chairlifts). Looking at its stats, this is hardly surprising: its average age for its print magazine is 54 who consider themselves 'tv addicts'.

Unlike the Radio Times, in which one issue focused on Bob Odenkirk from *Better Call Saul*, features and interviews in the TV Times focused very much on actors from mainstream soaps and programming, with an emphasis on ITV, Channel 4 and Five (but there were still features from BBC channels).

Before each day of television listings, the TV Times has its top picks for that day, and in these sections of the magazines they do include reviews of streaming programmes. The reviews, however, are few and far between; in one case, whilst they had six larger reviews for their 'pick of the day', there would only be one small review of a show on Netflix. It could be argued that because it is chasing an older market, it chooses to place an emphasis on these traditional instead of newer services.

The TV Times website is a bit of a mess – it looks dated, is difficult to navigate and the colours are an assault on the eyes. However, it did have a section dedicated to multimedia, having a 'video' tab at the top of the website.

The website is solely dedicated to mainstream broadcasting, with no mentions of streaming services.

The TV Times is trying to do what the Radio Times does, but does not do it as well. In spite of its plentiful multimedia, it looks dated, and has lots of large white spaces on its homepage

which implies that it does not have enough content. Clearly marketed at a significantly older audience, it is this sort of branding that Stream should avoid.

Paywall: None

Homepage features: 5 top features, 12 'latest' features and 6 videos

Adverts: 4 adverts – satellite dishes, VISA contactless payment, Chromecast and Movies 24

Facebook: 27,159 likes – around 3 posts a day, but re-shares content from elsewhere

Twitter: 16,400 followers – like its Facebook page, only around 3 or 4 tweets a day but retweets celebrities

Multimedia: Videos

3. Word of Mouth

Our initial market research in our survey showed that 67% of people relied on the opinions of other people to find out what's good on streaming platforms. Word of mouth has its obvious benefit of being absolutely free.

However, it is 'word of mouth' that would benefit Stream magazine – the fact that people talk about their streaming shows so often demonstrates how valuable part of life it is for our readers. It should be noted that the way 'word of mouth' is used is changing; at Stream magazine we *need* people to be talking about what they've seen – we want to tap into people's passions for their favourite shows with our articles so they share what they've seen and advertise our brand virally. It is because word of mouth is so vital to our brand surviving that the inclusion of a 'community' section, for writers to post upon forums and contribute their own opinions to the site.

Although we can never be as 'cheap' as word of mouth, we can offer more insight, witty opinion and insider information than your mate Paul ever could.

4. Empire (www.empireonline.com)

Empire is billed by Bauer as 'the world's biggest film magazine', but it also looks at streaming services; in fact the April issue had a whole six page spread of a 'Netflix and chill' section.

The age of its average reader is 35, but the magazine describes itself as being aimed for 18-40 year olds, with the average age of its website visitors as being in their late twenties. This is clear when reading its print version how fresh and sparky its journalism reads, and includes quizzes with a slightly cheekier tone. The way its reviews are written are an ideal style for Stream, but Empire falls down at its price; whilst it is a high quality magazine, it is £4.50 per issue – something our survey suggests people would not want to pay, particularly if you only were buying to for its streaming reviews; something it does not offer enough of

for that price.

Of the websites seen so far, Empire Online is by far the best designed – it's clear and easy to navigate, adverts are kept to a minimum and it's not cluttered. However considering it is a film magazine, it has no multimedia, not even videos (which seems like a missed opportunity). It also lacks succinct division between each section, and rather just lumps all its reviews, be it for cinema releases or Netflix originals all in one place.

Empire, again, has the right sort of branding as it is slick and looks good, and this time it's for the right sort of age, but for the wrong price – whilst it is of a high quality, it doesn't provide enough content about streaming that would warrant people paying that much. Whilst the website is also slickly designed, there's almost too much content on there, and it has not been divided up very well, which would make it difficult to browse through effectively. Stream should take the best of Empire, but make it much more efficient to use.

Paywall: None

Homepage features: 4 top features, 24 latest reviews

Adverts: 2 – both for movies

Facebook: 507, 464 likes – around 10 posts a day

Twitter: 384,000 followers – around 10 tweets a day

Multimedia: No

5. Total Film (<http://www.gamesradar.com/totalfilm/>)

An Empire-esque magazine, Total Film has a younger average reader age of 26, with 75% of their readership as male. It appears quite luxe, with a matte front cover for its April edition with a gold design. Despite its younger readership, its content is written quite seriously and lacks Empire's sparky sense of humour – however, it does match Empire's price tag.

Surprisingly, it was Total Film that contained the most content about Amazon Prime Video – it had a feature on original programme Mr. Robot; this may be because Amazon Prime Video has free six months trial for students so it maybe be appealing to its younger demographic. However, like Empire, streaming programming is limited, with only a small section looking at reviews of programmes.

However, Total Film, in spite of its claim that it is 'the modern guide to movies', has no multimedia on its website, and is designed worse than Empire. Whilst it does split its reviews

into TV and film, it does not even have sections like Empire, but rather a long list of top stories for you to scroll through. It does, however, have a YouTube channel.

Stream would be more clearly designed than Total Film, have reviews, interviews and think pieces clearly marked so people can get what they want really quickly and efficiently.

Total Film's print is expensive, dry and difficult to navigate – Stream magazine has to embody the very opposite to this.

Paywall: None

Homepage features: Three top stories, 17 latest features

Adverts: 3 adverts, ALL for Final Fantasy (possibly because it is powered by Games Radar)

Facebook: 431, 869 likes – around 4 posts a day

Twitter: 374, 000 followers – around 4 tweets a day

Multimedia: none

6. Nylon

Although Nylon is not primarily a television magazine, it was mentioned in the focus group as a magazine people read about Netflix lists, so for market research we decided to explore it anyway.

Nylon readers are described as 'bold, free-spirited style lovers'; 93% are women and have a median age of 26, so it's the sort of fresh, young branding we're looking for.

Nylon.com website is laid out in a way that would suit Stream, but the 'Trending' section is really annoyingly in the middle of the page and the text isn't centred which, aesthetically, frustrates me. Its home page layout means you have to scroll all the way down to get to the stories, but in spite of all this, it is still one of the better designed sites.

Its streaming articles are, as it is said in my focus group, just a list of what's coming up, however it uses multimedia and interactive tools to do this, such as image carousels and videos, which is something Stream could use to list upcoming shows.

Nylon isn't a direct competitor to Stream, however it is a magazine aimed at the same age range. Its website is well designed, colourful and bright; its features are divided into categories but the home page means that there's a lot to scroll through.

Paywall: None

Homepage features: Four top stories, five trending videos, fifteen other features

Adverts: 5 adverts, two for H&M, three for Nylon's print edition and shop.

Facebook: 1.8 million likes – around 25 posts a day

Twitter: 933, 000 followers – around 25 tweets a day

Multimedia: image carousels, video

7. HexJam

A little like Nylon, HexJam is not primarily a movies or television website, but is targeted at the same age demographic. It has the right sort of tone and sense of humour for what we want at Stream, however, it could be argued that it does take this a little too far in its tone as some of the articles are difficult to take seriously (it does market itself as ‘for those who are growing up but still falling down’).

Again the website is one of the best designed – obviously taking inspiration from the classic BuzzFeed layout – its only flaw was with how some of the adverts were placed within the site’s ‘Trending’ sidebar.

It releases once a week an article about their top picks from Netflix for the weekend, and chooses five films from the selection. The way they do this includes multimedia (a trailer of their pick), and a short piece (about 200 words) about why they’ve chosen it. This is exactly the sort of thing Stream aims to do, but on a daily basis, and for all four streaming platforms.

Again, right age and tone, and a well-designed website, but not a direct competitor as HexJam brands itself as a lifestyle website, and therefore offers a wider range of articles outside the world of streaming. Thereby, Stream would carry more authority on streaming and would be updated more regularly than HexJam.

Paywall: None

Homepage features: One top story, 10 trending articles, and a list of ‘Latest’ articles

Adverts: 3 – two for Office 360, one for a group dating app

Facebook: 211, 416 likes – around 12 posts a day

Twitter: 26,000 followers – around 20 tweets a day

8. Digital Spy

Founded in 2001 as a website for digital television, Digital Spy has expanded to cover entertainment of all kinds in the UK.

Its website is an assault on the eyes; all its articles are splashed on its homepage, and whilst it does offer menus to filter what you’re looking for, it is all a bit much on the homepage.

This is something Stream cannot afford to do – we do not want to turn people away because they can’t find what they’re looking for.

Digital Spy is also not a direct competitor for Stream; it does not review programmes or tell them what's new or worth watching, rather, it merely reports news and features about these main channels.

Whilst Digital Spy is a well-established television news provider that people may go to, to find out about mainstream television shows, it is not a direct competitor. Its website is too cluttered which some may find off-putting, so this should be taken into consideration, however, it attracts 20 million unique visitors a month, so it is worth seeing what they do and trying to emulate its success.

Paywall: None

Homepage features: Must Read, Most Shared and Latest News all crammed into one tiny space

Adverts: 3 – one for a gay cruise, one for Matalan, one for electronics

Facebook: 255,316 likes – around 30 posts a day

Twitter: 169,000 followers – around 65 tweets a day

9. Newspaper supplements

The Saturday editions of the Daily Mirror and the Daily Mail contain supplements that look at television for the upcoming week. We Love TV is the Daily Mirror's offering; a cheaply made and fairly cheerful magazine, it focuses almost entirely on terrestrial television but does have a few features on streaming shows (primarily Netflix). We Love TV falls down where the TV Times does; it is not of a particularly high quality and what it does offer for streaming is extremely limited.

Weekend magazine is a chunkier supplement from the Mail, which looks not only at television but theatre and other events going on across the country. It too looks at streaming shows, but again not in great detail and not at the cost of its coverage of mainstream broadcasting. However, Weekend does have a great column which uses a similarly acerbic tone when analysing the best of what's on television over the upcoming weeks, which is something Stream magazine hopes to emulate for its own Binge column.

It is vital not to forget 'The Guide' which is found in 'The Guardian' both in print and online. The most convincing rival when compared to other newspaper supplements, The Guide looks at a mix of music, film and television, with some columns written in an irreverent style that should be seen in Stream. Again, like with other supplements, The Guide's features on streaming platforms are few and far between, instead focusing on more thought pieces on the arts in general. There is a TV and Radio catch-up guide, which had the best of streaming

for the week, however, it only had one show per streaming platform, making for very limited reading.

These supplements have the benefit of being free (bar the cost of the weekend paper they are in), but Stream magazine has an edge over both these magazines by being purely online – all information that could be found on streaming in these outlets can be found without leaving the home and in far greater detail than what is offered in The Guide, removing the unnecessary trawl down the shops to grab the weekend paper.

10. BuzzFeed Entertainment (<http://www.buzzfeed.com/tvandmovies>)

BuzzFeed caters for a younger audience, and it does it well. The website for BuzzFeed Entertainment is well laid out without being too cluttered, easy to navigate and straightforward. However, although it does cater for this younger audience, and offers insights and behind the scenes footage on its streaming shows, they are not made distinguishable from other content, rather getting lost amongst the quizzes, puzzles and reviews of other things on there instead. Stream will make it clear where everything is, but will still include the fun element as seen in BuzzFeed. Once again, Stream will have the edge over BuzzFeed for including more about streaming material than just what is on Netflix.

BuzzFeed may be the market leader in terms of sharing, and Stream hopes to emulate just how 'sticky' the website is, but it is not without its flaws. For people looking to watch streaming shows, BuzzFeed Entertainment clearly isn't the best place to find anything, as it is jumbled up within other features. Stream will remedy this problem with its efficiency.

Paywall: None

Homepage features: A list of top articles in the centre of the screen, with another list of trending articles on the right hand side

Adverts: 1 – for BuzzFeed News

Facebook: (as part of BuzzFeed Entertainment) 1.1 million likes – around 15 posts a day

Twitter: (as part of BuzzFeed Entertainment) 76,000 followers – around 15 tweets a day

In short, there are several publications which look at streaming services in some shape or form (at the very least, Netflix gets a look in). However, there is no one place which everything you need to know about what's on the UK's four main streaming platforms – Stream magazine is the answer to this gap in the market.

Staffing

As this is a digital magazine, it is possible to run quite a magazine with extensive and quality online content with few staff (Sugarscape has a team of five, and is still hugely popular and posts lots of good articles). Although it would be better to split the workload between a larger team, a lack of funding means that the staffing team has to be small; it may be worth having user generated content, in the style of the BuzzFeed Community page or Time Out to get several articles for free, cultivate trusted contributors and to keep our readers loyal because they can contribute directly to us. We will also make use of freelance writers for a lot of our content initially.

The main staff team will share responsibilities, and split into four teams; one each for Netflix, Amazon Prime, YouTube and BBC Three. In these teams, led by their own editor who is responsible for sub editing and general approval of article proposals, opinion pieces and community content, someone will be responsible for each page.

The Editor will be responsible for the final say of all decisions, and should be discussed amongst the senior members of staff before anything is decided outright.

The editorial team will consist of:

EDITOR-IN-CHIEF

NETFLIX EDITOR

BBC 3 EDITOR

AMAZON PRIME INSTANT VIDEO EDITOR

YOUTUBE EDITOR

Advertising

As the initial survey suggests, price is a huge factor; thirty percent of people who took the survey were unwilling to pay at all, and paywalls were considered a turn off. However advertising was considered intrusive and annoying by the focus group, so Stream magazine finds itself caught in a bit of a Catch 22. But Stream magazine isn't a charity doing everyone a massive favour, it's a magazine and this is a business plan: in order for it to be successful, we have to have some sort of revenue. The least horrible option is to have advertising, but to have it done in a way that's not too obnoxious, loud or distracting.

The main problem with having adverts as our main source of revenue is adblockers – people are effectively stealing content from our site if they use one. To get around this issue, Stream needs to do the following:

1. Do what Claire Hodgson of Cosmopolitan suggested and use banner advertisements which are not blocked by an adblock.
2. Do what The Telegraph does and display a warning if an adblock is detected, display a pop up asking them to disable the adblock from the Stream domain – preventing people from accessing the site until the adblock is disabled.
3. Do what The Guardian does, and request that if the user still keeps their adblock on, that the user pays £1 a month to access our content.

While Stream magazine is still growing, it will be a struggle for the website to turn a profit, so advertising space will be offered at a discount to companies hoping to advertise. But, with regular updates and by establishing our brand with high quality content, Stream's fan-base should grow rapidly, and we expect to turn a profit by year three.

Stream is a digital platform, which means we can more accurately analyse the statistics of those who visit the site, such as page views, unique visits from people etc. Our social media pages, such as Facebook and Twitter would allow us to see what kind of people who like and follow our brand, therefore allowing more specific rates for advertising.

The personalisation element that would be included in Stream magazine's app would also help pin down which advertising is best for each consumer. For example, for someone who really likes comedy, films for latest comedy films, stand-up DVD's or tours of comedians could be advertised on their pages.

Key advertisers for our brand are obviously the streaming services themselves; Netflix and Amazon Prime Instant Video constantly advertise on other websites. It may even be worth seeing if a deal could be set up with the companies for them to sponsor content or to gain additional coverage on Stream in a similar way to how the Radio Times favours BBC programming and TV Times favours advertising – however, this may lead to issues with objectivity; Stream can't look to be favouring one channel over the other, as this may result in advertisers pulling out.

Other leading advertisers could be cinemas or new releases for films; Netflix and Amazon Prime Instant Video are primarily movie streaming services, which would suggest that readers would have an interest in films generally. The innuendo and phrase everyone kept repeating in 2015 'Netflix and chill' means that it may be worth advertising bedding, cushions and pillows, or even food vendors such as Propercorn popcorn or Domino's.

As Stream is a website demonstrating the best of a new technology, it may also be fitting to have advertisers from Curry's and PC World advertising laptops, tablets, or phone companies for smartphone deals. However, only cheaper products should be advertised; the primary targets are a younger audience with little spending power, so it would be a waste of advertising space dedicated to selling smart 3D televisions worth nearly a thousand pounds to people who can barely afford to buy themselves lunch.

Advertising could be done by sponsored content in a similar way to how BuzzFeed uses sponsored content or how print magazines have native content; articles written on behalf of streaming services to promote material they want promoted. These articles are hugely popular and can be written in a way that still stays close to the Stream brand, and could still entertain and inform the reader but also provide revenue as it subtly advertises a product. This is a more covert way of advertising, as people may just think they are reading another article written by Stream when rather it is sponsored.

Stream magazine will also create a weekly newsletter for people to have emailed to their accounts if they so choose to subscribe; this would create another space for companies to advertise and maximise revenue for the magazine. Newsletters could also be personalised; if Stream could track what the interests of the reader would be, personalised adverts tailored to the reader would enable advertisers to target Stream readers more efficiently, and therefore would be paying more for advertising space. Newsletters are also a very effective way of keeping in touch and reminding the reader of the site's presence; Stylist's newsletter has proven very effective, so Stream should be able to emulate its success. An example of the newsletter in the appendix 2.

Digital Strategy

As an online magazine which needs to be cheap in order to be successful, and Stream magazine's main source of income is from advertising, the magazine has to reach a wide range of people. To attract people of the age demographic, the best way to do this is through popular social media networks. These would be Facebook, Twitter, Instagram, YouTube and Snapchat. In order to capture the attention of the widest possible audience, Stream would post regularly throughout the day, and post more heavily during peak usage times for activity on these networks; research by CoSchedule² found that between 12-1pm and 3-4pm were the best times to post on Facebook, 12-3pm and 5-6pm were the best times to post on Twitter. With this knowledge, posts can be scheduled to hit peak usage times.

On the Stream site, there will be constant reminders at the top of page, with the byline, that this article can be shared on social networking sites, and via WhatsApp and email to get the word out about the site and our articles.

Social Media Strategy

Facebook

As Facebook is the biggest social network in the world with the most users, investing money in the 'promote' tool on our initial Facebook posts would make them as wide reaching as possible. After we build up an initial fan-base, we would create high quality and shareworthy content for readers to share our posts, therefore attracting a wider audience beyond the people we first attract. In order for our posts to be shared, they have to evoke strong opinions or offer an insight, so this is something Stream should strive to do. This can be done by provocative headlines or captions, such as 'Five reasons why the new series of House of Cards was terrible (and that you're all wrong)'. This way, the articles would entice people to click without being detected and removed from search engines. We would also schedule our Facebook posts to occur around 12-3pm, but we would also post regularly throughout the day to capture the attention of a variety who are browsing Facebook at all times of the day.

As there are so many internet memes related to Netflix and streaming channels, the Stream Facebook and Twitter pages could share some of these internet memes, or create our own to attract

² <http://coschedule.com/blog/best-times-to-post-on-social-media/>

people the brand. If we market ourselves as funny and regularly post funny pictures and articles which would make people want to like or share them, it would open the Stream website up to more people.

Facebook has also enabled a handy new tool that works well with the sort of content that will be on offer at Stream; its live video statuses would allow people in the Stream office to broadcast live video of interviews or other elements that our readers would find interesting, bringing a sense of immediacy to whatever we post.

Twitter

Twitter is a social network that has massive popularity with this age group; the market research in similar publications show the most popular sites tweeted often (some as many as 50 times a day). Stream magazine should tweet regularly to see before seeing when the most popular times are for people to be on Twitter and the site, and then target those times by scheduling tweets for that period via Tweetdeck.

Tweetdeck is also used to view what people are talking about – if a particular show is drawing a lot of attention, Stream can tailor what articles are tweeted due to what's being said. Twitter also can be used to assess what's popular by seeing what is trending, and tweet articles accordingly. Because a Tweet can be seen so fleetingly on the site, we will have to Tweet the same content more than once a few hours apart to make sure it is seen by the widest audience possible. Twitter is also a great place for Stream writers and editors to interact with each other, and establish a rapport with each other which would encourage further loyalty between reader and the site branding.

Twitter is also a place where Stream writers can network with actors, producers and writers, so it would be yet another networking tool that can be used to establish good content. If we write an article or a review about an actor or a show, or do an interview with someone with a large Twitter following, by getting them to share our piece, our content is opened up again to a wider audience.

Instagram

Instagram, again, is another social network that is popular with the younger demographic in which we are aiming our content at. Instagram, which supports pictures and videos and uses a similar hashtag system as Twitter to see what's trending, will have sneak-peek photos or short videos of upcoming shows or snippets of our interviews. Photos would also be good for our behind-the-scenes features for certain shows. The more exclusive and well-shot pictures we can take, the more followers we would get, who would then be directed to the main site. Instagram is a hugely popular site which, according to CoSchedule, has no peak times for posting, so content should be uploaded

regularly. Instagram pictures can be captioned to links to articles in the same way that Facebook and Twitter does, so it is yet another portal people can use to access the site and articles.

If we could get celebrities on Instagram to endorse us, much like if they did on Twitter, it would bring more followers to our Instagram page, and then in turn, to the website.

Snapchat

The Stream Snapchat page can be used in a similar way to how BuzzFeed uses theirs – updated regularly, photos and quick videos would be posted on the site for people who want quick snippets of news from the site without having to go onto the website itself. Our Snapchat account has to be as sharp as the content we present to our readers; as Snapchat's main demographic is 13-23 year olds (the same demographic we aim to hit) and is hugely popular (7 billion Snapchats are sent and viewed *per day*), it is a vital way to connect with our readers.

Pinterest

Pinterest, an 'ideas' website which allows users to 'pin' articles, would also enable another way for our articles to be shared online. Pinterest, which was last reported to have 100 million active users a month, allows 'rich pins', which allows for more detailed information, such as the article, to be included on the site. As we plan for the layout of the site to be rich with pictures and visuals, encouraging users to pin articles they like on Pinterest would lead to people with similar interests finding our site.

YouTube

We will also have a YouTube account for some of our content, such as our 'Stream React' videos, exclusive interviews and other multimedia content; as nearly 90% of our survey takers regularly use YouTube, it would add an interesting dynamic to how people use the Stream website. YouTube channels are becoming an increasingly popular way for digital publications to interact with their audience; BuzzFeed's Tasty and the BuzzFeed Presents Videos are hugely popular, are shared a lot and are watched by millions worldwide; we can use our social media sites to share our own videos and channel as well as our article. Stream magazine could use brief rundowns of our top picks for the week, reviews of upcoming shows or a Charlie Brooker-esque type review show in the style of his popular *Screenwipe* series. We will also use our YouTube channel to comment on our reviews of YouTubers and programming, allowing us to establish more of a dialogue between ourselves and the people we write about; YouTubers are highly successful and do have a lot of gravitas on the internet, so a comment from them about our channel could attract potentially millions of new readers.

Multimedia

What allows Stream to remain distinctive from its competitors is its use of multimedia; as this is a modern magazine which aims to deliver news and features in a quick and efficient way, multimedia would provide this in a unique way. However, it is important that the multimedia that is used on Stream magazine is also mobile-friendly, so people who are browsing the websites on their mobile can also view content efficiently.

The main elements of multimedia we will include:

Images → As Stream is going to be a highly visual website, we will need to source a lot of images. Netflix, BBC and Amazon Prime provide images and content to legitimate journalists and publications, so this is how we will source those. With YouTube, we will either have to take the photos ourselves, ask YouTubers we write about to provide us with photos, or pay for images. As images are an extra expense the magazine would not be able to afford in the first few years, this would be something we would only resort to in desperation.

→ image carousels for quick reviews and rundowns

→ Videos (but kept short in order not to eat data for mobile users)

→ Quizzes – very popular on sites aimed at millennials and would lead to users 'sharing' their results on social media. Quizzes are also quick to create and

→ Interactive Infographics to give quick, sharp insight for readers on the go

→ As we develop a list of contacts in the industry and establish ourselves as a brand, then we will start to offer live video chats and Google hang-outs with famous actors or actresses, writers or producers working on up and coming, or big name shows. This element could also be utilised on our Facebook page with their new live video status option.

App

A sample of our app is in appendix 3.

The way the app will work will be as an accompanying feature to the main site, but will be tailor-made to fit to each individual user's needs. When you first sign into the app, you will have to select what genres interest you the most, and then it will tailor its recommendations to what you like. The

app will also be smart – the more you use the app, the better the recommendations will be for you, which would encourage loyalty to the brand as it will appear to ‘get to know’ each user.

A personalised app would also be useful for attracting advertisers; if we could tailor an app to what each reader is interested in, we could tailor advertising accordingly, and charge more for advertisers to place their adverts on the app.

The app is also much more simplified when compared to the website, focusing mainly on the review aspect of the Stream site, telling the reader what’s new on each platform, as well as what’s next and what’s leaving – this way, the Stream app works more as a companion to the site as opposed to a standalone element of the brand.

In order to access the app, users will have to sign up to Stream’s Community page. This will create a profile for them in which they can set their preferences such as the platform they want the most news about, what sort of reviews they’d want to read and create a ‘watch later’ list for them. We will then use this information to put into an algorithm for the app to direct each user to what shows they would like according to the preferences they’ve selected – for example, if the users enter they like comedy and want updates from Netflix and YouTube, the app will bring up news and reviews related to the highest rated comedy films on Netflix and YouTube channels that are described as ‘comedy’.

If no preferences are put into the app, then the most read content on the site will be shown, and the reviews will be ranked from highest to lowest.

The home page of the app will feature five top picks each day for each platform as done in a video, as well as the top latest stories on the website.

However, the way the website has been designed means that the website can still be viewed effectively on a mobile phone even without the app – this has been included below. (apx 3)

Online Forums & Community Area

As we have found through our research, people love to talk about their television, and share their views on their favourite shows. Because of this, Stream magazine will have an online forum section for people to discuss their shows, or write their own content. If people are able to contribute their own views and opinions to the website, it would encourage more loyalty and interest to the Stream magazine brand.

In order to post the Community area, you will have to sign up to it, which will also automatically sign up users to the newsletter. This provides another marketing opportunity for advertisers, who will then have a larger pool of people who will receive their advertisements via email.

As you have to sign in to access the Community area, I am hoping that this will deter trolls and people posting vicious or rude comments on the site, which would tarnish our brand. The site will be checked in regular intervals and comments that may be considered inflammatory will be deleted.

To help people understand what is, and what's not, acceptable behaviour on the Community area of the site, there will be a list of rules and guidelines about what can and can't be said.

Marketing Strategy

Print magazines sales are not as strong as they once were, and many sites are turning to digital to keep their brand alive. Digital magazines open up a new lane of possibilities that simply aren't possible for their print counterparts; Stream will combine these with traditional methods associated with print media to have quality written and well researched journalism to create a loyal fan-base and wide readership.

However, it will be difficult to initially create this when Stream is first launched, as backing is limited. In order for Stream to be launched successfully, we will have to implement a low cost marketing strategy.

1. As we are aiming our magazine at a younger demographic, the best way to communicate with them is through social media. Our presence on social media has been outlined above
2. As mentioned before, it may be worth utilising contacts currently at Netflix and Amazon Prime Instant Video to sponsor the site.
3. Initially paying for well-established YouTubers to namedrop us or promote us in the early stages of the magazine or trading promotional content of their YouTube channel for them to promote us – that would attract their fans to the magazine and establish us.
4. A sponsored event hosted by Stream magazine would also raise awareness of the brand; a good example could be a meet and greet event for aspiring screenwriters with established writers from streaming sites, with them sharing how they managed to break into the industry. This would also encourage a loyalty, and show that Stream magazine is an established television magazine, distinguishing it from blogs on the internet.
5. Stream magazine could hold a competition in order attract readers, who feel an affinity for their favourite shows; an example of such a competition could be a holiday at a five-star

resort in America, which would include a behind-the-scenes tour of the set of a popular show, such as *Better Call Saul* or *Orange is the New Black*, or a chance offering a cameo in a hit series.

6. Our newsletter will be advertised on our homepage, and will be made as easily accessible as possible; for people to subscribe, they only need to type in their email address and they will be on the list. They can then choose to tailor what content they receive on the newsletter.

Financial Strategy

Another positive about digital magazines is that we do not have to pay overheads when it comes to printing, sourcing paper, deliveries or sourcing. This means we can create a higher quality product for a lower price. However, because we have a really small budget, the early days of Stream will see lots of penny-pinching, but not at the cost of the quality of content.

- ➔ Stream will have a skeleton crew of four 'channel' editors plus the editor in chief to start initially, with editors also doing sub-editing as well as creating content. The bulk of content for Stream will initially come from a network of well-established freelancers, interns or work experience placements.
- ➔ Main costs for marketing will come from the funds used to promote material on social media. It will be up to the editor in chief to initially see the target audience and how far reaching our posts are going, but once the brand is better established, a Social Media executive will be hired with their job to locate and engage the target audience.
- ➔ As most of our revenue comes from advertising, it is vital to make sure our content is being distributed as widely as possible so we keep attracting advertisers. To counter people who use ad-blockers, Stream magazine will either request that people pause their ad-block app on the Stream website in the style of the Telegraph (which refuses to let people access the page until their ad-block is paused), or make a donation of £1 a month to keep using the ad-blocker.
- ➔ External contractors will be used to initially build the website and app to be the best of its ability and fix any bugs that the system may be facing before launch.
- ➔ The app will be available in the app store – and will initially make a loss. The app will only become available after three months, after the website has become established and once the technology that enables personalisation is working to the best of its abilities.
- ➔ Due to all the necessary spends in the first year establishing the Stream brand, it is to be expected that Stream will make a loss to begin. The second year will be more experimental

as we set out what elements of the site and app work and making the most of those elements, so then in third year we should initially start making a profit.

So, just why will Stream magazine succeed?

There is a gap in the market for a publication purely dedicated to online streaming; whilst several television magazines like the Radio Times offer tid-bits of what's on streaming sites, they either focus entirely on Netflix, disregarding other sites like Amazon Prime Video and YouTube, or they only focus on the biggest shows that capture the attention of the nation. In reality, there's far more worth watching on streaming sites than *Better Call Saul*.

Netflix has nearly 74 million subscribers worldwide³, with four million in the UK and growing rapidly since its launch here in 2012⁴. Amazon Prime Video has two million subscribers, which is also growing⁵ (particularly as students have a six months free trial of the service).

BBC Three, which moved online this year should also be included in the service; it would fit well into Stream as it too is aimed at a younger audience. YouTube, the UK's top video site with 19.1 million unique visits a month⁶, will also feature. Whilst this magazine will be focused primarily on its British audience, the large amounts of subscribers to online video sites worldwide means that there is scope for the brand to expand if it was successful.

From the market research, it was found that people who watch streaming sites do not make the effort to go out and by television magazines, but 80% of people were interested in a publication that provides this sort of information. Therefore, to fill the gap in the market successfully, Stream has to be an online magazine, easily accessible and easy to use.

The market research also indicates that what people want from this magazine is convenience; they want to be told what's on, when it's on and whether it's any good. The age of most of the survey participants were young, between the ages of 18 and 24, and so to reflect the needs of the digital-savvy Gen-Y group, content needs to be witty, sharp and share-worthy in order for it to be shared on social media and reach the farthest audience. In order to do that successfully, it is worth looking at sites that material is shared successfully, such as BuzzFeed.

Between February and March 2016, BuzzFeed.com has had 179 million global unique visitors⁷; if we

³ <http://www.statista.com/statistics/250934/quarterly-number-of-netflix-streaming-subscribers-worldwide/>

⁴ <http://www.statista.com/statistics/324092/number-of-netflix-subscribers-uk/>

⁵ <http://www.theguardian.com/media/2016/mar/22/netflix-amazon-sky-uk-subscribers-streaming>

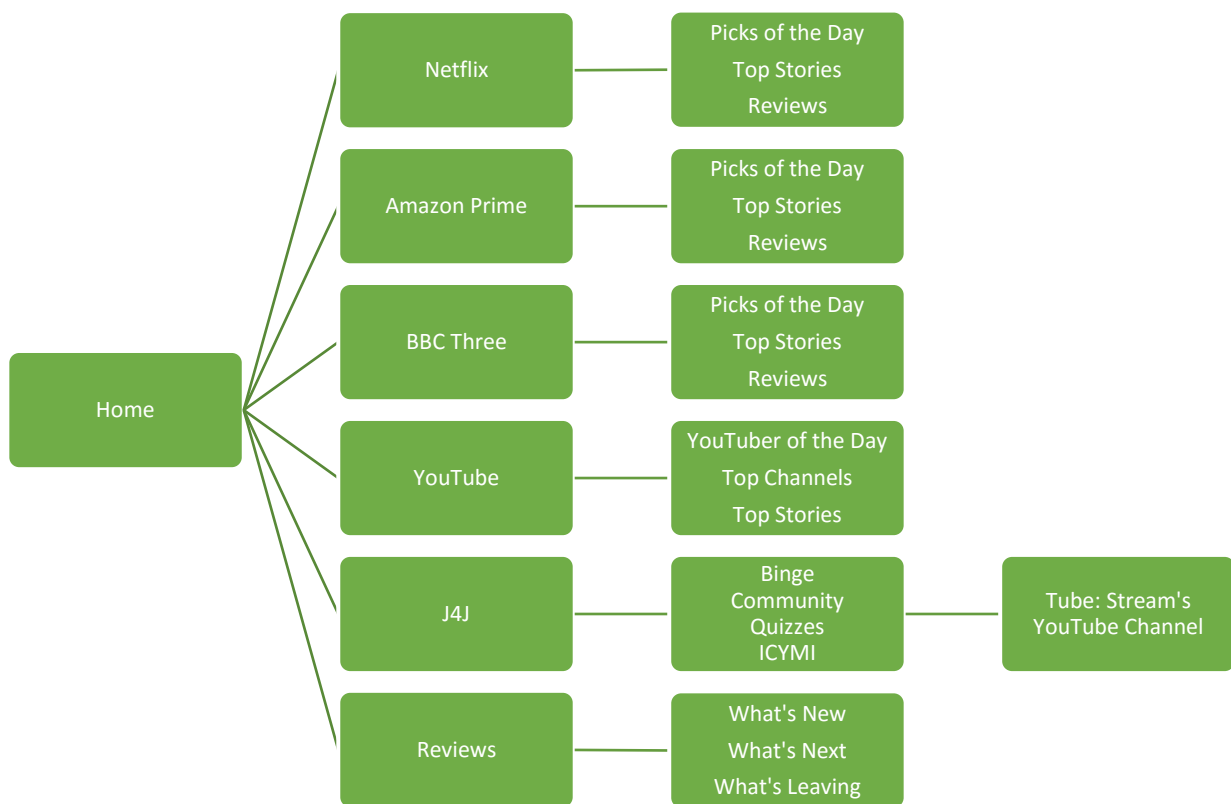
⁶ <http://www.emarketer.com/Article/YouTube-Top-UK-Video-Site-with-BBC-iPlayer-Following-Behind/1010224>

⁷ <https://www.quantcast.com/buzzfeed.com>

could tap into the same youthful market by having shareworthy, readable articles, then there is no reason why Stream magazine could not reach the same lofty heights.

Wireframe – Initial sketches of the website have been included in appendix 4.

Below is a skeleton frame of the content on the site.

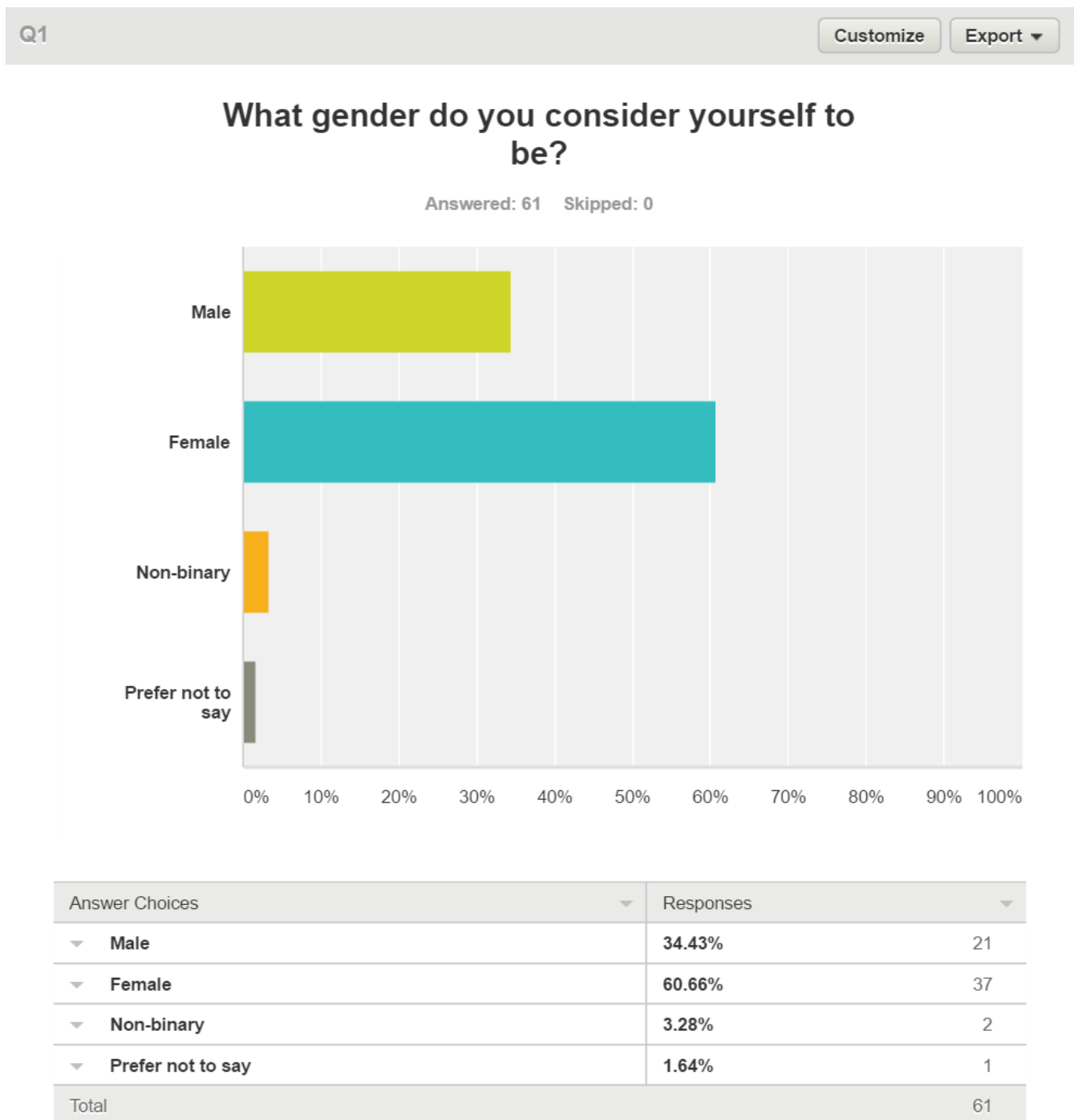


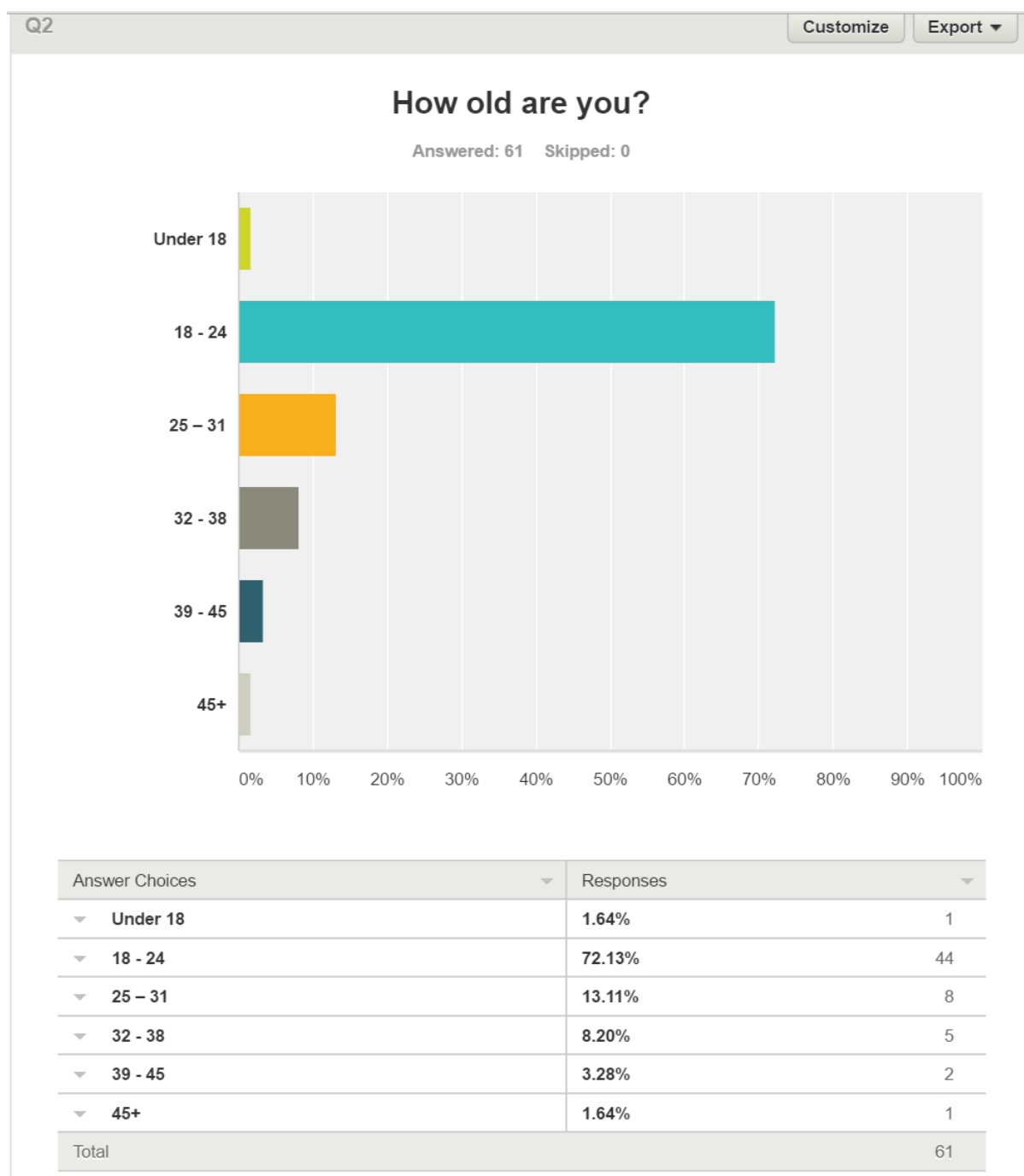
Content List

May	<p>Lead features: Murdered by My Father</p> <p>→ report on the show and its issues</p> <p>Binge: Playing for Keeps, Lucifer, Thirteen</p> <p>→ Review on the best and worst of British</p> <p>ICYMI: An Ode To Hustle</p> <p>→ Piece on the 2004 BBC show which is now on Netflix – why is it worth watching?</p> <p>Stream Reacts: Chelsea</p> <p>→ Review on new Netflix chatshow, accompanied with video</p> <p>Interviews: Jason Bateman, Stacey Dooley, Rhett and Link, Krysten Ritter</p> <p>→ Jason Bateman: we talk to the <i>Arrested Development</i> actor about the show's Netflix revival, as well as what's coming up next for Michael Bluth.</p> <p>→ Stacey Dooley: She's the fresh new face behind some of BBC Three's most compelling documentaries – we chat to Stacey Dooley about just what she's seen out on her adventures.</p> <p>→ Rhett and Link: The comedy duo behind YouTube sensation <i>Good Mythical Morning</i> pop into Stream to discuss what made their show so popular.</p> <p>→ Kristen Ritter: She's the feisty heroine behind Marvel's <i>Jessica Jones</i> – we speak to Kristen Ritter on her overnight success and just what its like to work with David Tenant.</p> <p>New: Behind the scenes – Unbreakable Kimmy Schmidt, Mozart in the Jungle, Witless, Joel Corry, Bloodline, Mad Dogs</p> <p>List: Jimmy Carr's One Liners,</p> <p>→ The first comedian to have his stand up made available first through streaming – we spooled through the archives to find the best of his rude put-downs</p> <p>YouTube's Biggest Successes,</p> <p>→ Before the launch of YouTube in 2004, filming</p>
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	<p>what you do in your bedroom made you a little bit of a deviant. Nowadays, it's a way to make <i>serious</i> paper. Wlist the most successful YouTubers who make money from their channels.</p> <p>Think:</p> <p>Louis Theroux – what was the weirdest weekend?</p> <p>→ National treasure Louis Theroux has found himself in a number of awkward situations over the years – but which one was the weirdest? We find out.</p> <p>The Man in the High Castle – what would it really have looked like?</p> <p>→ If Hitler had won the war, the world would no doubtedly have been a different place. But how accurate does Amazon's Man in the High Castle depict this? We find out.</p> <p>Drugs Map of Britain – The History of Drug Use</p> <p>→ From opium in the 1800's to ecstasy in the 1990's, the way we've got our highs have changed. We look at what we've been putting up our noses over the years, whilst BBC Three looks at where we've been doing them.</p> <p>How Accurate is Transparent</p> <p>→ When your dad tells you he's becoming a woman, it's a shocking and difficult time for everyone involved. How well as Amazon Prime's Transparent dealt with the delicate issue? We spoke to a trans-man and mother about his experiences.</p> <p>Hand of God – As Bad as they say?</p> <p>→ The Amazon Prime show got slaughtered in its pilot, but still ended up being commissioned for a full series. But was it really that terrible? The Stream team discusses.</p> <p>Quiz: Do you have much blood on your hands as Frank? Our House of Cards Quiz</p> <p>Are you more Grace or Frankie?</p> <p>Other quizzes</p> <p>Community forums</p>
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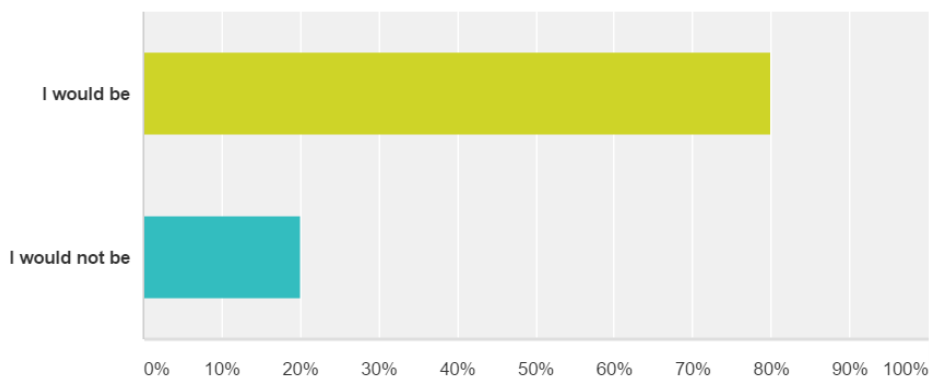
	Reviews: What's New. What's Next, What's Leaving for Netflix, Amazon Prime, BBC 3 YouTuber of the Day – YouTube Channel of Day
June	Lead Feature: OITNB Special Interview with Crazy Eyes, with Piper Kerman about what they think of the show
July	Lead Feature: Amazon Prime Instant Video – What's New Interviews, behind-the-scenes access and reviews of the biggest new show
August	Lead: YouTube: Interview with CinemaSins Discussing their hit YouTube channel and what they've got coming up next
September	Lead: Back to School Procrastination - Netflix vs Amazon Prime Video What's the best streaming platform to watch, with interviews and reviews of the top shows
November	Lead: Christmas Streaming – What's a Gift and What's a Turkey?
December	Lead: Stream Awards: The Best & Worst of the Year What's coming in 2017





Would you be interested in an online magazine that features shows from your favourite streaming sites?

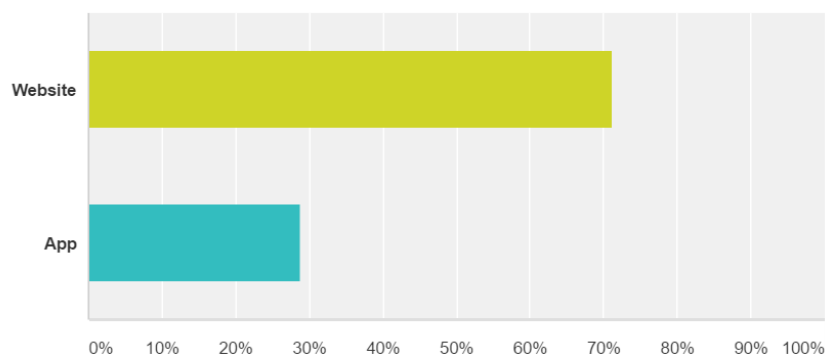
Answered: 60 Skipped: 1



Answer Choices ▾	Responses ▾	
▾ I would be	80.00%	48
▾ I would not be	20.00%	12
Total		60

What medium would you want the online magazine to take?

Answered: 59 Skipped: 2



Answer Choices ▾	Responses ▾	
▾ Website	71.19%	42
▾ App	28.81%	17
Total		59

[Comments \(1\)](#)

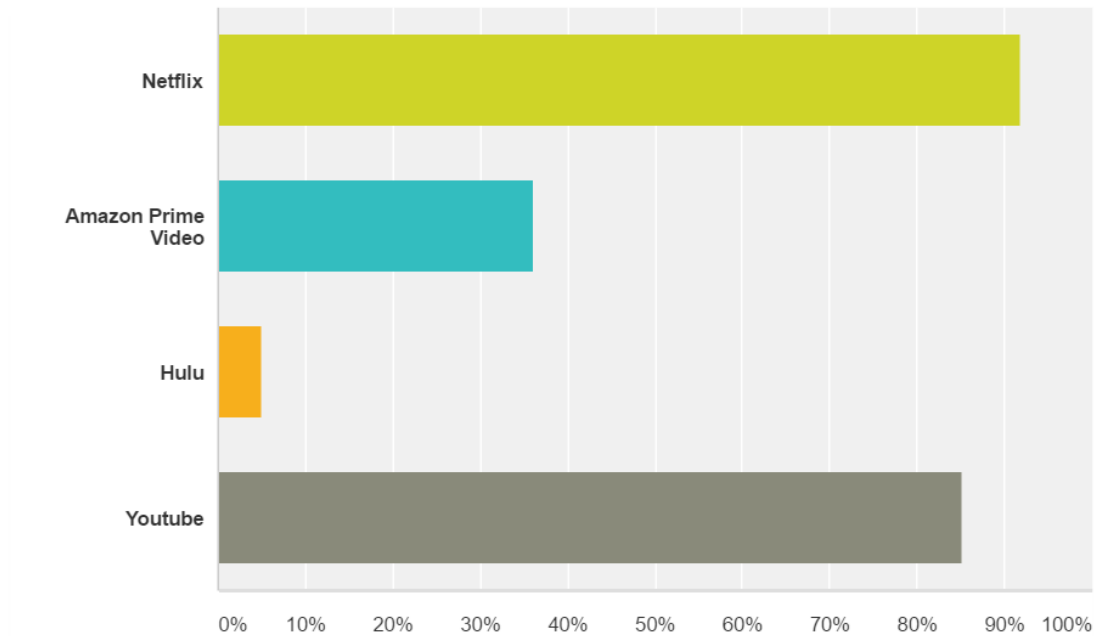
Q5

Customize

Export ▼

What streaming sites do you use? (tick all that apply)

Answered: 61 Skipped: 0



Answer Choices	Responses
▼ Netflix	91.80% 56
▼ Amazon Prime Video	36.07% 22
▼ Hulu	4.92% 3
▼ Youtube	85.25% 52
Total Respondents: 61	

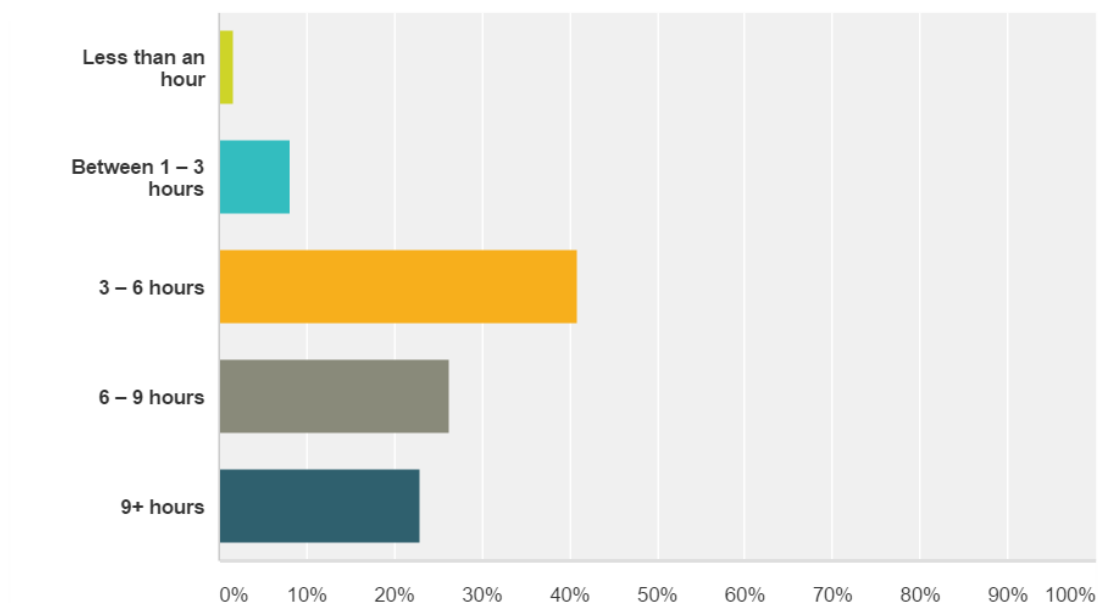
Q6

Customize

Export ▼

How many hours of programming do you stream once a week?

Answered: 61 Skipped: 0



Answer Choices	Responses
▼ Less than an hour	1.64% 1
▼ Between 1 - 3 hours	8.20% 5
▼ 3 - 6 hours	40.98% 25
▼ 6 - 9 hours	26.23% 16
▼ 9+ hours	22.95% 14
Total	61

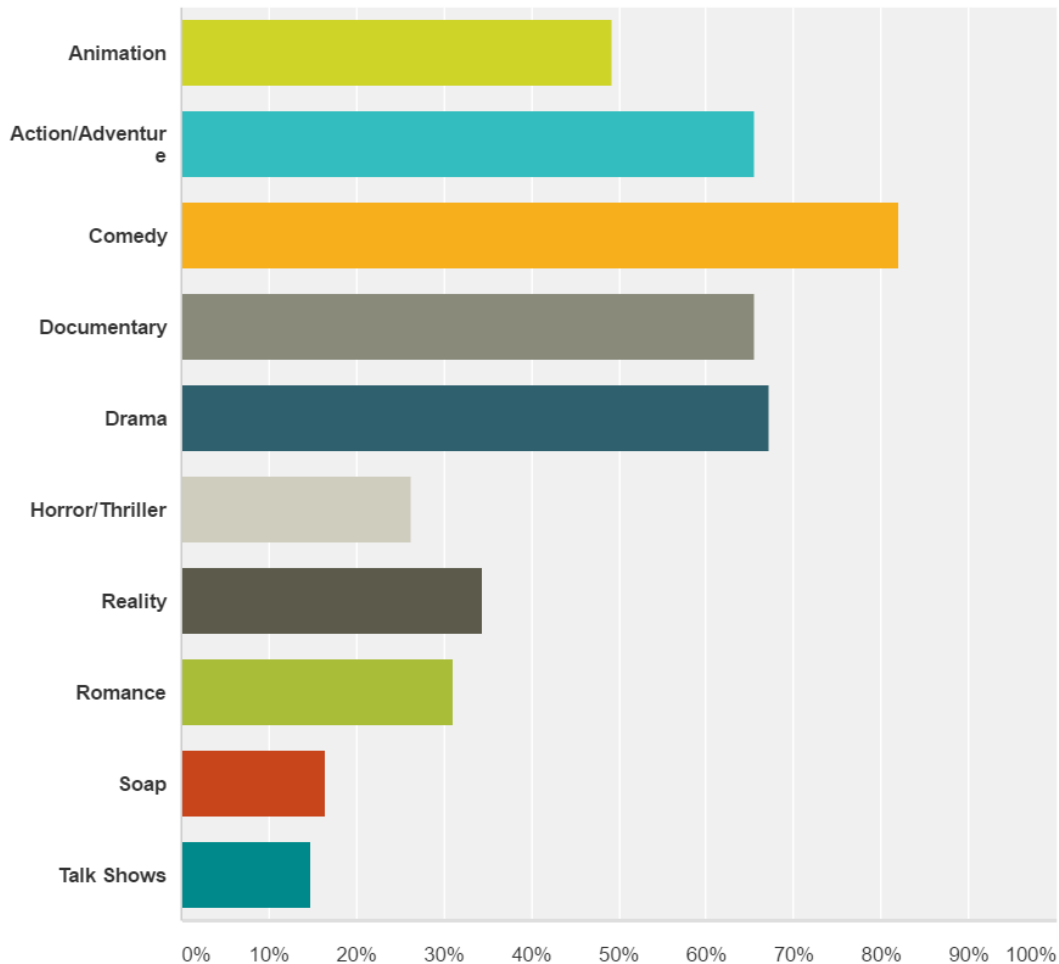
Q7

Customize

Export ▾

What genre of shows/movies do you stream? Tick all that apply.

Answered: 61 Skipped: 0



Answer Choices ▾	Responses ▾
▼ Animation	49.18% 30
▼ Action/Adventure	65.57% 40
▼ Comedy	81.97% 50
▼ Documentary	65.57% 40
▼ Drama	67.21% 41
▼ Horror/Thriller	26.23% 16
▼ Reality	34.43% 21
▼ Romance	31.15% 19
▼ Soap	16.39% 10
▼ Talk Shows	14.75% 9
Total Respondents: 61	

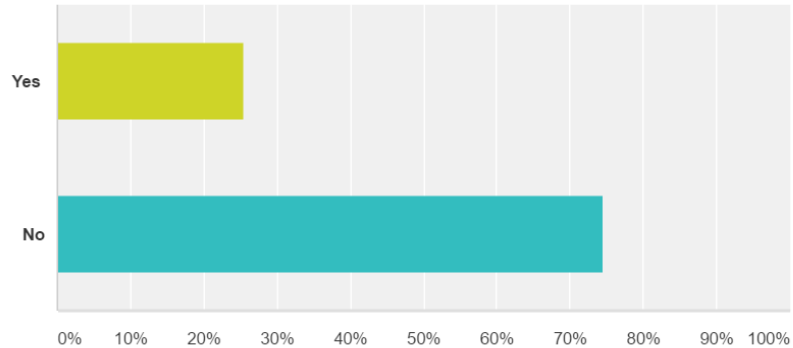
Q8

Customize

Export ▾

Do you read television magazines?

Answered: 59 Skipped: 2



Answer Choices ▾	Responses ▾	
▾ Yes	25.42%	15
▾ No	74.58%	44
Total	59	

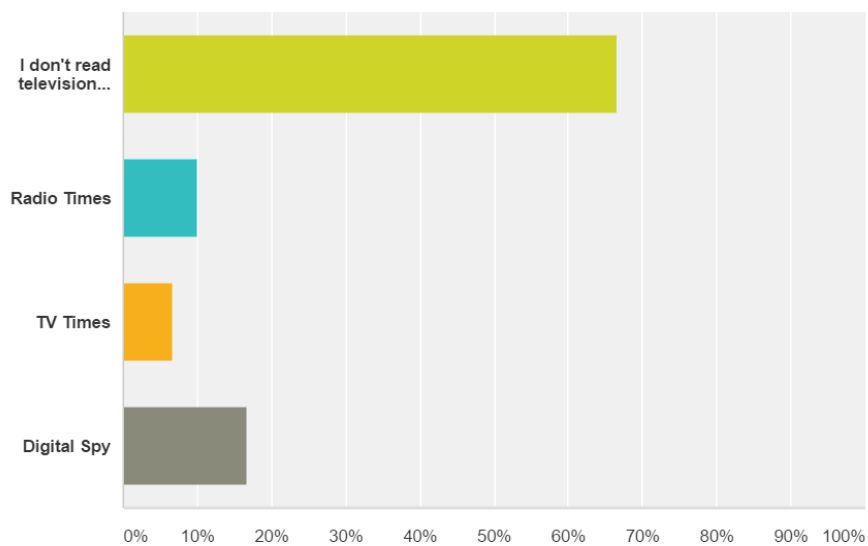
Q9

Customize

Export ▾

Which television magazines do you read?

Answered: 60 Skipped: 1



Answer Choices ▾	Responses ▾	
▾ I don't read television magazines	66.67%	40
▾ Radio Times	10.00%	6
▾ TV Times	6.67%	4
▾ Digital Spy	16.67%	10
Total	60	

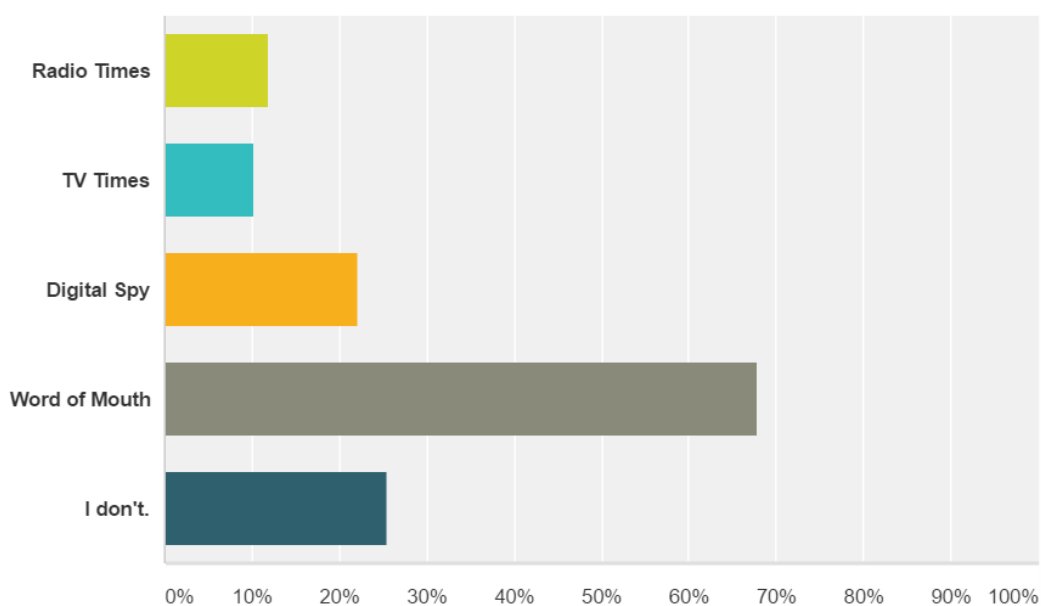
Q10

Customize

Export ▾

Where do you go at the moment to find out what's up and coming/reviews and features about shows from streaming sites? Tick all that apply.

Answered: 59 Skipped: 2



Answer Choices ▾	Responses ▾
▾ Radio Times	11.86% 7
▾ TV Times	10.17% 6
▾ Digital Spy	22.03% 13
▾ Word of Mouth	67.80% 40
▾ I don't.	25.42% 15

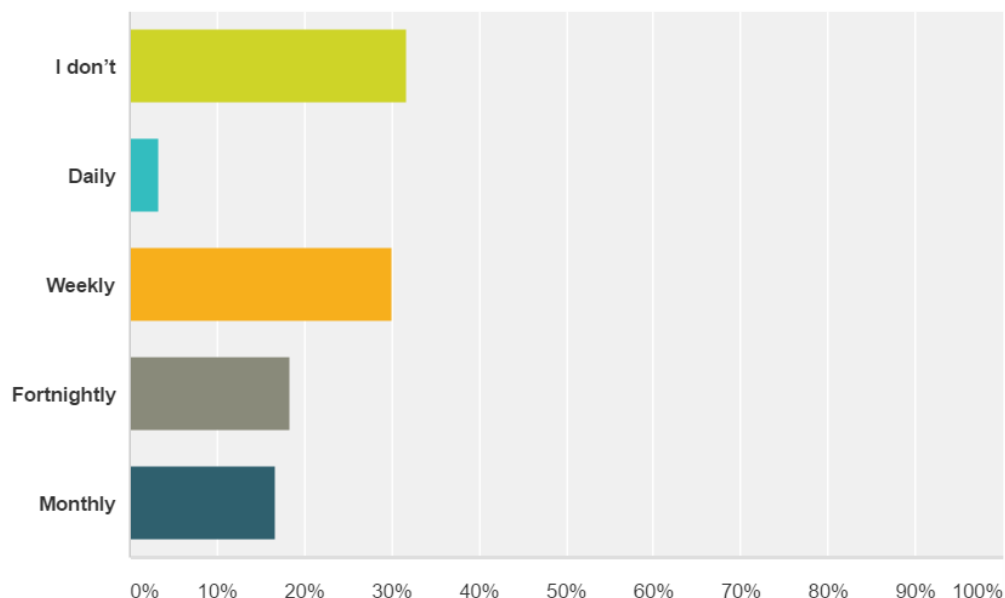
Q11

Customize

Export ▼

How often do you look to find out what's up and coming/reviews and features about showed from streaming sites (tick the most applicable)

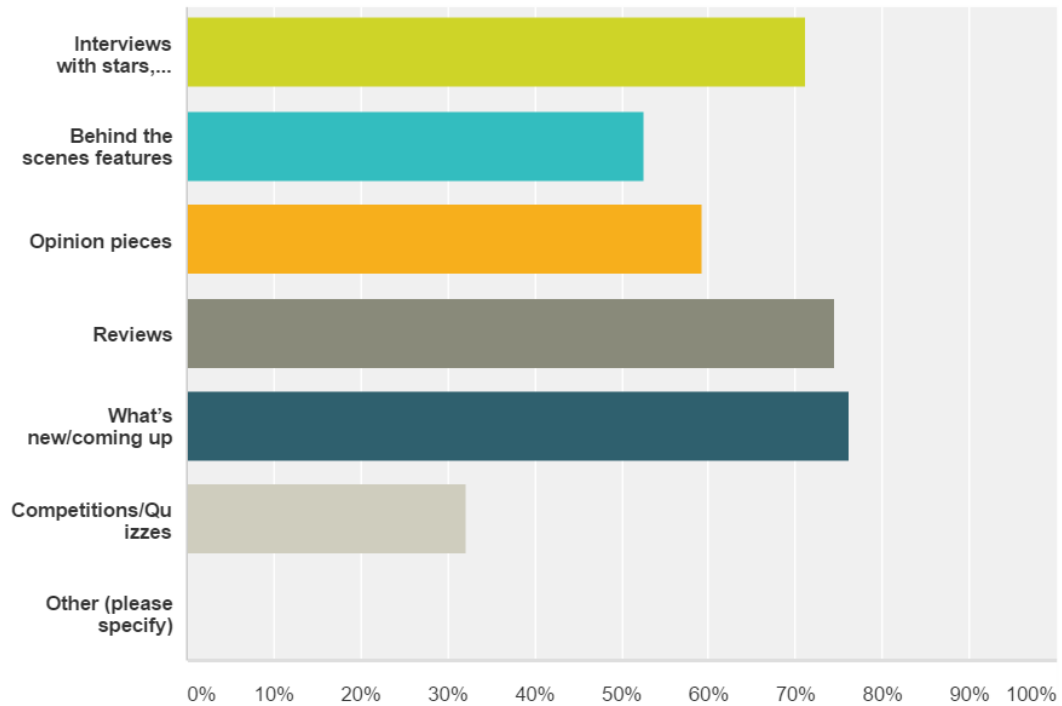
Answered: 60 Skipped: 1



Answer Choices ▼	Responses ▼	
▼ I don't	31.67%	19
▼ Daily	3.33%	2
▼ Weekly	30.00%	18
▼ Fortnightly	18.33%	11
▼ Monthly	16.67%	10
Total		60

What sorts of features would you want to read in a streaming magazine?

Answered: 59 Skipped: 2



Answer Choices	Responses
Interviews with stars, writers, directors, producers, filmmakers	71.19% 42
Behind the scenes features	52.54% 31
Opinion pieces	59.32% 35
Reviews	74.58% 44
What's new/coming up	76.27% 45
Competitions/Quizzes	32.20% 19
Other (please specify)	Responses 0.00% 0

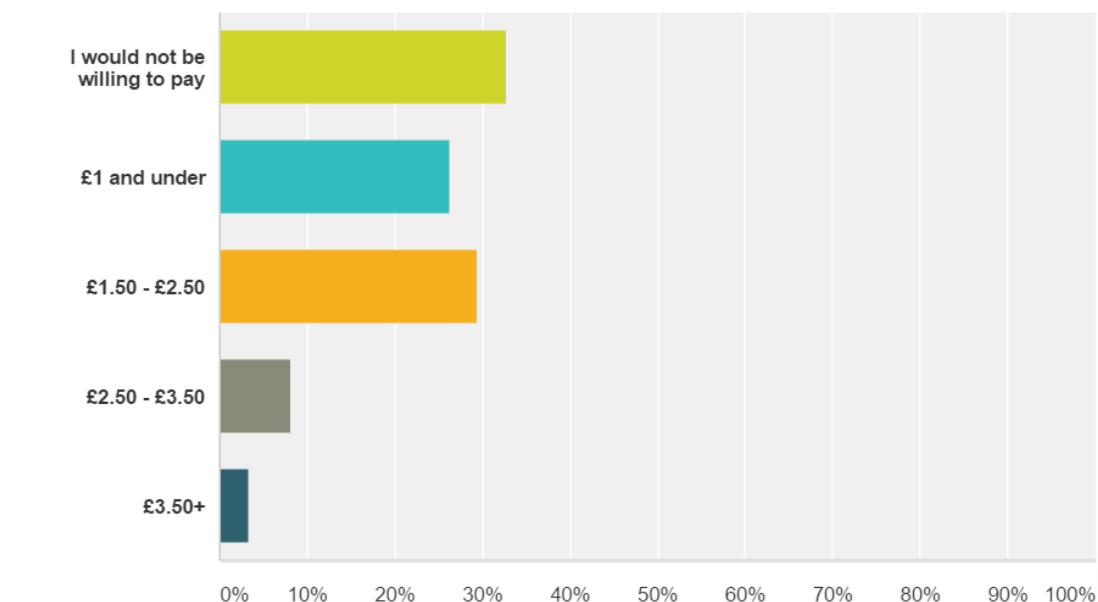
Q13

Customize

Export ▼

13. How much would you be willing to pay monthly for this magazine?

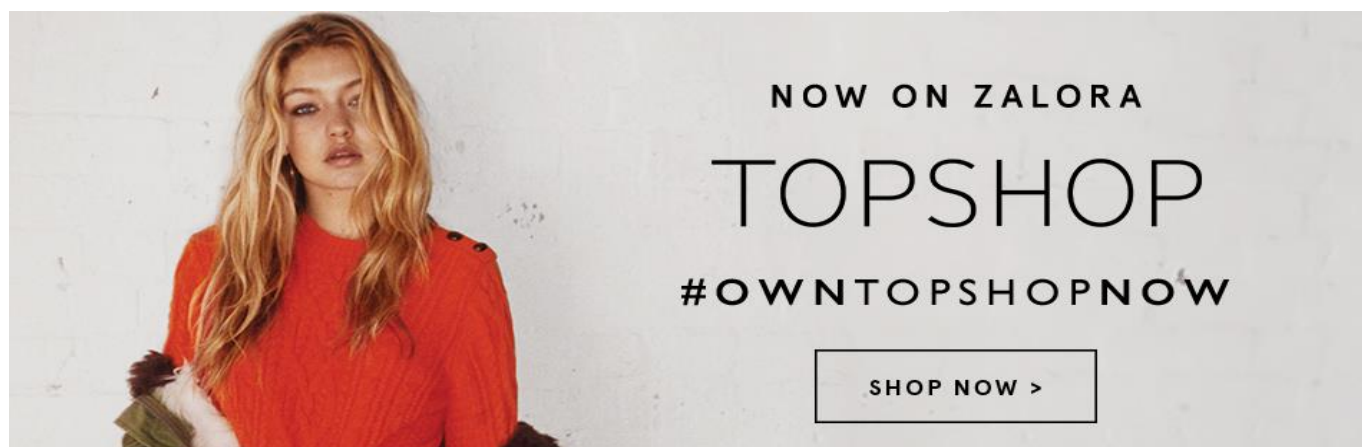
Answered: 61 Skipped: 0



Answer Choices ▼	Responses ▼
▼ I would not be willing to pay	32.79% 20
▼ £1 and under	26.23% 16
▼ £1.50 - £2.50	29.51% 18
▼ £2.50 - £3.50	8.20% 5
▼ £3.50+	3.28% 2
Total	61

Stream

What's worth watching



New This Week



Netflix

[Grace & Frankie](#)
[Lady Dynamite](#)
[Marseille](#)



Amazon Prime

[The Man in the High Castle](#)
[The Grand Tour](#)
Betas



BBC Three

[Class](#)
[Stupid Man](#)
[Docs](#)

Top YouTube Channels



PewDiePie



HolaSoyGerman



SMOSH

New to Tube



Mr. Robot Finale

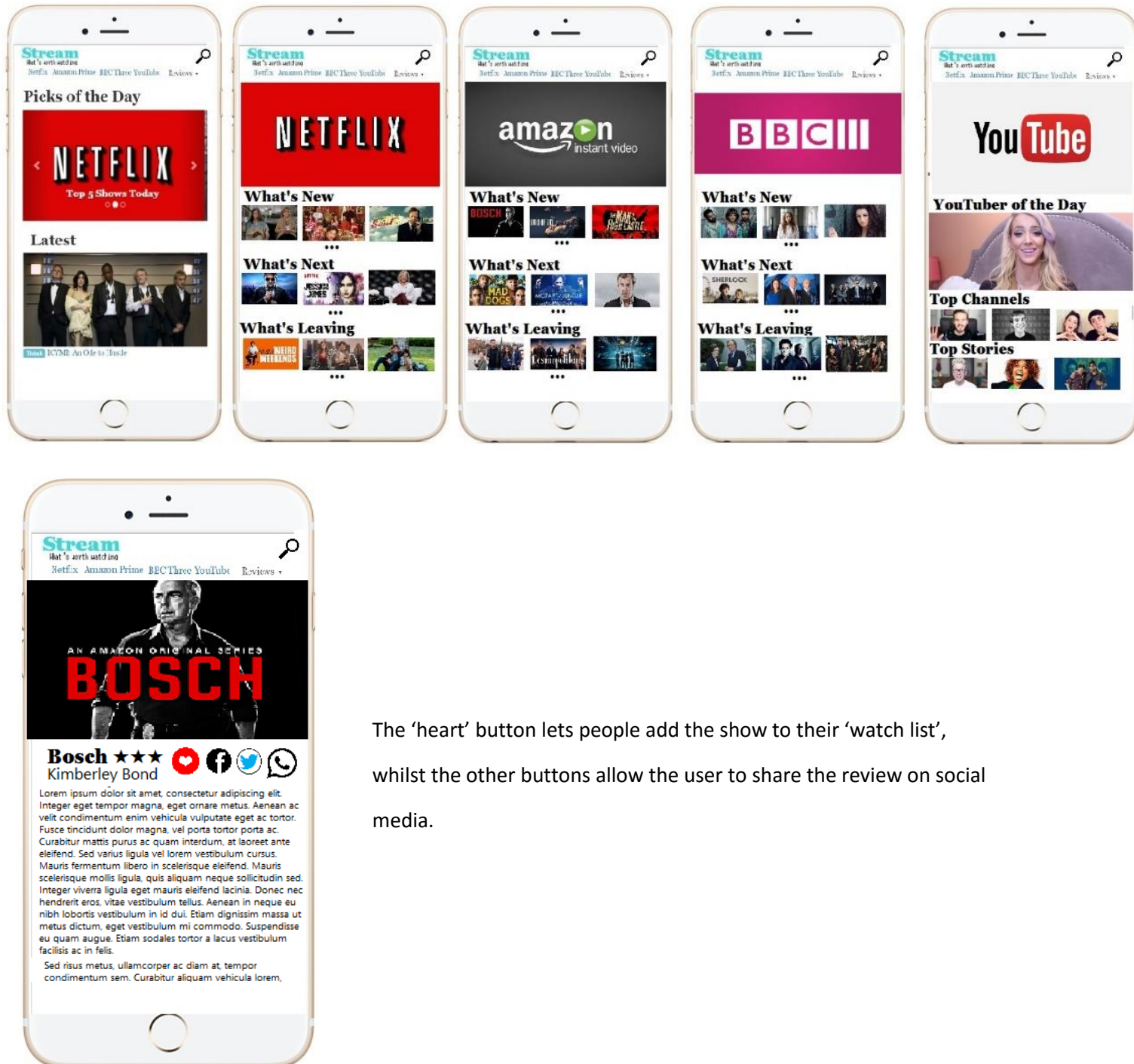


Chelsea



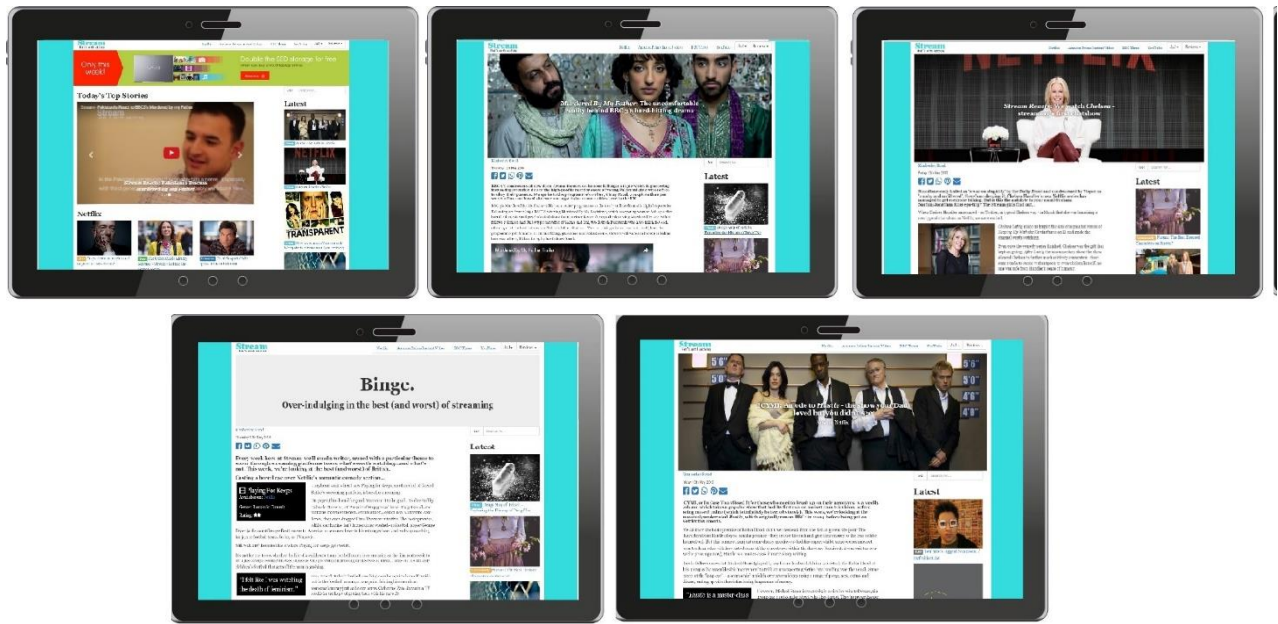
MBMF

Ap3 3 – App Mock Up: There will be a heavier emphasis on the review aspect of the app, as it aims to work as a companion to the main contents and long form features on the site. The reviews will be in an image carousel, ranked from best ranked to lowest ranked, or if the user has entered their preferences, to show the algorithm feels the user would be most interested in.

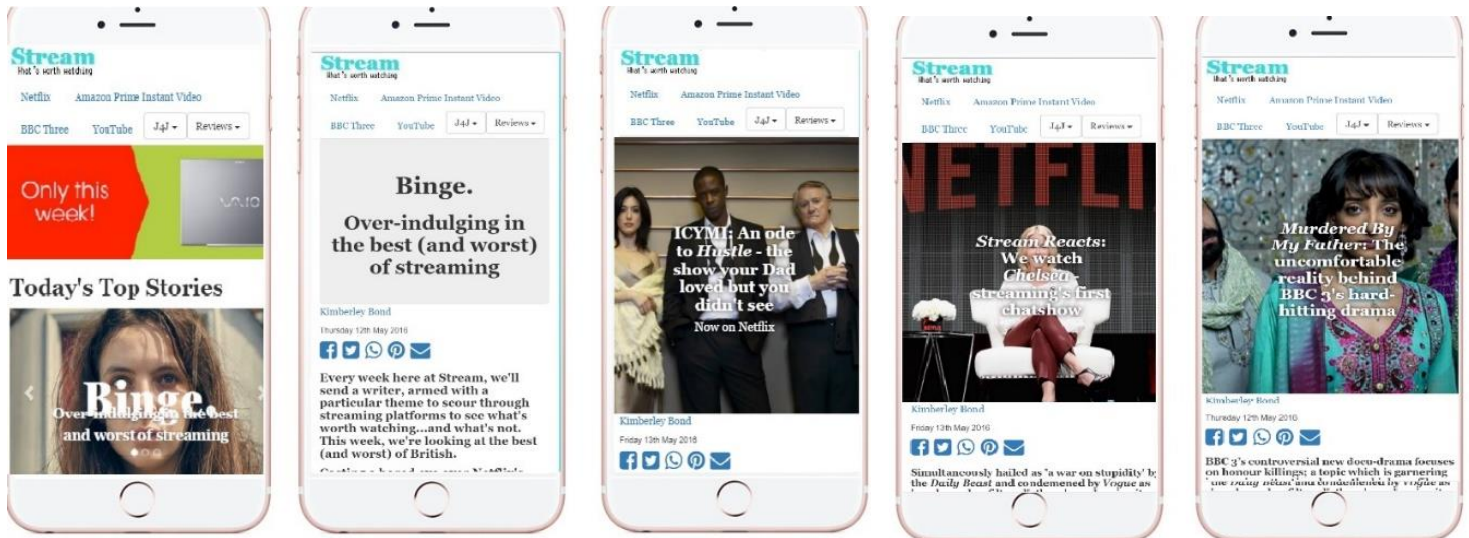


The 'heart' button lets people add the show to their 'watch list', whilst the other buttons allow the user to share the review on social media.

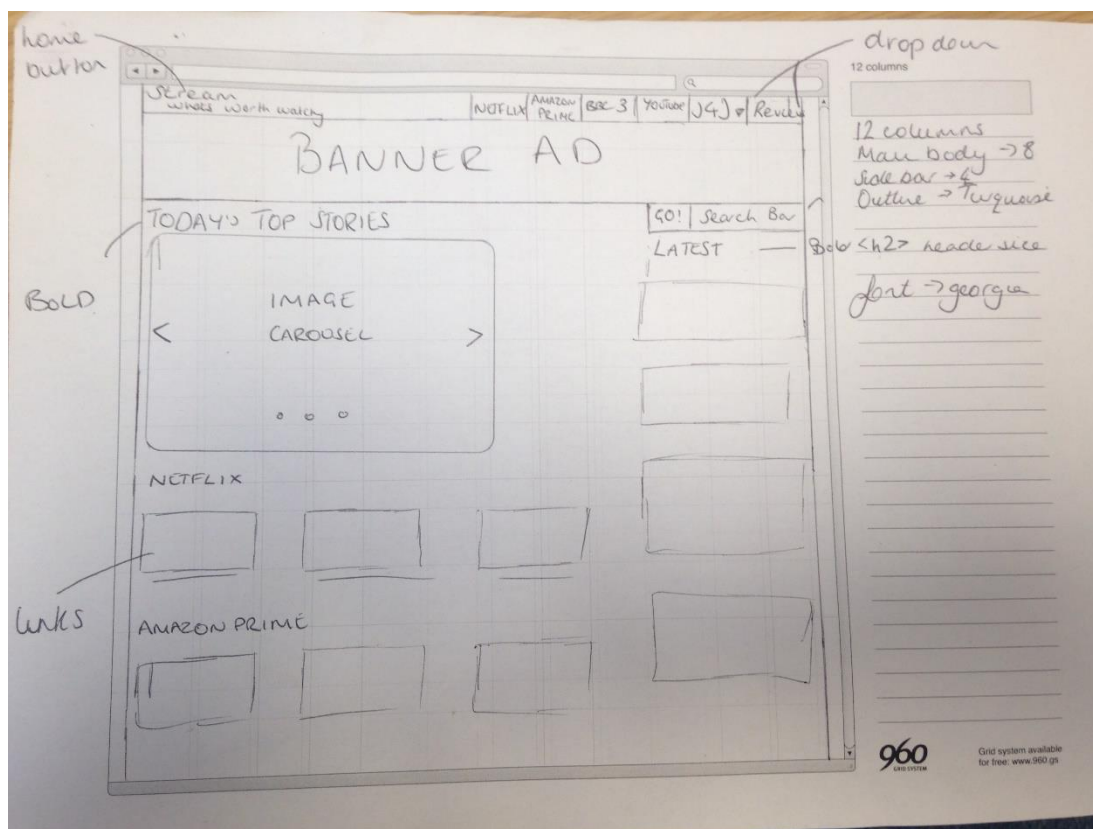
The Tablet app, however, will be similar to the website version.



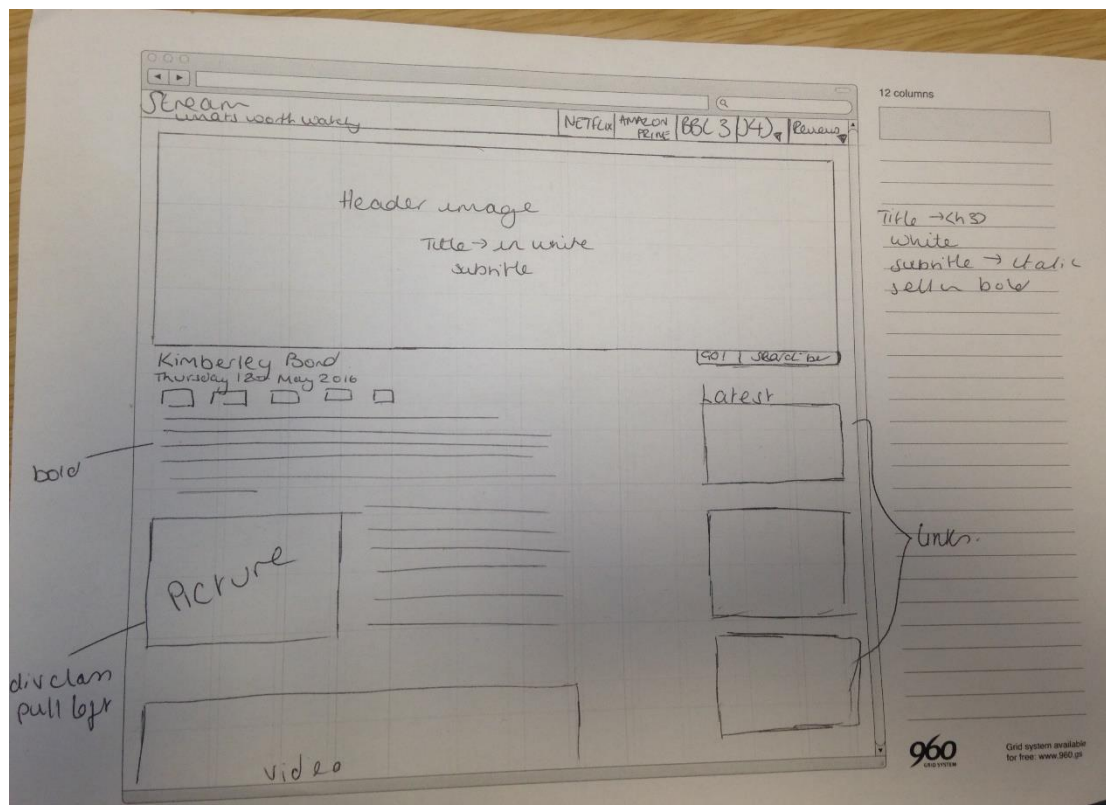
However, the way the website has been designed means that its full website version can also be viewed easily on a smartphone.



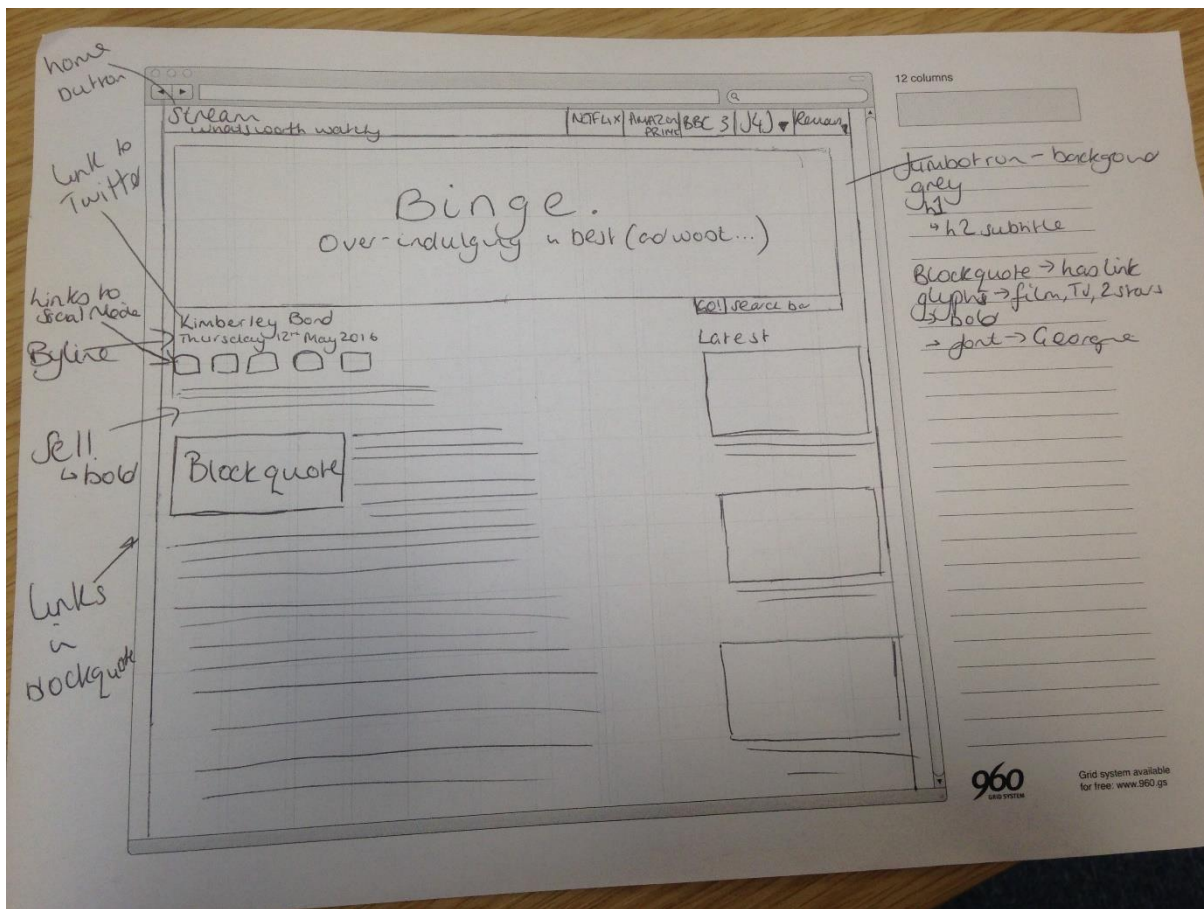
Appendix 4 – Layout for Main homepage



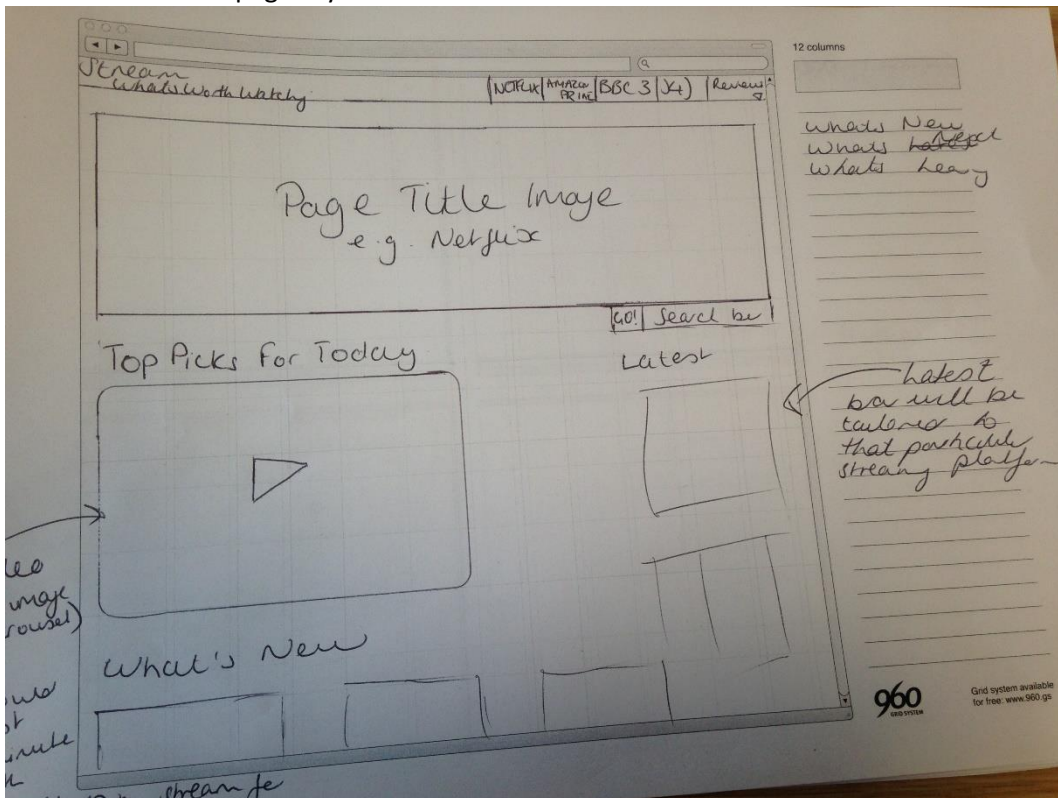
Layout for Features Page – ads are included in the Latest sidebar along with articles.



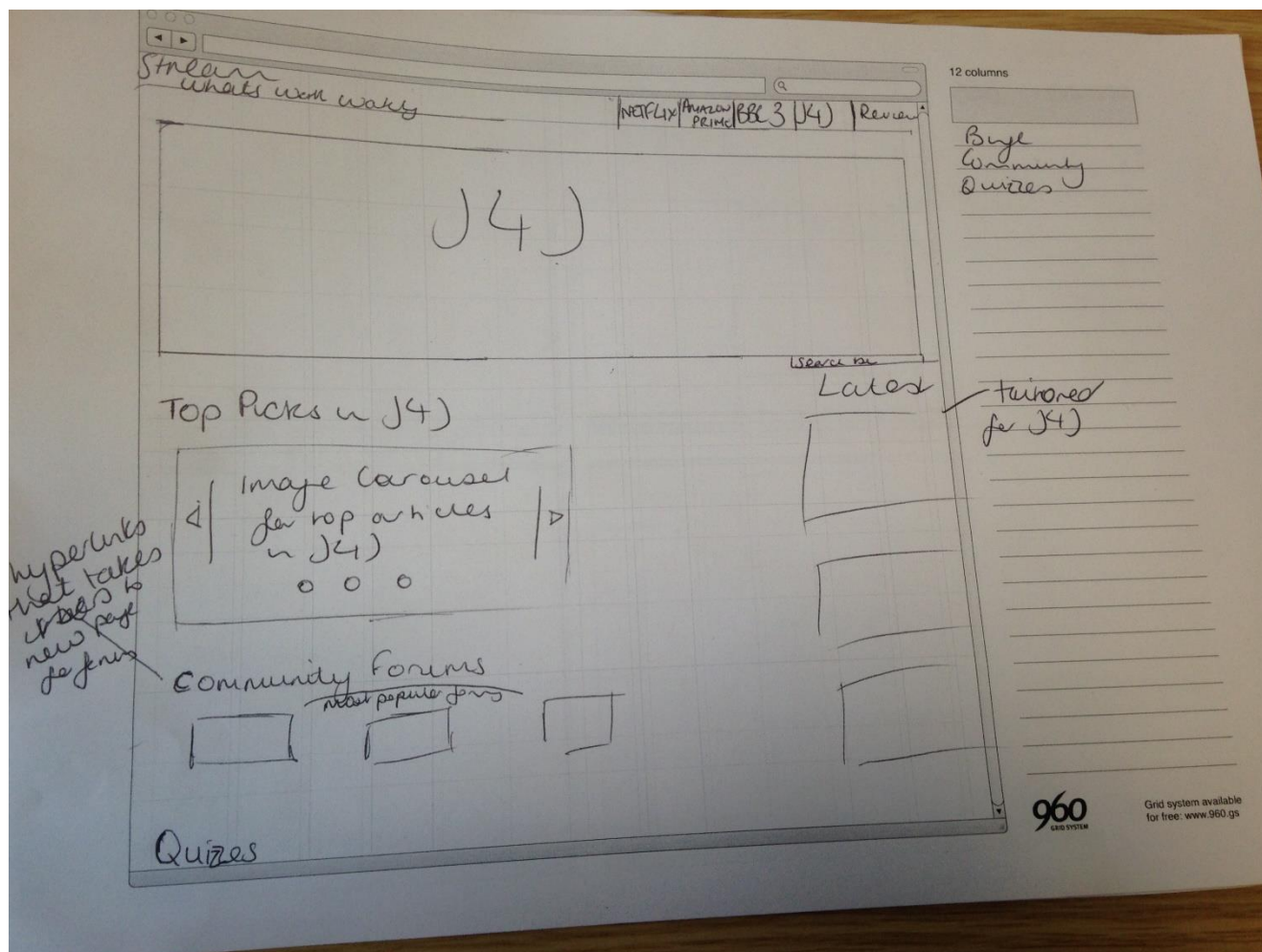
Layout for Binge - ads are included in the Latest sidebar along with articles



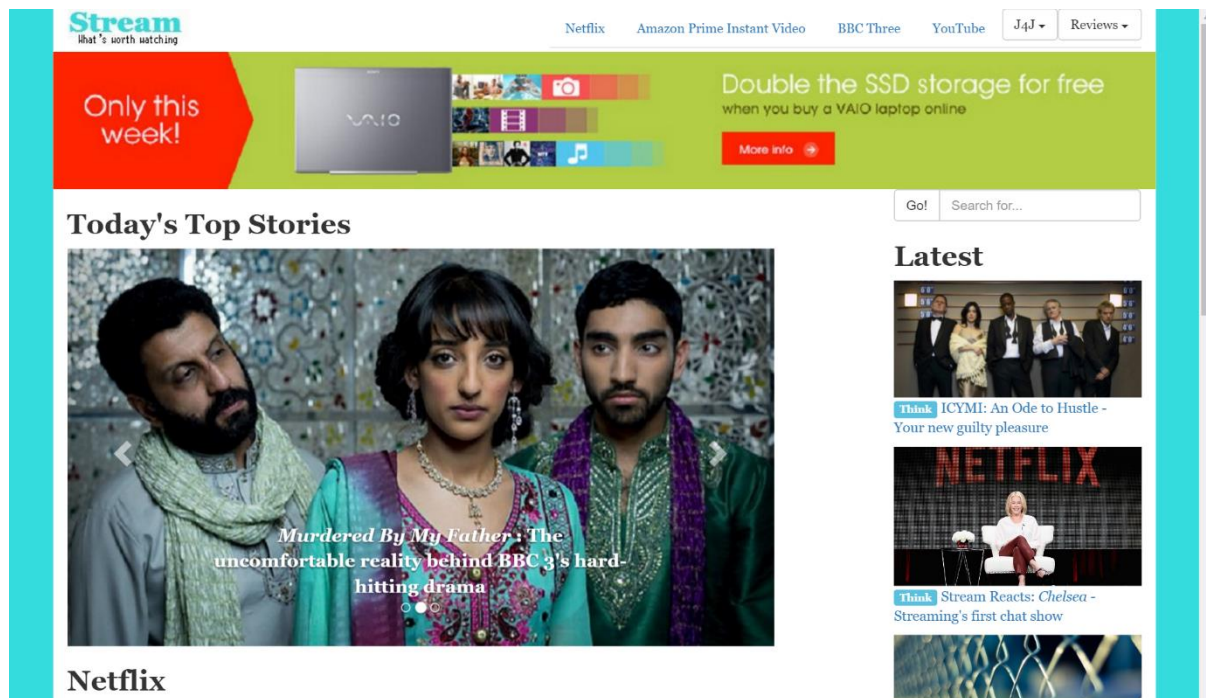
Channel Homepage Layout



J4J Page Layout



Editorial Justifications



- Turquoise colour is bright and stands out without being too garish, or favouring any streaming channel. Allows the brand to be distinctive so it is instantly recognisable. The colour could also be changed to celebrate certain seasons or big releases. Is a gender neutral.
- The image carousel allows a quick flick through top stories
- In a way, the way the home page is designed almost doesn't matter – the majority of our users won't go through to content via our homepage.
- Therefore, content is king, and a list of latest and top stories should be what dominates our home page
- Search bars and tabs for ease of use.

Follow Us:

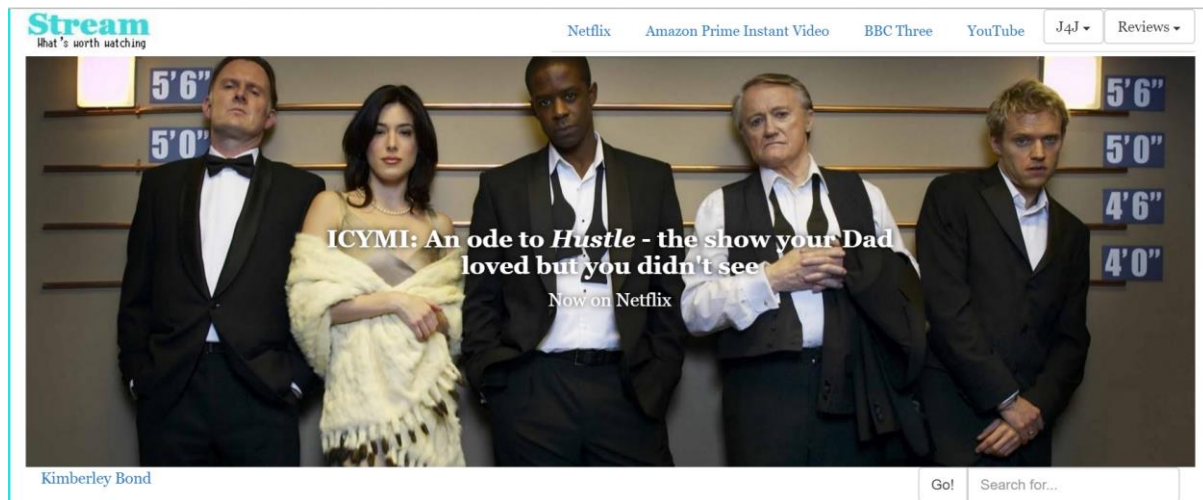


Sign up to Stream's newsletter

For weekly updates on what's worth watching

Sign me up!	Email address
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- The 'Follow Us' section appears on each page, reminding people of our social media presence.
- The newsletter is easy to access and allows you type in your email address quickly, signing you up straight away.



Kimberley Bond

Friday 13th May 2016



- Banner images are eye-catching and attractive – as Stream is a magazine about watching television, then it is essential that our website is similarly visual
- Under the byline, which is linked to a Twitter account, there are a list of social media sites that encourage sharing of the article.

Playing For Keeps

Available on: [Netflix](#)

Genre: Romantic Comedy

Rating: ★★

- In reviews, a glyph is used to symbolise whether the item being reviewed is a film or television show
- They are separate from the review so it is easy and quick to find out how the item being reviewed is rated.
- There's a link in the blockquote that takes someone straight to the programme.

Style Guide

Writing

- ➔ Your writing style needs to be clear and concise, and get straight to the point. Articles need to be short and punchy, and above all, shareable; in order for this to happen, they need to be quick for people to read and gather information from.
- ➔ Writing should be as colourful as possible – strong opinions and a sense of humour are encouraged, as it makes our writing more shareable (which contributes to our revenue!)
- ➔ Swearing is fine within context; as *Binge* is a deliberately inflammatory column swearing and slightly fruitier language is permitted to a larger extent as it is an opinion piece. However, in pieces not attributed to *Binge* should only use swearing as an adjective, if used in a direct quote in an interview: e.g. 'It was fucking great', and should **never** be used to describe a person. Whilst our readers are old and mature enough to not be shocked by bad language, it is neither readable, nor intelligent to have copy littered with expletives – so swearing should be kept to a minimum; no more than three times per copy.
- ➔ Avoid writing today/tomorrow; as this is an online magazine, it can be accessed by people at any time. Use the full date.

Names

- ➔ On first reference, refer to people by their full name, before referring to them by their surname thereafter in articles.
- ➔ Television shows and movies should be written as how they are stylised
- ➔ Streaming channels should be written how they're stylised: Netflix, Amazon Prime Instant Video, BBC Three and YouTube
- ➔ Job titles and positions need not be capitalised
- ➔ Television programmes and movies should be referred to in full at first mentioned, and then if long, can be shorted or abbreviated.

Quotes

- ➔ Missing information in quotes, which would stop the quote making sense to the reader, should be included in square brackets
- ➔ The first line of a quote must be attributed to the speaker, in order not to confuse readers
- ➔ Double quotation marks should be used when quoting actual speech, with single word speech marks when referring to speech within a quote, or a nickname.
- ➔ When quoting someone with poor grammar, then do not write it as such, unless there is cause for it (i.e. if interviewing a famous actor with a certain dialect, a sample of the accent can be used to give the writing some character/flavour, but do not write the entire article in that way – use your judgement and consult with an editor before publishing). If referring to a tweet with bad grammar, then use [sic] afterwards so people don't blame our sub-editors.