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Global Digital Subscription

Snapshot

CeleraOne

Technology companies up the stakes as paid digital subscriptions near 20 million globally.

What a difference a year and a half makes. In our first edition of Global Digital Subscription (GDS) Snapshot, the number of digital only subscriptions reported on has doubled from ten to nearly 20 million. And, with the major technology companies expanding their offerings around content subscriptions, it looks like the market is ripe for expansion.

When we published our first report in 2018, Deloitte predicted that by the end of 2020 there will be roughly 20 million digital-only subscribers to news and magazine media globally.

The data in this report shows that this figure has already likely been exceeded based only on the 72 titles and groups for which data is publicly available. Once duplicates between titles and groups have been accounted for, our report shows a digital-only subscription base of 19.5 million. Add to that the hundreds of titles with paywalls for which data isn't available, and the industry has likely blown past the Deloitte prediction more than a year early.

This achievement is particularly poignant in a year in which an increasing number of respected commentators have focussed their reporting on the potential limitations for the market with terms like subscription fatigue entering the industry lexicon alongside suggestions that the market for news and magazine media digital subscriptions is nearing saturation point.

While these are valid questions based on solid research, some of these findings are defied by a continued stellar performance from publishers and a renewed interest in the area by technology companies. With Apple expanding its News+ service with a UK rollout in September this year, and Google Subscription Services adding the Subscription Lab and North American Innovation Challenge to its ever-expanding toolkit for publishers, it seems that if anything, the market is set to be redefined as it heads into a new phase of expansion.

We take a more in-depth look at these developments in this edition of GDS Snapshot, which also for the first time includes subscription data for video on demand (SVOD) and music streaming services.

James Hewes
President and CEO, FIPP

Big tech companies are stepping up their efforts in the content subscription arena

Big tech companies are experts at spotting market potential, and then stepping in to create products to stimulate demand. Although their efforts come with mixed results, the launch of Apple News+ in the UK during September and the continued expansion of Google Subscription Services suggests that the tech behemoths are smelling potential.

Apple News+ works as a subscription-based content aggregator serving up both digital editions and curated content from publishing brands at US $9.99 per month. It follows a similar revenue-sharing model used by streaming music services like Spotify. In this instance, Apple retains a hefty 50% of revenues, with the remainder shared with publishers based on the amount of content consumed by subscribers.

Why would publishers have their content included for a tiny fraction of revenue rather than shield their content behind their own paywalls? Well curated content means that only a limited selection of content will be available to users on News+, much of which may not necessarily be easily discoverable to users.

Publishers are also more likely to submit broad-based content for inclusion rather than their highly prized specialised content. The latter is likely to be firmly locked down behind their own paywalls, but with more than a billion people using iOS devices, the potential for brands to showcase themselves to new audiences is huge.

Google Subscription Services takes a different route. Rather than focussing on selling subscriptions directly or creating a content aggregator, it is providing a set of tools for publishers to set up and manage paywalls. Google provides the tools and expertise while taking a modest 5% cut of revenues generated by subscriptions.

With Google Subscription Services integrating with a host of powerful tools across search, analytics and advertising, amongst others, it's a potentially attractive offering. For the time being, however, it seems that integrating Google Subscription Services requires some heavy lifting and the offering needs to be refined further.

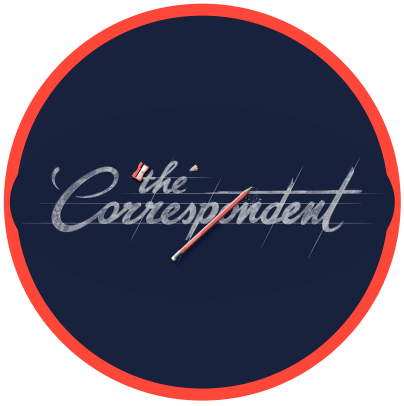
This year Google announced its Subscription Lab where it is working directly with publishers at every step of the way from researching their audiences, to defining their offering and finally implementation. In October it also announced its North American Innovation Challenge designed to help local publishers excel at driving digital subscriptions. This might be one to watch.

The Athletic astounds with a 600% growth rate

In our inaugural edition of GDS Snapshot, San Francisco based The Athletic burst onto the scene with a digital subscription base of 100,000. At the time it was a stunning success, and one of the first titles to break the mold by creating a successful paid subscription base for sport-based content rather than news. Despite its stunning debut, many questioned whether the title could meaningfully expand its user base further.

When the title stopped reporting subscriber numbers for the following year, questions about the financial viability and ability to grow its subscriber base abounded. In June this year, the publisher announced that they had hit the 500,000 subscription mark, and less than a month later updated that figure to 600,000 mark following their launch into the UK with an expanded focus on football (soccer). The publisher is confidently predicting that it will hit one million subscribers by year-end. Although the Athletic is certainly proving that content verticals have the potential to scale rapidly, its expansion is driven by generous venture capital funding rather than organic growth, making its model challenging to replicate for the average publisher.

De Correspondent expands subscription base by 75% with a new language edition



Dutch title De Correspondent first drew attention with its unusual approach to purpose-driven journalism funded by recurring payments from members rather than a news subscription model at a fixed price.

This trailblazing company has shown that it is possible to produce quality content without the scale major publishers aspire to.

Its model comes with its own challenges, but the publisher seems to have recovered from its growing pains, with a renewed focus on maturing its approach to membership management with new hires, and crucially by launching an English language version of title.

The Correspondent (English version) launched with a paying membership of 45,888 this year, in addition to the 60,000 paying members of its original Dutch language platform.

Major publishers return to profitability thanks to digital reader revenue

The Times and Sunday Times in the UK were early pioneers of the use of paywalls, and one of the first publishers to put all of their content behind a hard paywall, but the company has been reluctant to report on the size of their digital-only subscription base until this year.

The company reported that its digital-only subscription base of 304,000 is now larger than its print subscription base, which has helped the title return to profit this year.

As recently as 2015 the Guardian was on course to rack up losses near £80 million for the year. The company set course for a painful and prolonged restructuring process and went down the unconventional route of launching a membership model with no fixed price point.

This year the company has shifted the focus of a membership appeal message from supporting independent journalism to one positioning itself as a climate crisis activist.

In the UK, the climate has become a top influencer for who millennials and Gen Y audiences when they go to the polls in the upcoming elections.

This shift in positioning, coupled with the release of a new subscription-based app could very well be a calculated move to tap into the zeitgeist of younger audiences which other traditional news outlets are failing to attract in large numbers.

Is the market reaching saturation point?

Research released by Reuters has questioned the potential market for digital news subscriptions. The global survey with a substantial number of respondents points to a stagnating market for people paying for news media.

"Despite the efforts of the news industry, we find only a small increase in the numbers paying for any online news – whether by subscription, membership, or donation. Growth is limited to a handful of countries mainly in the Nordic region (Norway 34%, Sweden 27%) while the number paying in the US (16%) remains stable"

Whilst surveys provide a great way to gauge opinion and understand behaviour, they may not always be accurate from a projection point of view. Based on the above statistics it would mean that there are currently 19,500,000 active subscribers to digital news services in the US alone, roughly as reported globally by GDS Snapshot

Gauging market appetite has always been challenging. While there are natural limitations to any given market, appetite for it is usually a created phenomenon based on perceived value, quality, and utility.

When Netflix launched its streaming service in 2007 no one would have predicted its success, and it has taken years of continuous refinement of its user experience, predictive algorithms, compression technology and original content for the company to enter its phase of hyperbolic growth.

And whilst it appears that users in some countries are more willing to pay for news than others, such as the examples of Norway and Sweden mentioned above, it is important to remember that publishers in all of these countries started from ground zero, and had to build the market before they could create the appetite for their products.

Are consumers reaching a point of subscription fatigue?

The Reuters report also extensively covers the topic of subscription fatigue.

"It is also important to keep in mind that news is just one of many forms of online media that people are now being asked to subscribe to. Some worry that news is expected to compete with online video streaming like Netflix and Amazon Prime Video, music streaming services like Spotify, as well as a range of other subscription offers."

In the survey, they asked respondents which service they would choose from if they were forced to chose only one subscription service for the next year. The list includes news, video streaming, music streaming, gaming, sport, dating, data storage or nothing. Their findings show that news subscriptions would be the least chosen option.

Although this makes for interesting reading, it is challenging to understand under what conditions consumers would be forced to make such a decision. Whilst it is a valid point that news and magazine media are competing for a share of wallet with other media formats, how much consumers will spend will more likely be driven by their disposable income and the value such services provide to the person individual needs.

This viewpoint also discounts disposable income being unlocked by the transition away from more expensive traditional services.

In the US there are now more streaming subscribers than its much more expensive cable counterparts. If a consumer foregoes a cable package that costs $60 a month, will that consumer limit themselves to subscribing only to a single subscription service at $10 a month? We believe that the continuing decline in data costs and the displacement of expensive traditional subscriptions by cheaper digital equivalents might prove yet to have a stimulating effect on the number of subscriptions consumers are willing to consider overall across different categories.

Could an improved user experience win over younger audiences?

Publisher brands have faced a distinctive challenge in making themselves relevant to a generation who grew up glued to screens and with a seemingly endless choice of free content.

Insight from the recent Media Insight Project, suggest that this generation is perfectly happy to pay for news and content, and are doing so in great numbers. But the way in which they consume information, their motivation and the way in which they want content structured, differs distinctly from older generations.

Further research from Reuters and Flamingo casts some light on these differences. According to its findings, young people are primarily driven by progress and enjoyment in their lives, and this translates into what they look for in news.

Rather than being disinterested in news, younger audiences find the format, approach, and tone of news products as cumbersome to consume. So the disconnect with mainstream publications could be driven by a lack of a user experience that is tailored to them and their content needs.

SVOD now boasts 683 million paying subscribers

There is now more than 400 subscription video on demand (SVOD) services worldwide, and in our research we found global paid subscription numbers totalling 683 million, and that excludes the estimated 75 million subscribers to Amazon Prime Video.

The 10 biggest players (again excluding Amazon), dominate with more than an 80% market share globally, and all of these companies originate from 1 or 3 countries, the USA, China or India.

Players from each of these markets have developed a distinct approach to growing their SVOD subscriptions base, and each faces a unique set of challenges.

Topping the list is Netflix, one of the first pioneers of SVOD. The company boasts more than 150,000,000 paying subscribers and has become the dominant provider in most markets. With a growing focus on original content, it's ad-free all-in model is attractive to end-users, and it has run into few true challengers outside of its home market.

In countries across Europe Netflix remains dominant with few challengers. Across the UK, Germany, Spain and even France, local broadcasters are scrambling to create networks for their content in a bid to provide a challenge to Netflix. Late to the game and facing Netflix's ever-increasing budgets for locally produced content, such networks are facing an uphill battle.

But Netflix comes to a dead halt at the Great Wall of China. The service is not available here and the market is dominated by subsidiaries of the country's three major tech giants; Tencent, Baidu and Alibaba. Combined, the subscription services owned by these companies have more than 276 million paying subscribers.

An impressive number for a country where subscription video on demand was virtually non-existent as recently as 2015.

Market leader iQiyi has more than 100 million paying subscribers, and more than 600 million registered users. And as you will suspect the market model here is very different.

Riding on the back of their parent companies, SVOD companies in China rely heavily on the social, search, integrated payment and advertising networks of their parent companies for their hybrid free and subscription models to thrive.

This is reflected by the fact these companies tend to earn more than half of their revenue from advertising. What the Chinese have done particularly well is convert a huge group of users of their free, advertising-funded streaming services into paying subscribers.

They've achieved this with very low price points for subscription services, and by investing heavily in Chinese period dramas which are immensely popular in the country. So popular in fact, that Chinese authorities have capped such dramas to be no more than 40% of total content, as the underlining storylines presumably are hitting a nerve with underlying comparisons of the power dynamics of modern-day China.

The continued growth and expansion of these companies are, however, facing some headwinds. Short-form video platforms have taken off with hyperbolic growth in China, and leading short-form video platforms like Bytedance and Kuaishou are flooding the market with advertising inventory.

In the process they have taken a big chunk of revenue out if the big three SVOD players' pockets, forcing them to up the double down on their drive for subscription growth.

India probably has one of the most mature and diversified SVOD markets in the world at the moment. The country has over 30 major SVOD players, and east truly meets west in India.

Companies like Netflix, Amazon, Sony, and Disney's Hotstar all have a strong foothold in the market, but unlike other countries, locally grown SVOD suppliers lead the pack.

The key to their success is largely driven by diversified content that caters to various language groups, and underserved markets.

Alt Balaji has perfected this art and its current subscription base of 20 million is likely to grow to 25 million by year-end. Alt Balaji focusses on keeping the cost of entry low with annual subscriptions costing as little as $4.25.

It has carved out a niche by focussing on content that appeals to those who live outside of the major cities and in rural areas, a large audience that has been underserved by metropolitan centric broadcasters.

Interestingly in India, men also fall into the category of underserved audiences and make up more than 79% of the total SVOD subscription base in India. Again major broadcasters are failing to stimulate the interests of men outside of sport and news, and SVOD providers have capitalised on this with the content they provide.

Swedish music streaming service Spotify continues to lead the pack with 100 million paying subscribers. But, apart from Spotify and China's Tencent music, most global players have a US origin making the market less dynamic and diverse than it's video counterpart. It's also interesting to note that all that no music streaming service has managed to break out of the US $9.99 price point, suggesting, that it is much more challenging to differentiate services in this market.

Publisher Data 1/3

Country	Title	Subscriptions	Reported	Source	Cost
USA	New York Times	3,800,000	2019 Q3	Source	USD 2 / week
USA	The Informer	2,100,000	2019 Q3	Source	USD 19.96 / year
USA	Wall Street Journal	1,829,000	2019 Q3	Source	USD 19.50 / month
USA	Washington Post	1,500,000	2019 Q1	Source	USD 6 / 4 weeks
Norway	Schibsted (Group)	800,000	2019 Q3	Source	Varies (Group)
UK	Financial Times	796,000	2019 Q3	Source	GBP 5.35 / week
UK	Guardian	655,000	2019 Q3	Source	Not applicable
Japan	Nikkei	650,000	2019 Q3	Source	JPY 4,277 / month
USA	The Athletic	600,000	2019 Q3	Source	USD 9.99 / month
USA	Gannett (Group)	561,000	2019 Q3	Source	Varies (Group)
Australia	NewsCorp (Group)	493,000	2019 Q1	Source	Varies (Group)
Germany	BildPlus	450,055	2019 Q3	Source	EUR 7.99 / month
UK/Global	Economist App	318,522	2019 H1	Source	GBP 179 / year
UK	The Times/Sunday	304,000	2019 Q3	Source	GBP 26 / month
China	Caixin	300,000	2019 Q3	Publisher	RMB 58 / month
USA	Tribune (Group)	283,000	2019 Q2	Source	Varies (Group)
Norway	Amedia (Group)	258,000	2019 Q3	Source	Varies (Group)
Argentina	La Nación	250,000	2019 Q4	Source	ARS 220 / month
Sweden	Aftonbladet	250,000	2018 Q4	Source	SEK 79 / month
Brazil	Folha de São Paulo	207,176	2018 Q4	Source	BRL 19,90 / month
France	Le Monde	200,000	2019 Q3	Source	EUR 9.90/month
Argentina	Clarín	200,000	2019 Q4	Source	ARS 200 / month
Poland	Gazetta Wyborcza	192,415	2019 Q2	Source	PLN 19.90 / month

Prices shown in this report were obtained in the UK. Due to geo-blocking, dynamic pricing regional pricing variances prices shown may not match with prices offered in local markets.

Publisher Data 2/3

Country	Title	Subscriptions	Reported	Source	Cost
Norway	Verdens Gang (VG)	175,470	2018 Q4	Source	NOK 75 / month
USA	LA Times	170,000	2019 Q3	Source	USD 1.99 / week
USA	The New Yorker	167,374	2018 Q2	Source	USD 44 / year
Sweden	Dagens Nyheter	166,000	2019 Q2	Source	SEK 119 / month
France	Mediapart	150,000	2019 Q1	Source	EUR 11 / month
Italy	Corriere della Sera	133,000	2018 Q2	Source	EUR 2.50 / week
Germany	ZEIT	126,296	2019 Q3	PV Digest	EUR 5.20 / week
USA	National Geographic	123,494	2018 H2	Publisher	USD 19 / year
USA	Boston Globe	112,241	2019 Q1	Source	USD 27.72 / 4 week
France	Le Figaro	110,000	2018 Q4	Source	EUR 9.90 / month
Norway	Aftenposten	108,000	2018 Q2	Source	SEK 249 / month
Germany	WeltPlus	106,649	2019 Q3	Source	EUR 9.99/month
Germany	Der Spiegel	102,209	2019 Q3	PV Digest	EUR 19.99/ month
Finland	Hesingin Sanomat	100,000	2018 Q1	Source	EUR 17.90 / month
Germany	NOZ Media (group)	100,000	2019 Q4	Source	Varies (Group)
USA	Chicago Tribune	100,000	2019 Q2	Source	_
Sweden	MittMedia	81,000	2019 Q2	Source	Varies (Group)
Norway	Dagbladet	80,000	2018 Q4	Source	NOK 99 / month
UK	Inmediate Media	77,520	2019 Q1	Source	Varies (Group)
Sweden	Svenska Dagbladet	77,000	2019 Q2	Source	SEK 99 / month
Germany	Süddeutsche Zeitung	75,723	2019 Q3	PV Digest	EUR 36.99/month
Germany	Handelsblatt	70,248	2019 Q3	PV Digest	EUR 24.99 / month
Switzerland	Tamedia (Group)	70,000	2019 Q1	Source	Varies (Group)

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Publisher Data 3/3

Country	Title	Subscriptions	Reported	Source	Cost
USA	Star Tribune	62,999	2019 Q3	Source	USD 3.79 / week
Netherlands	De Correspondent	60,000	2018 Q3	Source	EUR 7 / month
Japan	NewsPicks	60,000	2018 Q2	Source	JPY 1500 / month
Germany	FAZ	50,935	2019 Q3	PV Digest	EUR 39,90 / month
Netherlands	The Correspondent	45,888	2019 Q1	Source	USD 5 / month
USA	Seattle Times	42,000	2019 Q2	Source	USD 3.99 / week
Slovakia	Denník N	42,000	2019 Q3	Source	EUR 6.99 / month
Denmark	Ekstra Bladet	40,000	2017	Source	DKK 49 / month
Switzerland	Neue Zürcher Zeitung	39,000	2019 Q3	Source	EUR 10 / month
Austria	Kleine Zeitung	32,700	2019 Q2	Source	EUR 14.90 / month
Germany	NOZ	30,000	2018 Q4	PV Digest	EUR 9.95 / month
Switzerland	Republik	22,000	2019 Q1	Source	CHF 22 / month
Spain	El Diario	20,500	2017 Q2	PV Digest	EUR 7 / month
Spain	El Español	12,000	2019 Q1	Source	EUR 10.99 / month
Denmark	Zetland	10,000	2019 Q1	PV Digest	DKK 10 / week
Canada	Toronto Star	10,000	2019 Q1	PV Digest	CAD 14.99 / month
Spain	Infolibre	10.000	2019 Q4	Source	EUR 6 / month
France	Liberation	9,900	2017 Q4	PV Digest	EUR 8 / month
Spain	RBA Revistas	8,096	2019 Q1	Publisher	EUR 30 / year
Switzerland	Le Temps	6,900	2019 Q3	Publisher	CHF29 / month
RSA	Cosmopolitan SA	1,998	2019 Q2	Publisher	ZAR 30 / month
RSA	House and Leisure	1,882	2019 Q2	Publisher	ZAR 38 / month
RSA	Good Housekeeping	1,662	2019 Q2	Publisher	ZAR 30 month

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Video Streaming Data 1/2

Country	Title	Subscriptions	Reported	Source	Cost
Global	Netflix	151,560,000	2019 Q3	Source	USD 5.99 / month
China	iQiyi	100,000,000	2019 Q2	Source	n/a
China	Tencent Video	94,000,000	2019 Q3	Source	n/a
China	Youku	82,100,000	2019 Q3	Source	n/a
Global	Amazon Prime Video*	75,000,000	2018 Q4	Source	USD 5.99 / month
SE Asia	Viu	30,000,000	2019 Q2	Source	USD 2 / month
USA	Hulu	28,000,000	2019 Q2	Source	USD 5.99 / month
India	Alt Balaji	20,000,000	2019 Q1	Source	INR 300 / year
India	Eros Now	18,800,000	2019 Q2	Source	USD 7.99 / month
Asia	Iflix	15,000,000	2019 Q3	Source	THB 99 / month
USA/EU	HBO Now/Go	8,000,000	2019 Q2	Source	USD 15 / month
USA	CBS OTT/Showtime	8,000,000	2019 Q1	Source	Varies (Group)
USA	Starz	4,400,000	2019 Q1	Source	USD 9 / month
Global	DAZN*	4,000,000	2019 Q2	Source	USD 19.99 / month
Turkey	BluTV	4,000,000	2019 Q2	Source	USD 3.51 / month
S. Korea	Pooq	3,700,000	2019 Q1	Source	USD 6.99 / month
Taiwan	Catchplay*	3,000,000	2019 Q2	Source	IDR 45,000 / mo.
India	Hotstar	3,000,000	2019 Q2	Source	INR 299 / month
Canada	Crave	2,700,000	2019 Q3	Source	CAD 9.99 / month
USA	Sling TV	2,470,000	2019 Q3	Source	USD 25 / month
Latam	Claro video	2,200,000	2018	Source	MXN 69 / month
Global	Crunchyroll	2,000,000	2018 Q4	Source	USD 7.99 / month

*Estimated, no formal figures available.
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Video Streaming Data 2/2

Country	Title	Subscriptions	Reported	Source	Cost
USA	Hulu Live TV	2,000,000	2019 Q1	Source	USD 5.99 / month
USA	ESPN+	2,000,000	2019 Q1	Source	USD 5 / month
UK	Now TV	1,500,000	2019 Q2	Source	GBP 3.99 / month
Australia	Stan	1,500,000	2019 Q1	Source	AUD 10 / month
Italy	Timvision	1,500,000	2018 Q3	Source	EUR 4.99 / month
EU	Eurosport Player*	1,400,000	2018 Q2	Source	GBP 6.99 / month
Nordic	Viaplay	1,375,000	2019 Q2	Source	DKK 89 / month
Nordic	HBO Nordic	1,300,000	2018 Q1	Source	SEK 89 / month
USA	AT&T TV Now	1,100,000	2019 Q3	Source	USD 60 / day
USA	Youtube TV	1,000,000	2019 Q1	Source	USD 50 / day
Australia	Fetch	1,000,000	2019 Q2	Source	AUD 6 / month
N. America	Acorn TV	1,000,000	2019 Q3	Source	USD 5 / month
Ger/Neth	RTL	1,000,000	2019 Q1	Source	n/a
UAE	StarzPlay	1,000,000	2019 Q3	Source	AED 40
Mexico	Blim	900,000	2019	Source	MXN 109 / month
Australia	Foxtel Now	500,000	2019 Q3	Source	AUD 25 / month
USA	Britbox	500,000	2019 Q2	Source	USD 7 / month
Chile	Movistar Playflow	277,000	2019 Q1	Source	n/a
UK	ITV Hub Premium	265,000	2019 Q2	Source	GBP 3.99 / month

*Estimated, no formal figures available.
Prices shown in this report were obtained in the UK. Due to geo-blocking, dynamic pricing regional pricing variances prices shown may not match with prices offered in local markets.

Country	Title	Subscriptions	Reported	Source	Cost
Global	Spotify	100,000,000	2019 Q2	Source	USD 9.99 / month
USA	Pandora	63,100,000	2019 Q3	Source	USD 4.99 / month
Global	Apple Music	60,000,000	2019 Q2	Source	USD 9.99 / month
Global	Amazon Prime Music	32,000,000	2019 Q3	Source	USD 9.99 / month
China	Tencent Music	31,000,000	2019 Q3	Source	Various
USA	Sirius Xm	29,300,000	2019 Q2	Source	USD 5 / month
Global	Youtube Music Prem.	15,000,000	2019 Q2	Source	USD 9.99 / month
Global	Google Music Play	15,000,000	2019 Q2	Source	USD 9.99 / month
Global	Deezer	7,000,000	2018	Source	USD 9.99 / month
Global	Tidal	3,000,000	2017	Source	USD 9.99 / month
MENA	Anghami	1,000,000	2019 Q1	Source	USD 1 / month
N. America	LiveXLive	775,000	2019 Q3	Source	USD 9.99 / month
Global	Soundcloud	100,000	2019	Source	USD 7.5 / month
Global	Primephonic	50,000	2019 Q2	Source	USD 7.99 / month

FIPP publishes the Global Digital Subscription Snapshot in partnership with CeleraOne four times per year. Our next chart update is in January 2020, and our next full report will be released at the Digital Innovators' Summit in Berlin at the end of March 2020.

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FIPP connects global media and represents content-rich companies or individuals involved in the creation, publishing or sharing of quality content to audiences of interest. FIPP exists to help its members develop better strategies and build better businesses by identifying and communicating emerging trends, sharing knowledge, and improving skills, worldwide.
www.fipp.com

CeleraOne provides cutting-edge technologies for paid content, identity management and user segmentation. It supports publishers to implement paywalls, registration walls, data walls and personalisation strategies. Clients include Axel Springer, Neue Zürcher Zeitung, Süddeutsche Zeitung, Zeit Online and many more websites.
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Methodology

How was the data collected?

FIPP used propriety survey data as well as publicly available data to compile this report. Due to the use of publicly available sources, we cannot guarantee the accuracy or recency of the figures reported. The sources of our data is specified within the tables. Prices shown may be influenced by geolocation and dynamic pricing practices.

Why is my title, group or country not included?

We have tried to be as comprehensive as possible in sourcing data, but due to our reliance on publicly available data, this report should not be viewed as an exhaustive list. Should you wish to be included in future reports, please register your interest by e-mail Sylkia@fipp.com.

Why did you not include print and digital combinations?

We are aware that many publishers are enjoying tremendous success with packages which include both print and digital subscriptions. Owing to a lack of reporting on print and digital subscription bundles in the market, limited data is available for publication. Should you wish to submit such data for inclusion in future reports you are welcome to do so, please register your interest by e-mail Sylkia@fipp.com.