

# WORLD PRINTERS FORUM

Manfred Werfel 2019-03-25/26

**Board Meeting, Oslobodjenje,  
Sarajevo, Bosnia Herzegovina**

# 1) Welcome

Who says the Germans don't have a sense of humor?

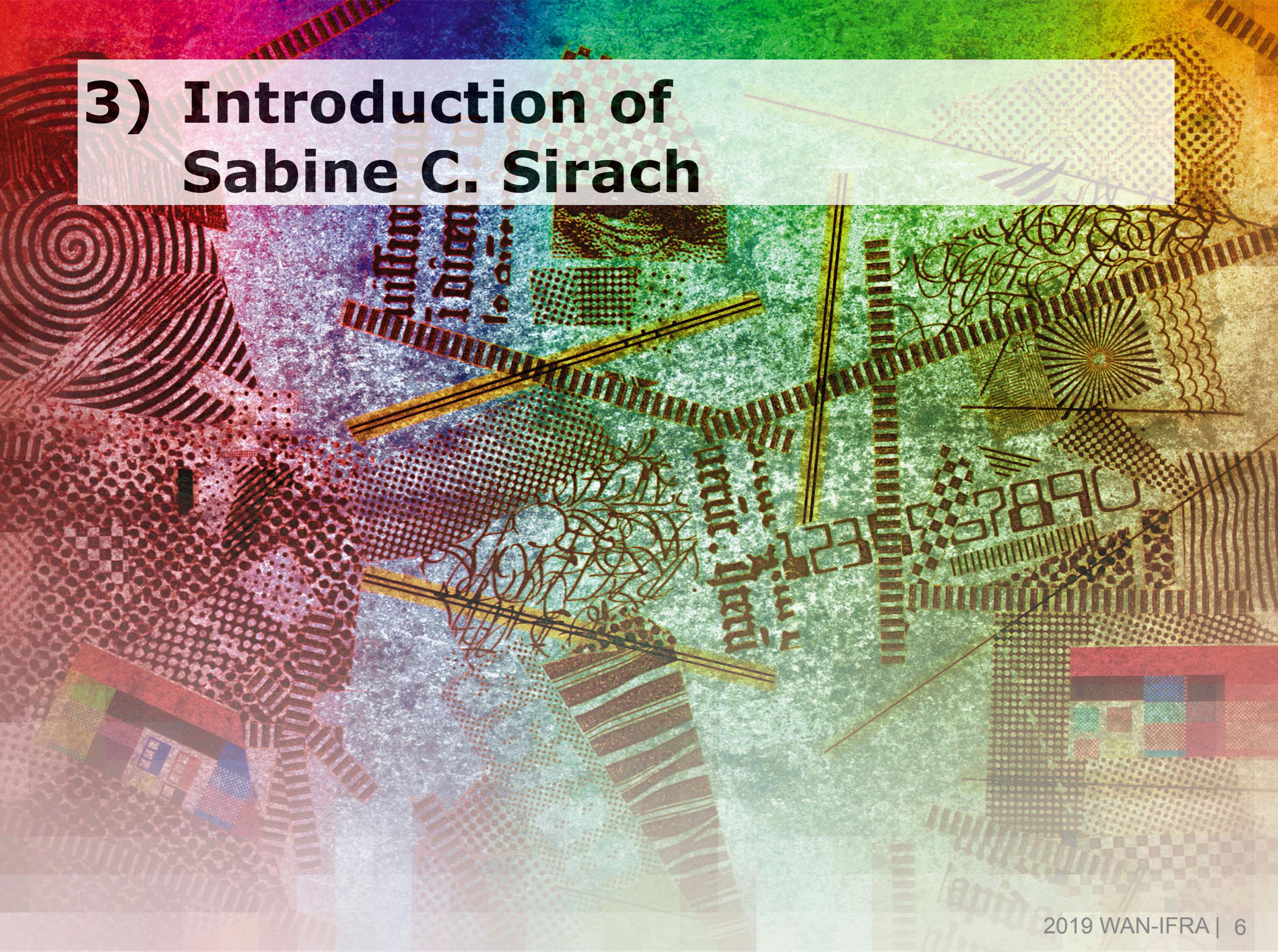


## 2) Introduction of participants

## Participants

Dr. Rick Stunt, dmg media, London, UK, <b>Chair</b>	
Herbert Kaiser, Koenig & Bauer, Digital & Web, Würzburg, Germany, <b>Vice Chair</b>	
Anu Ahola, UPM Paper ENA, Helsinki, Finland	
Max Garrido, Corporation Bermont, Madrid, Spain	
Andreas Gierth, Frankfurter Allgemeine Zeitung (F.A.Z.), Frankfurt/Main, Germany	
Sanat Hazra, Bennett, Coleman & Co (The Times of India Group), Mumbai, India	
Dr. Michael Hirthammer, Sun Chemical, Eurolab, Karlstein, Germany	
Thomas Isaksen, DDPFF, Copenhagen, Denmark	
Menno Jansen, Q.I. Press Controls BV, EAE, Oosterhout, Netherlands	
Jan Kasten, ppi Media GmbH, Hamburg, Germany	
Rainer Kirschke, Agfa Graphics, Düsseldorf, Germany	
Manuel Kosok, manroland web systems, Augsburg, Germany	
Gideon Martz, MakroSolutions, Schkeuditz, Germany	
Sally Pirri, The Globe and Mail, Toronto, Canada	
Josef Konrad Schießl, Süddeutscher Verlag Zeitungsdruck, Munich, Germany	
Peder Schumacher, V-TAB AB, Gothenburg, Sweden	
Mujo Selimović, Publisher "Oslobodjenje", Sarajevo, Bosnia and Herzegovina	
Mario Milosević, Styria Print Holding, Zagreb, Croatia	
Carsten Barlebo, AMS Spectral UV, Europe, Copenhagen, Denmark	
Vincent Peyrègne, WAN-IFRA, Paris, France	
Sabine Sirach, WAN-IFRA, Frankfurt/Main, Germany	
Manfred Werfel, WAN-IFRA, Frankfurt/Main, Germany, <b>Secretary</b>	
<b>Number of participants</b>	<b>18</b>

# 3) Introduction of Sabine C. Sirach



# Sabine C. Sirach, Deputy Director, World Printers Forum



Sabine is media expert, especially in the newspaper industry, with a focus on innovations and creativity in the print product. She studied marketing and psychology and has been working at press manufacturer Manroland for many years.

She has been consulting newspapers worldwide and earned an excellent reputation. Most recently she worked for a library-software company, in parallel also serving the publishing industry as a freelance consultant.

<b>Proposed Agenda, WPF Board Meeting, Monday, 25 March 2019, 17.00 to 19.00 h</b>			
<i>No.</i>	<i>What?</i>	<i>Who?</i>	<i>Time</i>
1	Welcome	Chair	17.00
2	Introduction of participants	Round-table	17.05
3	Introduction of Sabine C. Sirach, WAN-IFRA, Deputy Director, WPF	Sabine C. Sirach	17.15
4	Approval of the minutes of last meeting (12 Oct. 2018)	all	17.25
5	MIMS group – private group of companies in Bosnia	Mujo Selimović	17.30
6	LED technology in the printing process	Carsten Barlebo, AMS Spectral UV, Europe – EMEA/Russia/Africa	18.00
7	Changes in the World Printers Forum Board	M. Werfel, all	18.30

<b>Proposed Agenda, WPF Board Meeting, Tuesday, 26 March 2019, 9.30 to 12.00 h</b>			
8	Election of the new chair and vice chair of the Board	M. Werfel, all	09.30
9	Update on running projects Print Innovation Awards High-Value Print Production II Newspaper Technology History Mechanical Press Audits Print Promotion Campaign India with Two Sides	M. Werfel, all	09.40
10	Berlin Publishing Days, 7–10 Oct 2019 WPF Conference   IFRA & DCX   Publishing Night   Publishing Tours	M. Werfel, all	10.20
<i>Coffee</i>			10.35
11	New projects in 2019 International Color Quality Club 2020–2022 World Printers Forum Conference India, September 2019 Best practice reports of web offset champions group for WPF members	M. Werfel, all	11.05
12	Critical certificates and their current criteria + decision making and influencing bodies (FSC, PEFC and Blue angel certifications)	Anu Ahola, M. Werfel, all	11.20
13	Next meeting: Berlin, Friday, 11 October 2019	all	11.40
14	Other business	all	11.45
15	Concluding remarks	Chair	11.55
<i>Lunch</i>			12.00

# 4) Approval of the minutes of last meeting (12 Oct. 2018)



# Minutes of last meeting



WPF Board members on sightseeing tour



Left to right: Max Garrido, Josef Schiebl, Herbert Kaiser, Michael Hirthammer, Jaiganesh Muniasamy, Rainer Kirschke, Sally Pirri, Alena Kluge, Thomas Isaksen, Manfred Werfel, Sanat Hazra, Magdoom Mohamed, Andreas Gierth, Prabhu Natrajan

- High-Value Print Production II, in progress
- Mechanical Press Audits, in progress
- Training & Consulting co-operation of WAN-IFRA and SVZ (International Print Competence Centre, IPCC). This project has been launched at Expo 2018 with a stage presentation and a brochure.

When discussing the sustainability report Anu Ahola asked the question: How could WPF influence the FSC, PEFC and Blue angel certifications to voice out and redefine the sustainable paper criteria to newsprint according to the requirements of printers and paper suppliers? The World Printers Forum Board decided to discuss this question in the next spring meeting. Members are asked to prepare the debate in the meanwhile. With Thomas Isaksen we have a member of FSC in our Board who can help to introduce our position.

It was also discussed and decided that the new high-value print production report should be aligned in the context of revenue generation for the publishers.

## 5 New projects – proposal and discussion of topics for 2019

Manfred Werfel introduced the following topics:

### 5.1 New format and concept for International Color Quality Club

It was proposed to have a yearly contest (instead of once in two years) with a test print period of 1 month instead of 3 months in present and still having an uncompromised and strict target and quality level. Participants would choose a one week slot in the month of March for the test prints (5 consecutive publishing days).

The question was discussed: should we have a yearly contest or once in two year? There was no clear opinion/decision by the WPF Board, Josef Schiebl opted to keep the 2-year sequence. We should ask the WPF Board members via online survey for their opinion.

Also, the question was discussed: should we reduce the price of the contest? Again, there was no clear opinion/decision by the WPF Board, Josef Schiebl said that the price has not been an issue so far. This may be different in other regions of the world, e.g. South Asia. Here we could use quantity discounts to respond to the regional requirements.

### 5.2 Report "Milestones in newspaper printing history"

This project aims to present important business and technical milestones in newspaper history (game changers). Research question: "What can you learn from often disruptive developments in the past to better master the future of newspaper publishing?"

Choose a few outstanding developments of the past decades (1970 to now) without aiming for completeness.



World Printers Forum Board meeting in the patio of the F.A.Z. Berlin office

## The Minutes

### Welcome and opening of the meeting

Mr. Rick Stunt, chairman of the World Printers Forum Board, welcomed the participants, thanked Andreas Gierth and his team at F.A.Z. for their kind invitation, and called the meeting to order.

### Introduction of Participants

All round-table participants introduced themselves. See the list of participants on page 1 of this document.

### Approval of the minutes of the board meeting on 13 March 2018

The minutes of the meeting of the World Printers Forum Board on 13 March 2018 were approved without changes.

# 5) MIMS group – private group of companies in Bosnia

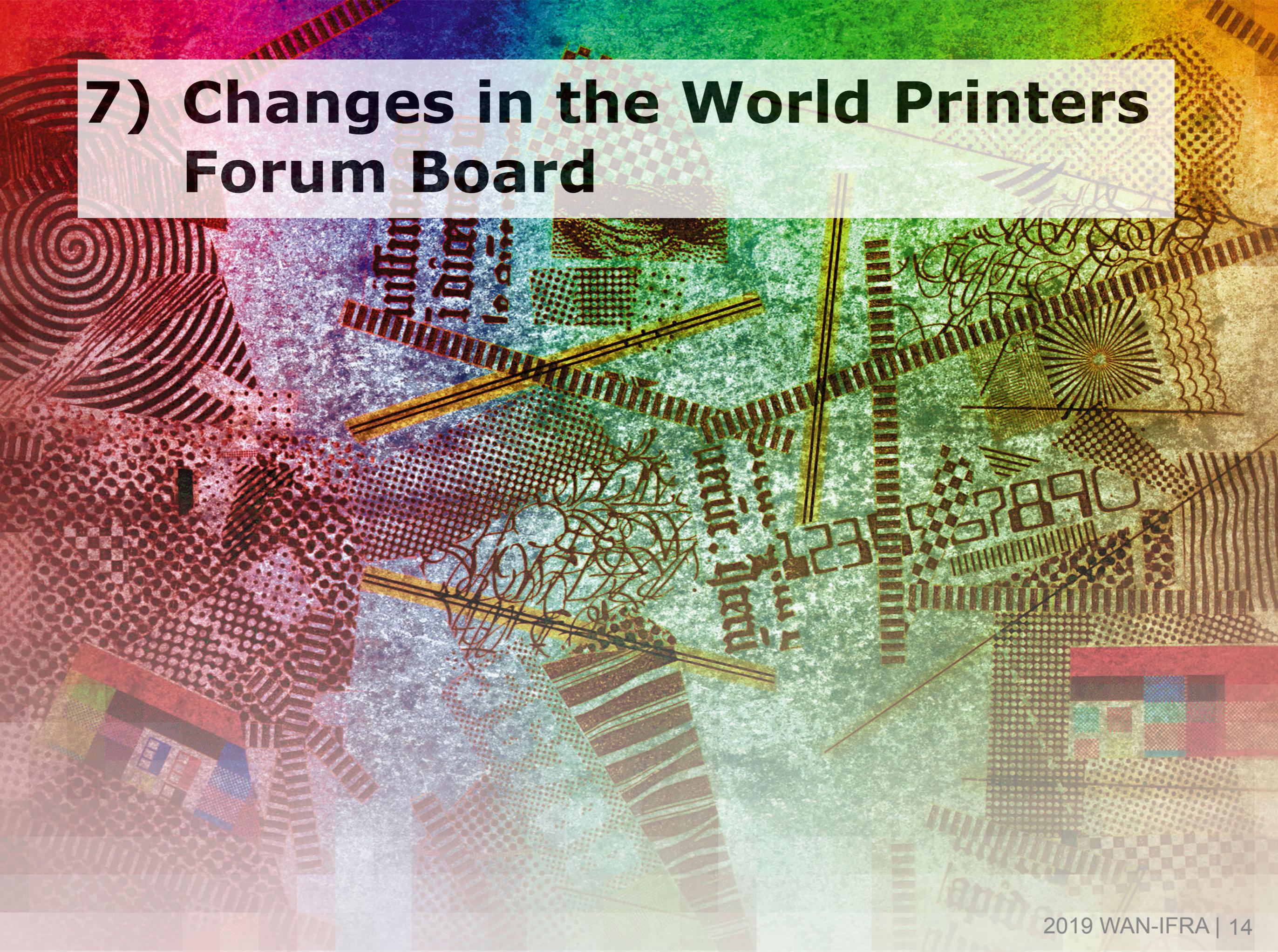
Mujo Selimović



# 6) LED technology in the printing process

Carsten Barlebo, AMS Spectral UV, Europe

# 7) Changes in the World Printers Forum Board



# Terms of WPF Board Members

No.	Board members	Member since	End of 1 <sup>st</sup> term	End of 2 <sup>nd</sup> term
1	Dieter Betzmeier, Bobst, Bielefeld, Germany	2015	2017	2019
2	Dr. Michael Hirthammer, Sun Chemical, Karlstein, Germany	2015	2017	2019
3	Herbert Kaiser, Koenig & Bauer, Würzburg, Germany	2015	2017	2019
4	Jan Kasten, ppi Media GmbH, Hamburg, Germany	2015	2017	2019
5	Josef Konrad Schießl, Süddeutscher Verlag Zeitungsdruck, Munich, Germany	2015	2017	2019
6	Peder Schumacher, V-TAB AB, Gothenburg, Sweden	2015	2017	2019
7	Dr. Rick Stunt, dmg-media, London, UK	2015	2017	2019
8	Anu Ahola, UPM, Helsinki, Finland	2017	2019	2021
9	Andreas Gierth, Frankfurter Allgemeine Zeitung, Frankfurt am Main, Germany	2017	2019	2021
10	Sanat Hazra, The Times of India Group, Mumbai, India	2017	2019	2021
11	Menno Jansen, Q.I. Press Controls BV, EAE, Oosterhout, Netherlands	2017	2019	2021
12	Mujo Selimović, Oslobođenje, Sarajevo, Bosnia and Herzegovina	2017	2019	2021
13	Max Garrido, Corporation Bermont, Madrid, Spain	2018	2020	2022
14	Thomas K. Isaksen, DDPFF, Copenhagen, Denmark	2018	2020	2022
15	Sally Pirri, Managing, The Globe and Mail, Toronto, Canada	2018	2020	2022
16	Rainer Kirschke, Agfa Graphics, Düsseldorf, Germany	2018	2020	2022
17	Manuel Kosok, manroland web systems, Augsburg, Germany	2018	2020	2022
18	Gideon Martz, MakroSolutions, Schkeuditz, Germany	2018	2020	2022

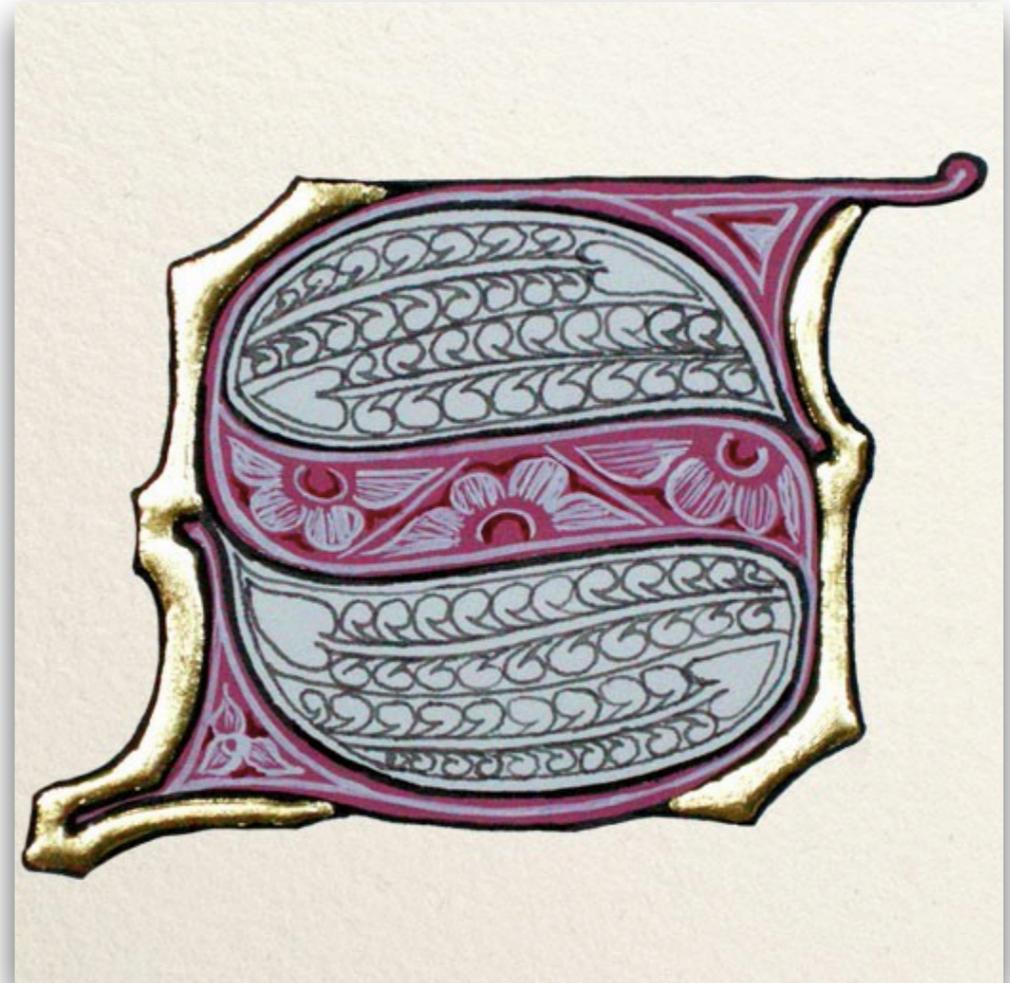
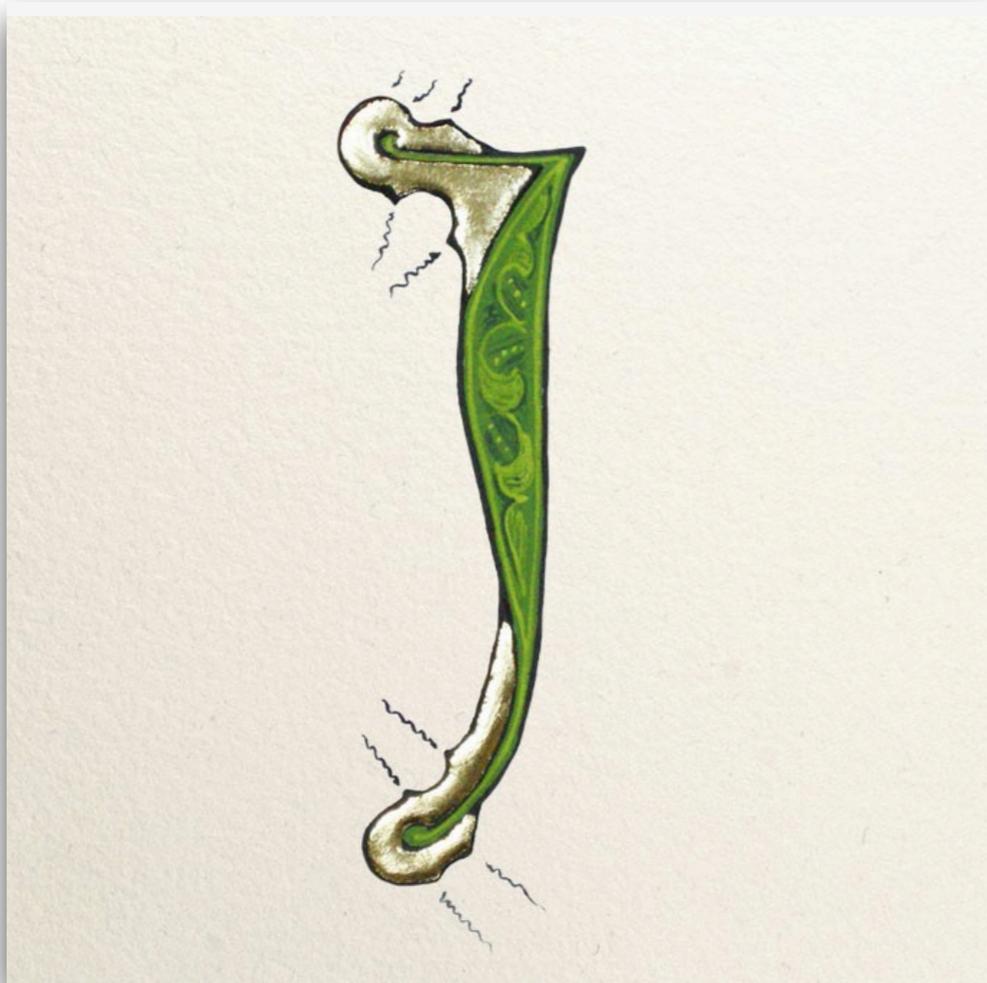
# Terms of WPF Board Members

No.	Board members	Member since	End of 1 <sup>st</sup> term	End of 2 <sup>nd</sup> term
1	Dieter Betzmeier, Bobst, Bielefeld, Germany	2015	2017	2019
2	Dr. Michael Hirthammer, Sun Chemical, Karlstein, Germany	2015	2017	2019
3	Herbert Kaiser, Koenig & Bauer, Würzburg, Germany	2015	2017	<b>2020</b>
4	Jan Kasten, ppi Media GmbH, Hamburg, Germany	2015	2017	2019
5	Josef Konrad Schießl, Süddeutscher Verlag Zeitungsdruck, Munich, Germany	2015	2017	2019
6	Peder Schumacher, V-TAB AB, Gothenburg, Sweden	2015	2017	2019
7	Dr. Rick Stunt, dmg-media, London, UK	2015	2017	2019
8	Anu Ahola, UPM, Helsinki, Finland	2017	2019	2021
9	Andreas Gierth, Frankfurter Allgemeine Zeitung, Frankfurt am Main, Germany	2017	2019	2021
10	Sanat Hazra, The Times of India Group, Mumbai, India	2017	2019	2021
11	Menno Jansen, Q.I. Press Controls BV, EAE, Oosterhout, Netherlands	2017	2019	2021
12	Mujo Selimović, Oslobodjenje, Sarajevo, Bosnia and Herzegovina	2017	2019	2021
13	Max Garrido, Corporation Bermont, Madrid, Spain	2018	2020	2022
14	Thomas K. Isaksen, DDPFF, Copenhagen, Denmark	2018	2020	2022
15	Sally Pirri, Managing, The Globe and Mail, Toronto, Canada	2018	2020	2022
16	Rainer Kirschke, Agfa Graphics, Düsseldorf, Germany	2018	2020	2022
17	Manuel Kosok, manroland web systems, Augsburg, Germany	2018	2020	2022
18	Gideon Martz, MakroSolutions, Schkeuditz, Germany	2018	2020	2022

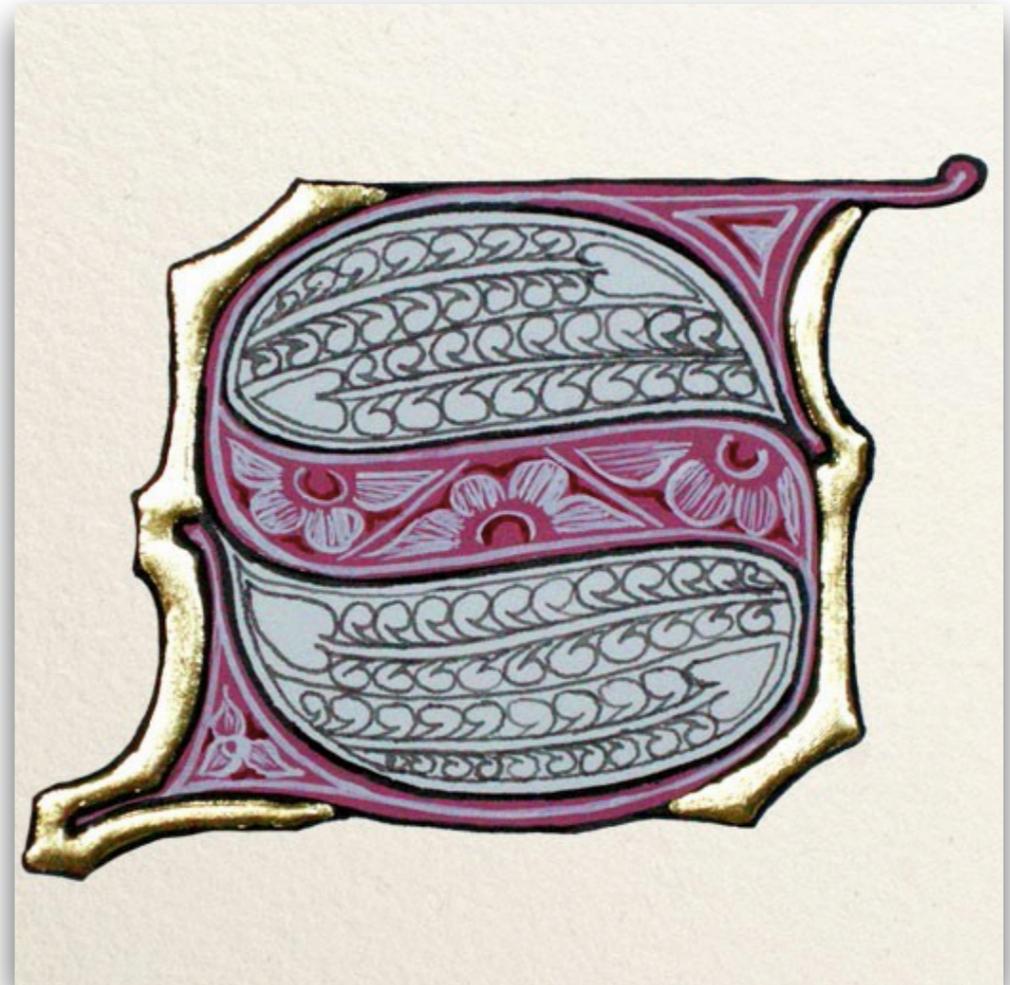
# Terms of WPF Board Members

No.	Board members	Member since	End of 1 <sup>st</sup> term	End of 2 <sup>nd</sup> term
1	Herbert Kaiser, Koenig & Bauer, Würzburg, Germany	2015	2017	2020
2	Anu Ahola, UPM, Helsinki, Finland	2017	2019	2021
3	Andreas Gierth, Frankfurter Allgemeine Zeitung, Frankfurt am Main, Germany	2017	2019	2021
4	Sanat Hazra, The Times of India Group, Mumbai, India	2017	2019	2021
5	Menno Jansen, Q.I. Press Controls BV, EAE, Oosterhout, Netherlands	2017	2019	2021
6	Mujo Selimović, Oslobodjenje, Sarajevo, Bosnia and Herzegovina	2017	2019	2021
7	Max Garrido, Corporation Bermont, Madrid, Spain	2018	2020	2022
8	Thomas K. Isaksen, DDPFF, Copenhagen, Denmark	2018	2020	2022
9	Sally Pirri, Managing, The Globe and Mail, Toronto, Canada	2018	2020	2022
10	Rainer Kirschke, Agfa Graphics, Düsseldorf, Germany	2018	2020	2022
11	Manuel Kosok, manroland web systems, Augsburg, Germany	2018	2020	2022
12	Gideon Martz, MakroSolutions, Schkeuditz, Germany	2018	2020	2022

# Josef Schießl



# Rick Stunt



<b>Proposed Agenda, WPF Board Meeting, Tuesday, 26 March 2019, 9.30 to 12.00 h</b>			
8	Election of the new chair and vice chair of the Board	M. Werfel, all	09.30
9	Update on running projects Print Innovation Awards High-Value Print Production II Newspaper Technology History Mechanical Press Audits Print Promotion Campaign India with Two Sides	M. Werfel, all	09.40
10	Berlin Publishing Days, 7–10 Oct 2019 WPF Conference   IFRA & DCX   Publishing Night   Publishing Tours	M. Werfel, all	10.20
<i>Coffee</i>			10.35
11	New projects in 2019 International Color Quality Club 2020–2022 World Printers Forum Conference India, September 2019 Best practice reports of web offset champions group for WPF members	M. Werfel, all	11.05
12	Critical certificates and their current criteria + decision making and influencing bodies (FSC, PEFC and Blue angel certifications)	Anu Ahola, M. Werfel, all	11.20
13	Next meeting: Berlin, Friday, 11 October 2019	all	11.40
14	Other business	all	11.45
15	Concluding remarks	Chair	11.55
<i>Lunch</i>			12.00

# 8) Election of the new chair and vice chair of the Board

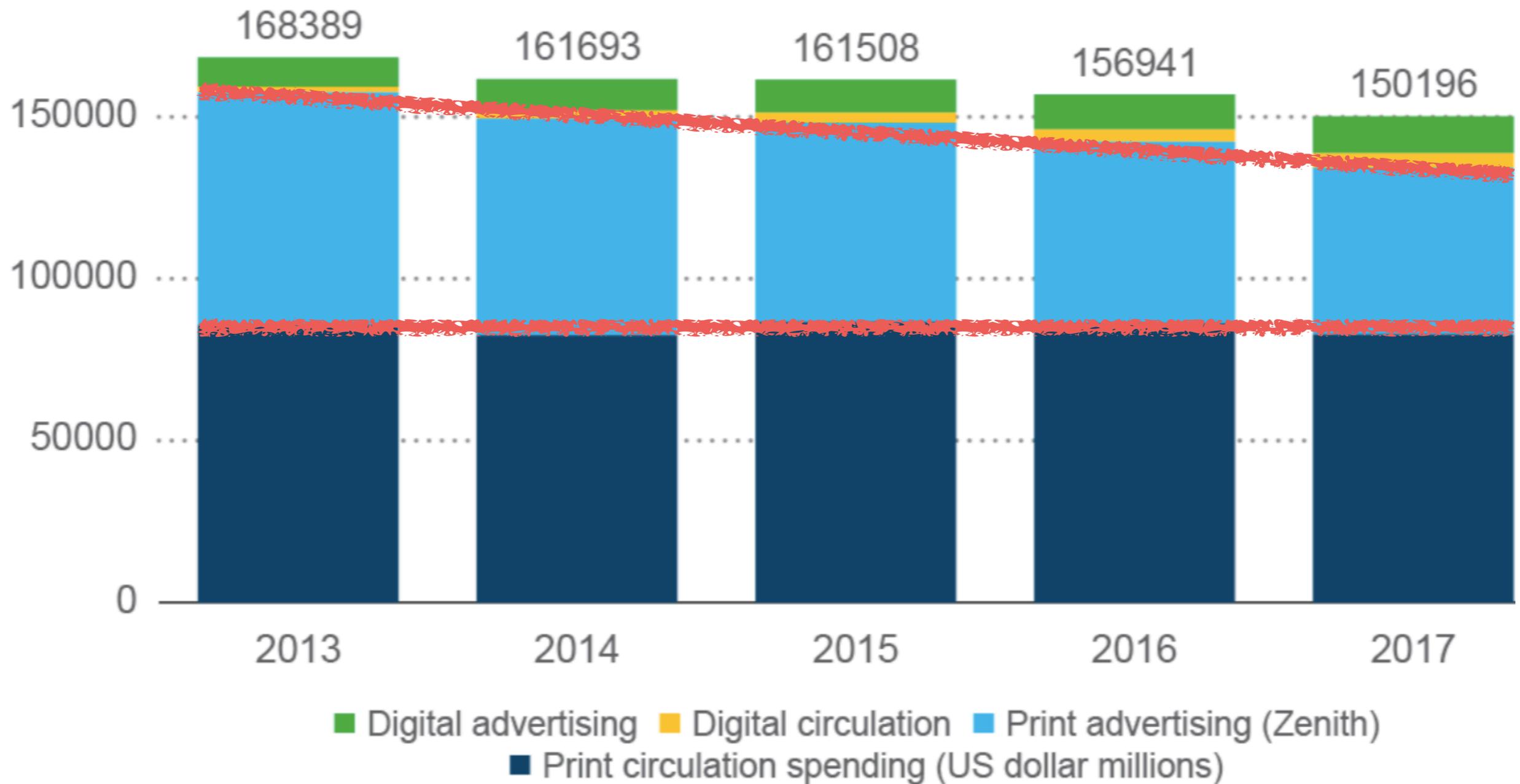


# 9) Update on running projects

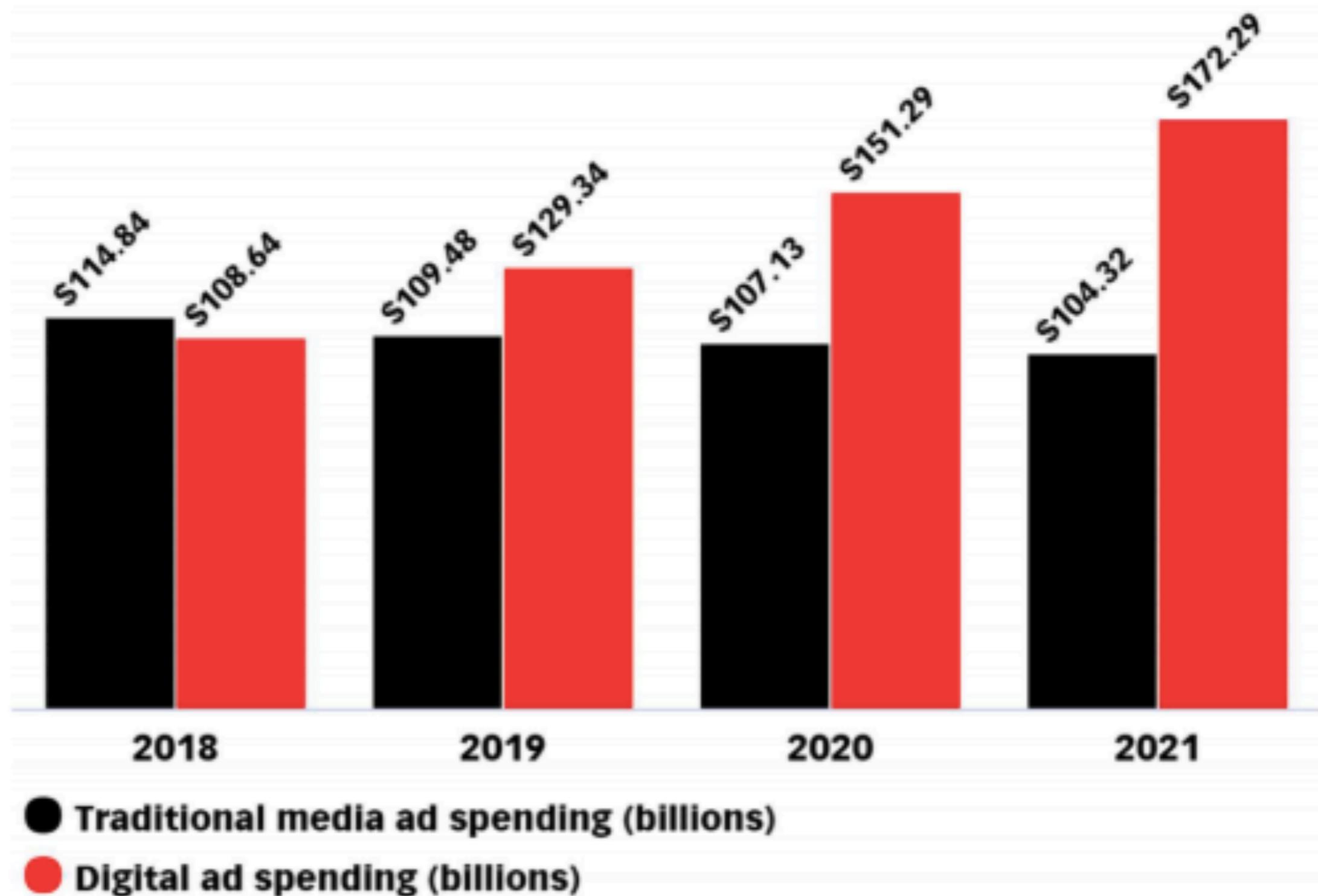


# Global primary newspaper revenue source

Million US\$

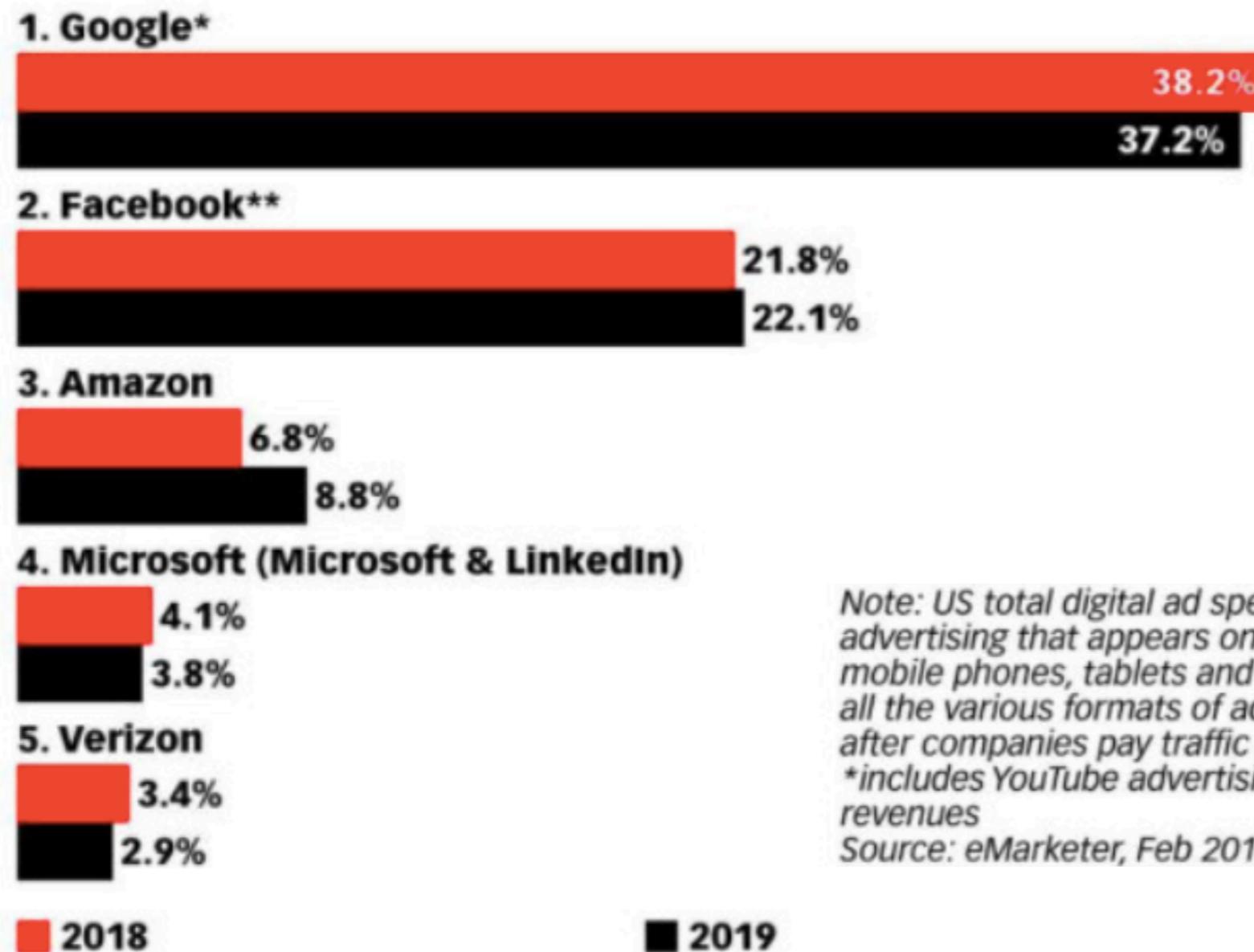


# Digital vs traditional ad spending



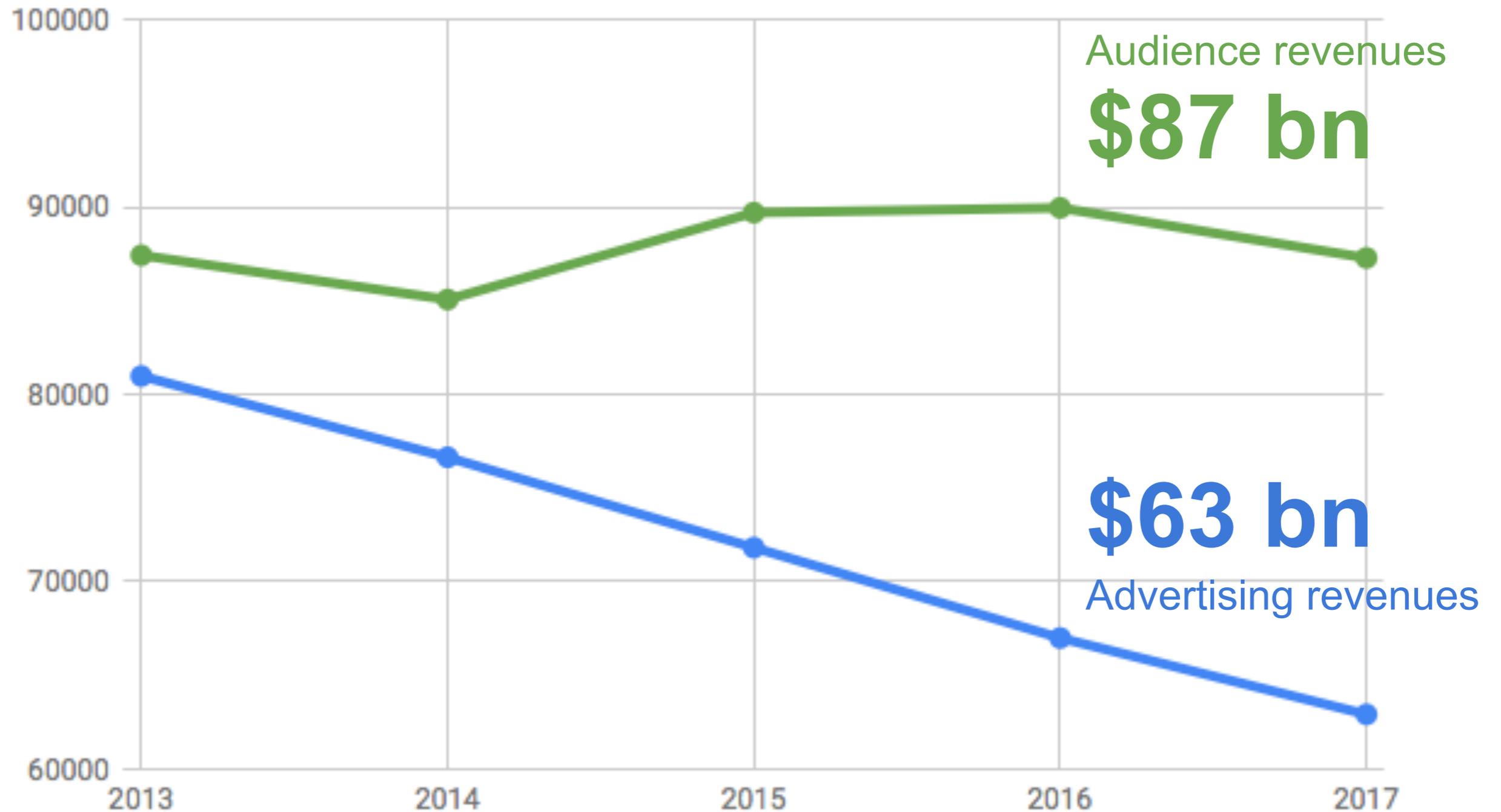
Source: eMarketer, Feb 2019

# Top 5 companies, ranked by US net digital ad revenue share % of total digital ad spending



Note: US total digital ad spending in 2019=\$129.34 billion; includes advertising that appears on desktop and laptop computers as well as mobile phones, tablets and other internet-connected devices, and includes all the various formats of advertising on those platforms; net ad revenues after companies pay traffic acquisition costs (TAC) to partner sites; \*includes YouTube advertising revenues; \*\*includes Instagram advertising revenues  
Source: eMarketer, Feb 2019

# Audience-based revenue vs ad revenue of newspapers



# Print Innovation Awards 2018

WORLD PRINTERS FORUM REPORT



MARCH 2019

## CONTENTS

INTRODUCTION .....	5
PRESENTATION OF THE AWARDED PROJECTS .....	9
1. ADVERTISING INNOVATION, BRONZE AWARD .....	10
Jang VR, Jang Media Group, Karachi, Pakistan	
2. ADVERTISING INNOVATION, SILVER AWARD .....	12
En el Blanco, Formatos de alto impacto Casa Editorial El Tiempo, Bogotá, Colombia	
3. ADVERTISING INNOVATION, GOLD AWARD .....	14
Ediciones especiales con publicidad no convencional en la Revista, DONJUAN, Casa Editorial El Tiempo, Bogotá, Colombia	
4. PRODUCT INNOVATION, BRONZE AWARD .....	16
Seamless Panorama with Bookmark Bennett Coleman and Co. Ltd., Mumbai, India	
5. PRODUCT INNOVATION, SILVER AWARD .....	18
Thairath AR, Vacharaphol Co., Ltd., Bangkok, Thailand	
6. PRODUCT INNOVATION, GOLD AWARD .....	20
Plantation through Newspaper Bennett Coleman and Co. Ltd., Mumbai, India	
7. NEW PRODUCTS, BRONZE AWARD .....	22
4hundertdreizehn - Newspaper Attractiveness Offensive Presse-Druck- & Verlags-GmbH, Augsburg, Germany	
8. NEW PRODUCTS, SILVER AWARD .....	24
Prayukti, Prayukti Publications, Private Limited, Noida, India	
9. NEW PRODUCTS, GOLD AWARD .....	26
#KARRIEREGEIL, SÜDKURIER GmbH, Konstanz, Germany	
10. REDESIGNED PRODUCTS, BRONZE AWARD .....	28
REDISEÑO PORTAFOLIO, Casa Editorial EL TIEMPO, Bogotá, Colombia	
11. REDESIGNED PRODUCTS, SILVER AWARD .....	30
Arab News Redesign, Arab News, London, United Kingdom	



Introduction



Manfred Werfel  
WAN-IFRA Deputy CEO

# Exploiting innovation potential

**When innovation is mentioned in the newspaper industry or in the news media industry, as it is today often called somewhat unspecifically, then digital innovation is almost always meant.**

Be it the use of digital platforms or the application of new digital technologies to communicate with readers (or users) and advertisers, or even the development of new business models based on digital communication.

The printed newspaper, on the other hand, is hardly associated with innovation. After all, it is a technology that is more than 400 years old, of which apparently every expert knows everything and which obviously does not develop any further.

In reality, it is precisely because print is a physical medium that it offers an undreamt-of number of innovative approaches. Print appeals to all five human senses. Printed paper can be modified in many ways. Folding, trimming, punching, die-cutting, gluing, coating, combining with other materials – all these are potential approaches for innovation and interaction with the user of the printed product.



The current rapid technical development of new mini-sensors and digital worlds, such as Augmented Reality (AR) and Virtual Reality (VR), is expanding the range of potential print innovations almost daily. Some of the 2018 Print Innovation Award winning projects are proof of this. They are based on the combination of print and technologies that extend reality into digital dimensions.

Innovative product development is a source of previously unseen publications. Apparently, not all variations in the development of newspaper and magazine products have been exploited in the past centuries. Publications for new target groups, with new topics, new editorial orientation, new page design and new graphic design surprise readers and arouse the interest of new customer groups.

WAN-IFRA's World Printers Forum Board decided to launch the Print Innovation Awards at the beginning of 2018 to showcase the range of newspaper and magazine innovations. The growing innovation potential of print was to be illustrated by real projects from all over the world.

54 projects from 19 countries were registered in Summer 2018. Registrations came from Austria, Cameroon, Colombia, Croatia, the Czech Republic, France, Germany, Hungary, India, Indonesia, Liechtenstein, Malaysia, Mexico, Norway, Pakistan, Puerto Rico, Spain, Thailand, and the United Kingdom.

The members of the World Printers Forum Board (see the full list in the last section of this report "About the World Printers Forum") acted as a jury and evaluated the submitted applications.

On 9 October 2019, the first evening of IFRA World Publishing Expo and Digital Content Expo, the successful projects were presented and honoured on stage at the "Networking Night" in Berlin, Germany.

Gold, Silver and Bronze prizes were awarded in the following categories:



INTRODUCTION

6

WAN-IFRA REPORT



Project **Thairath AR**  
 Company **Vachraphol Co., Ltd., Bangkok, Thailand**  
 Category **Product Innovation, Silver Award**



## Thairath AR – unlock reading experience

Due to the loss of Thailand's greatest King on 13 October 2016, Thairath, Thailand's leading media, pays tribute to the legacy by launching two special editions of newspaper with rich media phenomenon equipped with AR technology.

Introducing Thairath AR application to use with Thairath newspaper special editions: newspaper is not just a paper but full immersive creations to enhance reading experience.

1<sup>st</sup> edition: launched 20 January 2017  
 2<sup>nd</sup> edition: launched 13–27 Oct. 2017

### Challenges

#### Editorial challenges:

- How to differentiate from other publishers narrating the same story?
- Devil is in the detail; no room for errors.

#### Technical challenge:

- Develop user-friendly application with AR technology.

#### Printing challenges:

- Color Quality Control,
- Overcoming high demand: five times of usual circulation.

### Results

- Editorial and multimedia team work collaboratively to design the story line and exemplify what the newspaper alone cannot achieve.
- Over 25m copies were sold in total.
- Thairath AR turns to be new advertising solution of newspaper e.g. cover jacket with AR technology.



“Thairath pays tribute to the legacy by launching two editions of its newspaper with rich media equipped with AR. The newspaper is a full immersive creation to enhance reading experience.”



AR Technology x Creativity

**TYPES of AR EXPERIENCE**

Extended Video      3D Objects      360° image      Photo Gallery

Explore Thairath AR: [https://youtu.be/U8i\\_nRGtI0s](https://youtu.be/U8i_nRGtI0s)

<https://www.youtube.com/watch?v=OAZJxXQMMgM&feature=youtu.be>



Project **#KARRIEREGEIL**  
 Company **SÜDKURIER GmbH, Konstanz, Germany**  
 Category **New Products, Gold Award**

What target group can't we currently offer our advertisers? Which solutions are missing for the acquisition of new advertising customers? Which products would we recommend 100% to our personal environment? What kind of product with what content do we want? And can we do something completely different?

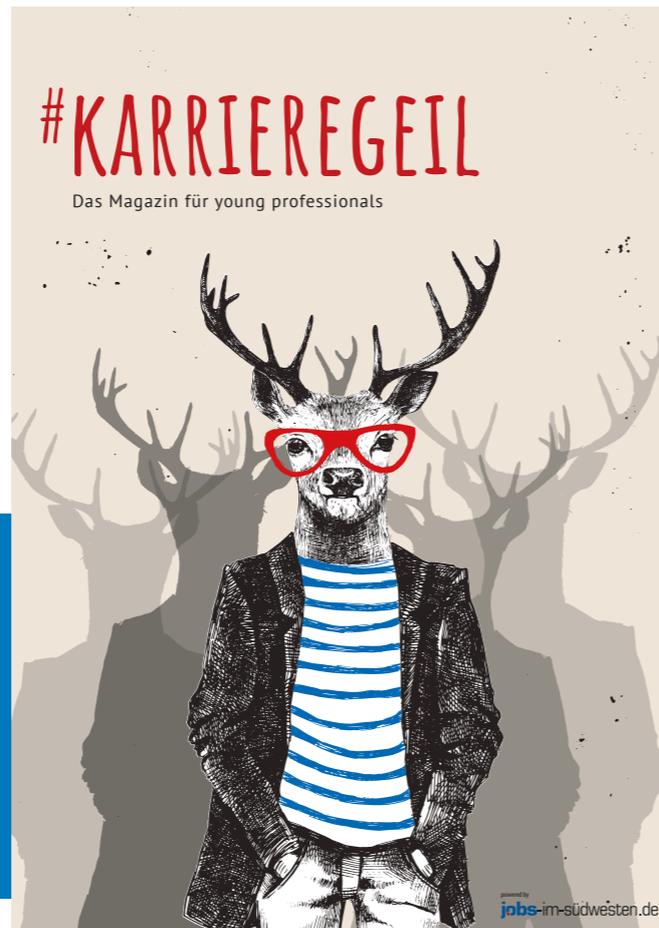
These questions had long been the focus of the product managers at SÜDKURIER Medienhaus and the idea of #KARRIEREGEIL was born just one brainstorming session later. For a long time, the title "only" was and still is a working title: We need something different – a product for a young and powerful target group that SÜDKURIER has not yet been able to serve with its products. And so the not entirely conservative product title was set.

The basic prerequisite for success and acceptance among the young professionals was a modern, cheeky and fresh design that stands out from the standard. In cooperation with Druckerei Konstanz and werk//zwei GmbH, the decision was made for a high-quality and stronger newsprint quality for the inside pages – because even newspaper pages can be cool (!) – and a glossy paper for the cover.

When implementing the magazine concept, one thing above all was important to the three initiators: different than learned. In autumn 2017, three personas, i.e. prototypes of a target group characterised by certain characteristics, were created. The criteria used were the training background, current

professional situation, expectations of a potential employer and possible points of contact with #KARRIEREGEIL. Jennifer, Alexandra and Leon were the basis for the creation of storyboards for the three categories WORK, LIFE and BALANCE.

Possible topics were added, then deleted and then finalised at the briefing with the editor. The focus was on authentic and lifelike content for the reader target group, which should be informative, useful, motivating or entertaining. The customer information for the advertiser also stands out completely from the usual presentation. The link to the "#" in the title was used to name ad modules according to the communication goal.



<https://jobs-im-suedwesten.de/karrieregeil>

**“They needed something different – a product for a young and powerful target group that SÜDKURIER had not yet been able to serve with its products. And so the not entirely conservative product title was set.”**



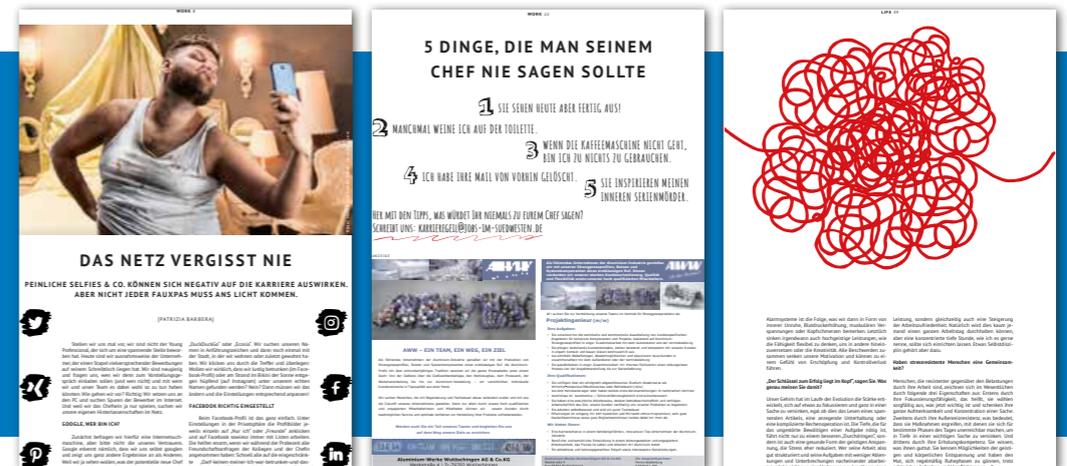
In the #INSIDER as a PR ad, the company presents its benefits, the #SELFIE advertises possible products and services for the target group, the #YOUNGPROFESSIONAL presents vacancies and the #JAMMY invites you to a cosy after-work drink or lunch offer. Potential advertising customers were made aware of the product by postcard with the #KARRIEREGEIL stag, the sales documents were available online. It was also clear that the readers would not be reached via the usual distribution via SÜDKURIER as a carrier medium.

In addition to the display at colleges and universities in the entire distribution area, hot spots of the gastronomy scene, fitness studios, training providers and libraries were diligently acquired. Distribution via the reading circle complemented the total circulation of 20,000 copies. After the advertising deadline, the team grew rapidly during the creation of #KARRIEREGEIL and consisted of three product managers, a graphic designer, a producer and an editor - and everyone was part of the target group. Everyone worked live on the product via the editorial system, which even the external editor had access to.

Pictures were exchanged and searched for again, texts were adapted and corrected, the telephones were hot. The proof of the magazine was to be followed live at Instagram, teaser pictures had already drawn attention to #KARRIEREGEIL on the jobs-im-suedwesten.de account ([https://www.instagram.com/jobs\\_im\\_suedwesten/](https://www.instagram.com/jobs_im_suedwesten/)) in advance and will continue to be played with the brand. Sponsored posts in Facebook and Instagram lead the user to download (<https://jobs-im-suedwesten.de/karrieregeil>) #KARRIEREGEIL, coupled with the possibility to order the magazine for free at home.

One challenge was to get the sales team on board, which is not in the target group in terms of age. Due to the personal product presentation in all regions, there was room for constructive discussion with the media consultants. KARRIEREGEIL complements the portfolio of SÜDKURIER Medienhaus as an innovative product. The constantly expanded storyboard, the new ad modules, other distribution channels and the application to advertisers make the creation completely different from the previous products, but serves as proof that thinking differently is sometimes better. This also reflects the reaction of advertisers, media consultants and readers.

And the heart and soul with which all project participants have realised #KARRIEREGEIL can be seen in the deer's nose.





Project **Aftenposten Junior**  
 Company **Aftenposten, Oslo, Norway**  
 Category **Products for Young Readers, Gold Award**



### Background

Aftenposten is a proud news organisation dating back to 1860. News media attracts a grownup audience, but we lacked a product for the next generation of readers. Fortunately for us, no one had thought of making a newspaper for children.

### A new market

An unbroken market gave us the opportunity to develop a new product aimed at a new audience. Norway has approx. 400,000 children in elementary school age. The yearly private and public spending is on average US\$ 25,000 per child. Aftenposten had previously not taken part in this market.

Children have a large digital media consumption – often to their parent’s despair. Many children websites are made for entertainment and are not necessarily great for education and development. Furthermore, children hear news and information meant for grownups. We recognised that there was a demand for a trustworthy news brand for children, based on Aftenposten’s values, made by an editorial team that loved to communicate with kids.

### The new operation

The answer was Aftenposten Junior, a newsbrand for children. A newspaper made on their terms, based on their wishes and needs.



“The Norwegian market lacked a product for the next generation of readers. Fortunately for Aftenposten, no one else had thought of making a newspaper for children.”



We didn’t just make a newspaper. Soon, there was a sister newspaper in Sweden. We have made series of events about science, environment, politics (!) and more. We have made special issues and a fantastic book project. And, we are planning further brand extensions.

### Results of this project

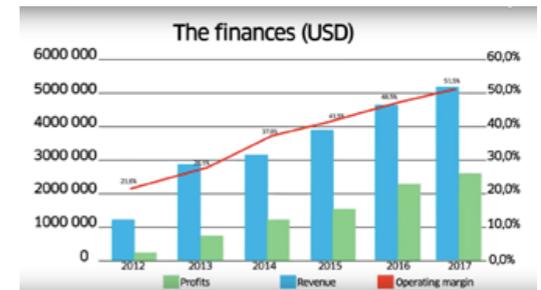
We believe that Aftenposten Junior is the biggest media success in Norway in modern times.

In five years Aftenposten Junior has become Norway’s 9th largest newspaper. Despite outstanding growth, the profitability has been unparalleled.

### 2017 in numbers

- Norway’s 9th largest newspaper with more than 30,000 circulation
- Turnover: US\$ 5.2 million
- Surplus: US\$ 2.7 million
- Operating margin: 51.5%

<http://aftenpostenjunior.no>



# *Print*

Innovation Awards

Innovations in newspapers & magazines,  
presented by the World Printers Forum,  
the print community within WAN-IFRA

# 2019



[HTTPS://EVENTS.WAN-IFRA.ORG/EVENTS/PRINT-INNOVATION-AWARDS](https://events.wan-ifra.org/events/print-innovation-awards)

# Print Innovation Awards Report

Report ready for publishing

Sponsoring still open:

- Full-page ad in the report
- 50 copies of the report
- Banner ad for 10 weeks on WPF website
- Banner ad for 5 editions of the WPF newsletter
- Sponsors on all marketing materials
- Logo on the certificate for the winners
- Present the awards on stage
- Interview with sponsors for next report (2019)



# Categories 2019

- Advertising Innovation
- Product Innovation
- New Products
- Re-designed Products
- Special Editions
- Young Reader Products
- Business Innovations





# Press Release

---

The World Association of Newspapers and News Publishers

---

FOR IMMEDIATE RELEASE - 25 March 2019

## **WAN-IFRA “Print Innovation Awards 2019” open for entries.**

**WAN-IFRA, the World Association of Newspapers and News Publishers, is inviting entries for its 2d annual Print Innovation Awards. The Awards is an initiative of the World Printers Forum, the print community of the World Association of Newspapers and News Publishers. The competition celebrates the most innovative print ads as well as newspaper and magazine publishers’ products worldwide. The awards will be presented in Berlin on the first exhibition day of the IFRA World Publishing Expo, on Tuesday 8 October 2019.**

Innovations in the publishing industry are not confined to the digital sector but are also to be found in print. In order to demonstrate this to a wider public worldwide,



discussing the hottest topics in news publishing. The DCX Digital Content Expo, held concurrently with IFRA World Publishing Expo, presents ideas and solutions for content creation and distribution over mobile, social, online and new emerging digital platforms. The combination of an international marketplace and a high-quality conference programme makes IFRA and DCX the place to be for media companies and digital publishers.



News Publishers. Its mission is to protect the rights of journalists and publishers around the world to operate independent media. WAN-IFRA provides its members with expertise and services to innovate and prosper in a digital world and perform their crucial role in society. With formal representative status at the United Nations, UNESCO and the Council of Europe, it derives its authority from its global network of leading news publishing companies and technology entrepreneurs, and its legitimacy from its 80 national association members representing 18,000 publications in 120 countries. Publishing Exhibition GmbH & Co. KG, the organiser of the IFRA World Publishing Expo and the DCX Digital Content Expo, is a joint venture of WAN-IFRA and bødning Holding GmbH (bødning messe) [www.wan-ifra.org](http://www.wan-ifra.org).



## PRINT INNOVATION AWARDS 2019



WAN-IFRA  
The World Association of Newspapers  
and News Publishers

# Time schedule 2019

**25 March 2019** – Registration opens

**31 July 2019** – Registration closes and  
deadline to upload project files

**1 August to 9 September 2019** – Jury evaluation

**10 September 2019** – Winners will be announced

**8 October 2018** – Winners will be honoured at “Berlin  
Publishing Night” of IFRA World Publishing Expo in Berlin,  
Germany



# High-Value Print Production II

In-depth interviews to create rich case studies

Newspaper	Country	Remark
Frankfurter Allgemeine Zeitung	Germany	In progress
Rheinisch-Bergische Druckerei	Germany	Declined
Freiburger Druck	Germany	In progress
VRM	Germany	Declined
Styria	Austria	In progress
V-TAB	Sweden	Complete
The Globe and Mail	Canada	In progress
Transcontinental	Canada	In progress
The Hindu	India	In progress

# High-Value Print Production II

## Time schedule

- Extend deadline for questionnaires to 15 April
- Finish editorial work by 20 May
- Review phase until 7 June
- Page make-up can be done by 21 June

# Newspaper technology history



Draft WAN-IFRA Report

Changing Print

Status as of 13.03.2019

## CONTENTS

1. About the World Printers Forum
2. About this report
3. Executive Summary
4. Phototypesetting and Desktop Publishing
5. Electronic page make-up, computer-to-plate
  - 5.1. The first laser imagesetter
  - 5.2. Front-end developments
  - 5.3. CCD image capturing
  - 5.4. CTP systems
  - 5.5. CTP plates
  - 5.6. Screening technology
6. The development of industry standards
7. Press technology
8. Newsprint
9. From the mailroom to the finishing department
10. The separation of publishing and printing
11. Authors and contributors

Page 3 of 89

# CONTENTS

1. About the World Printers Forum
2. About this report
3. Executive Summary
4. Phototypesetting and Desktop Publishing
5. Electronic page make-up, computer-to-plate
  - 5.1. The first laser imagesetter
  - 5.2. Front-end developments
  - 5.3. CCD image capturing
  - 5.4. CTP systems
  - 5.5. CTP plates
  - 5.6. Screening technology
6. The development of industry standards
7. Press technology
8. Newsprint
9. From the mailroom to the finishing department
10. The separation of publishing and printing
11. Authors and contributors

## 4. Phototypesetting and Desktop Publishing

### Interview with Dr. Wolfgang Kummer, former Chief Executive of Linotype-Hell AG

Dr. Wolfgang Kummer, born on 10 May 1927, was Managing Director of Linotype Germany and later CEO of the worldwide Linotype Group for almost 30 years. He had studied law and economics at the Universities of Mainz and Berlin, had a scholarship of the University of Chicago Law School where he finished his doctorate theses on American anti-trust and patent law. He started his business career at a German printing equipment manufacturer and went with Linotype Germany in 1957 where he became Managing Director in 1960 and in 1983 President of the worldwide Linotype organisation. When Linotype became a public German company in 1986 and merged with the scanner manufacturer Dr. Hell, he was also Chairman of the Management Board of Linotype-Hell AG.

Manfred Werfel, Deputy CEO of WAN-IFRA, had the opportunity on 17 January 2019 to interview Dr. Kummer about the two most important decisions of his professional career. The interview was conducted in the private house of Dr. Kummer in Gravenbruch near Frankfurt am Main and is reproduced below.



Dr. Wolfgang Kummer at a hot-metal Linotype machine in the print shop of open-air museum "Hessenpark", Neu-Anspach, Germany, 30 September 2017. Photo: Manfred Werfel



An operator at a hot-metal Linotype machine. Photo: Bundesarchiv, Wikipedia



Left to right: Wolfgang Kummer (Linotype), John Warnock (Adobe) and Steve Jobs (Apple), 1985 in New York announcing the desktop-publishing co-operation. Photo provided by Dr. W. Kummer.

Dr. Kummer: The first machines were cathode ray machines, such as the CRTronic, a small desktop device, which was very successful. It had a keyboard, a small screen, was relatively inexpensive and the right product for many small printing and typesetting shops. It was the first Linotype phototypesetter produced in Germany in large quantities. Also the first phototypesetters from our American and British companies like the Linofilm VIP and Linotron 303 used the CRT technology. Most of these machines were suited for text production.

The laser technology – expensive at the beginning – offered further advantages: higher production speed, greater accuracy, longer life time and with the progress in laser technology the cost also came down. But more important, the laser technology allowed the economic production of halftones and pictures. We developed in Germany a laser technology based phototypesetter, which became for some time the standard in the printing industry: Linotronic. It was manufactured in our new factory in Eschborn, Germany, and was sold in the whole world. It really was the first Linotype product to be sold from Japan to Latin America.

**Question: In 1986 Linotronic imagesetters were equipped with a Postscript RIP, connecting them to the emerging desktop publishing world driven by Apple and Adobe. How did the connection with desktop publishing really come about?**

The first Linotype typesetting "systems" were proprietary, complex – what I would call "closed" systems. The terminals, the computers – we mostly used Digital Equipment (DEC) mainframes – were dedicated editorial and typographic systems. The software was developed by the systems supplier – and there were a number of competitors on the market. The Linotype product was "System 5" and later "System 6". This technology was expensive and therefore mostly used by large newspapers. There was no solution yet for the many small and medium type-shops and printers.

Then came Apple with the ingenious "Macintosh". My R&D director Dr. Egon Wiethoff had many connections with the main suppliers of the computer industry. And he had connections with Apple and Adobe. The Linotype Group had with its type foundries like D. Stempel A.G., Haas in Switzerland etc. a rich fund of typefaces, many of them copyright-protected. We licensed many to the computer manufacturers and were also approached by Apple for the use in their WYSIWYG<sup>6</sup> Macintosh.

<sup>6</sup> WYSIWYG = what you see is what you get

# 5. Electronic page make-up, computer-to-plate

## 5.1 The first laser imagesetter

By David Hedgeland

This article outlines the transition from “typesetting” to “imagesetting” with particular reference to the development and introduction of Monotype’s Lasercomp which was arguably the first typesetter to use a raster scanning laser beam under control of a computer system now described as a RIP<sup>®</sup>.

Historically, Monotype and Linotype were the two most significant suppliers of hot-metal typesetting equipment. The Linotype method was faster and more robust than Monotype and dominated the newspaper market whereas Monotype provided greater typographical flexibility and was most successful in the commercial typesetting market.

As phototypesetting began to replace hot-metal around about 1950 the first generation of machines was derived from the corresponding hot-metal machines with optical masters replacing the type moulds in the matrix case and a photo unit replacing the caster. A light source was flashed through the selected character in the matrix case and projected through an optical system onto the photographic film. Because these machines were using much the same mechanisms their speed of operation was much the same as the hot-metal machines they were replacing.

The next stage, in the late 1950s was to replace the matrix case with a continuously rotating disc or drum. This made character selection much faster but still left the limitation of the movement of the optical system to position the projected image on the film.

The third generation overcame this limitation by using a CRT to expose the image onto the film. The first CRT typesetters used optical character masters, using one CRT beam to scan these and simultaneously exposing the scanned image at the desired size and in the desired position onto the film using the output CRT. The next step was to store the character masters digitally. These developments occurred in the mid to late 1960s.

Monotype was very slow to respond to these developments and in fact only introduced a second generation machine in 1969. However in the late 1960s thoughts turned towards using a scanning laser beam instead of a CRT. The thought was that a laser beam could produce a much better defined spot than a CRT and hence provide better quality output. The beam would be scanned across the width of the film by a rotating mirror while the film would be moved past the scanning beam, forming what is known as a raster scan, rather like a TV. The beam would be modulated by a computer system which would use digitised character masters to construct the output image.

Whilst Monotype had the expertise to deal with the mechanics and optics it didn’t have the computer and electronics expertise to drive the laser. In 1969 Monotype contacted Elliott Brothers, a British computer manufacturer, to perform a study into the feasibility of developing such a system. The conclusion was that with the technology available at the time a system capable of driving the laser at a useful speed would be prohibitively expensive so the project was put on hold.

Computer costs came down and speeds went up and by the early 1970s minicomputers were becoming available for industrial applications. A member of staff in the Cambridge University Engineering Department was interested in these

<sup>®</sup> RIP = Raster Image Processor

device to use a laser - there was already the Autokon electronic process camera and there were various facsimile receivers including developments with high powered lasers to expose plates. It also wasn’t the only typesetter to use a laser – Dymo introduced a machine at Drupa in 1977 but this used the laser in much the same way as a CRT typesetter with a two-dimensional scan to write complete characters. It was however the first typesetter to integrate a raster scanning laser output system with a computer system generating the high resolution raster image required. The term RIP, for Raster Image Processor, was coined, I think by Seybold in 1980 or 1981.

Over the next few years a number of improvements were made to the machine. The computer was updated to the LSI4 which had 64 K words of memory and, most importantly, had a microcoded instruction set which allowed us to add our own special instructions to speed up the rasterisation process. We also offered larger disc storage options. We produced a wider, 100 pica, machine to cater better for the newspaper market and later still a 108 pica version for the U.S. cheque market and European broadsheet market. The wide machines had a 5 facet polygon which rotated faster to maintain the feed rate. We

developed a higher resolution version for the quality commercial market and improved the accuracy of the film feed unit by introducing ‘lazy loops’.

When Lasercomp was introduced it was purely a typesetter and in some respects the raster scan operation was a disadvantage. Because the scan rate and hence the film transport speed was fixed it was most efficient when the text filled the full width of the machine and became rather inefficient when setting narrow galleys of text. Thus it was good for magazine and book work but not so good for newspapers which, at that time, produced galleys of text and cut and pasted these into a page layout. This situation was improved by ‘galley steppover’ software which automatically arranged galleys side by side across the width of the film.

The real benefits of the raster scan mode of operation become apparent when one looks at the generation of graphics, including special effects, line drawings and half toned images, as well as text. Since the laser beam passes over every pixel across the full width and depth of the output every pixel can be either white or black, and in principle any arbitrary image can be produced. Thus for example geometric shapes, tinted fill patterns, reverses (white on black) and transparency effects can be obtained. Digitised line graphics can be reproduced and continuous tone images can be half toned.

These features were developed over the next few years as the typesetter grew into an imagesetter. Of course using these features required the appropriate front-end software and full page make-up software was not yet widely available.



Full page output of text and images at the 1980 IFRA Expo in Munich, Germany, photo provided by David Hedgeland

## 5.4 CTP systems

By Gerhard Raab

Newspaper prepress was dominated by artisans and craftsmanship for a long period at least until the 1980s. New technology replacing photographic processes and manual work triggered a revolution in the publishing houses in the early 1980s, when tons of typesetting and camera equipment became obsolete and electronics started to take over. This affected the whole editorial process, as editors were suddenly forced to use a keyboard and later even to carry a camera and shoot pictures themselves. On the other side they were rewarded by working comfort (WYSIWYG) and speed never seen before. To understand Computer-to-Plate it seems to be useful describing the changing prepress workflows from 1980 to 2000, as they were fundamental prerequisites for CTP.

### Computer-to-Plate – what it needed to make it work

It seems obvious, a computer providing the full page content in digital form and a printing plate to be exposed by an imager using the full-page file. Sounds easy, but it took around 15 years from the first CRT film and paper Imagesetters to see Computer-to-Plate in everyday newspaper production.

Since Mergenthaler's invention of the hot-metal typesetting machine in 1884 newspaper typesetting was always hot-metal. In the early eighties of the last century most of the hot-metal typesetters were replaced by electronic typesetters with Cathode Ray Tubes (CRT). Due to the diameter of the tube, the spot size and resolution these typesetters could provide mostly only text in a width of 1 or 2 columns. They were fed by proprietary systems running on proprietary hardware with proprietary image generators and proprietary interfaces to the imagesetter. The full page with all elements – text, pictures, ads – were exposed separately on photo paper and mounted manually as a paper paste-up. A negative camera copy was taken on film which was then used to expose the offset printing plate in a plate copy device.

From the page elements on paper it took three manual steps to produce the plate. Error sources in this process were undercutting, dust marks or film edge marks and human errors. Another disadvantage was that two chemical processes had to be used to develop the negative film and later the plate with high consumables and waste management cost as well as manpower and time to obtain the plate. These processes also resulted in gradation changes and limited the highlight and shadow dot sizes. On the other side, optical control on the paper paste-up was easy and changes could be performed manually in most cases.

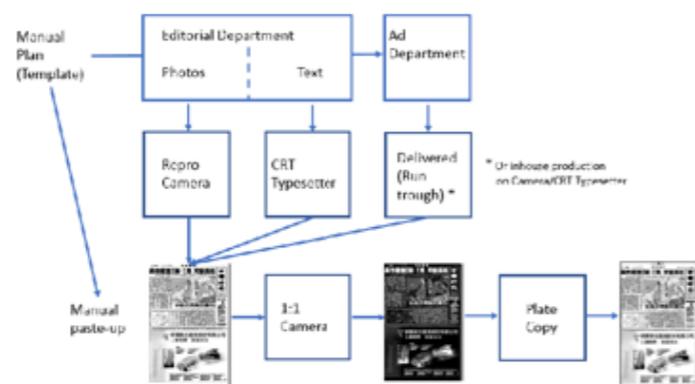


Figure 1: Typical newspaper prepress workflow in the early 1980s

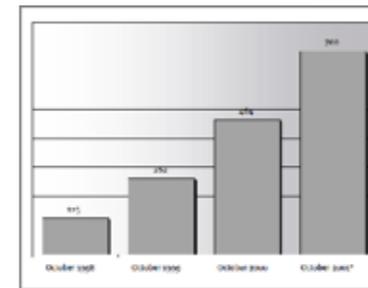


Figure 5: Development of CTP installations at European newspapers  
\*October 2001 is an IFRA estimate  
Source: IFRA Special Report 2.32, 2001

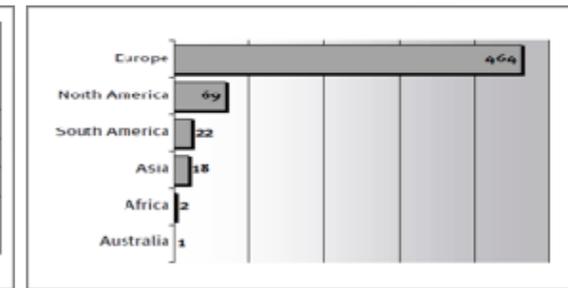


Figure 6: The figures to date show Europe leading the field, status: October 2000, source: IFRA Special Report 2.32, 2001

It is remarkable that Europe was by far the leading region for CTP implementation. One of the reasons may have been that ads were still delivered mostly as physical artwork, making CopyDot scanners essential to produce full pages including ads.

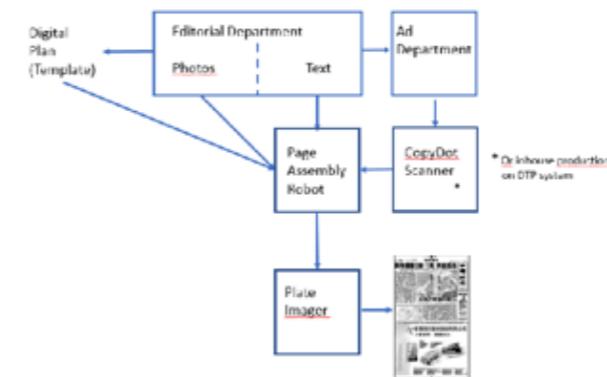


Figure 7: typical system configuration at CTP sites in the late 1990's and early 2000's

### Plate and process quality control

One of the big issues in the beginning of the age of Computer-to-Plate was the quality control of the plates. First, the optical control performed on the conventional negative film was not possible on the CTP plate, as the optical difference between printing and non-printing areas were minor, making a visual control almost impossible. Soft proofing systems – including those showing the real bitmap on pixel level to detect moiré, banding or similar effects – had to be implemented to allow visual control before imaging the plate, even more important as waste plate due to incorrect content was significantly more expensive than a faulty film.

The second aspect was the quality of the exposure itself. The imaging process of conventional plates was known for ages, the exposure tolerance was large and easy to handle. CTP plates had to be much more sensitive and the laser power reaching the plate needed control. A visually good-looking plate could be good for a run length of 250,000 copies or 50,000, causing a

## 5.5 CTP Plates

By Rudolf Zertani

### Summary

Computer-to-plate (CTP) is an imaging technology used in modern printing processes. In this technology, an image created in a Desktop Publishing (DTP) application is output directly to a printing plate.

An important part of realisation was and still is the design of chemical blocks to build up the required printing plates. (monomer, binder, dyestuff, initiator etc.).



The first practical demonstration of a newspaper CTP plate was organised by the company Hoechst-Kalle using their Ozasol® laser plate N90 during Drupa 1990 in Düsseldorf.

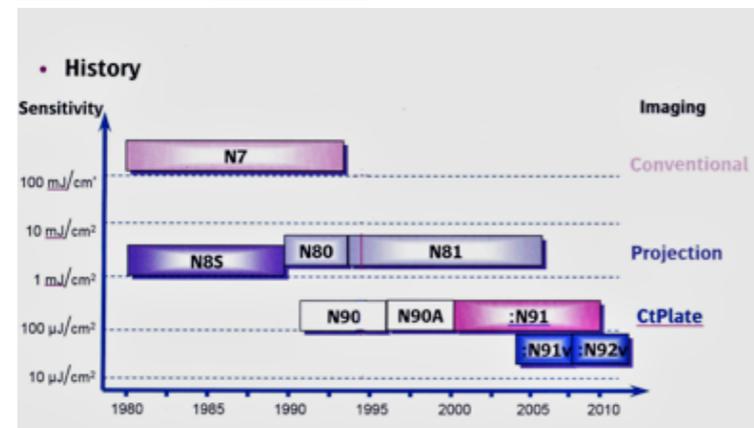


Diagram on the history of history of plate development

At the end of the 1980s printing plate manufacturing experienced a fundamental change as a result of developments in the laser and computer technology. It became possible to expose printing plates directly from digital data, thereby eliminating completely the photographic film as an intermediate step, which resulted in time and cost savings as well as quality and

reliability improvements. The term computer-to-plate (CTP), which describes the direct imaging of printing plates with lasers, gained worldwide fully acceptance and is today a standard in the graphic industry. The initially employed argon-ion laser (488 nm) and FD-Nd-YAG laser (532 nm) had the disadvantage that they required printing plates sensitive in the area of visible light. They needed to be handled under red light conditions (see red pyramid, pictures from Drupa 90). By the end of the 1990s they were superseded by imagesetters with semiconductor lasers that worked in the near infra-red region of the spectrum (830 nm, *thermal imagesetters*) and with violet laser diodes (405 nm, *violet imagesetters*).

### Drupa 1995 – the computer-to-plate show

Plates and plate setters were shown by nearly all companies producing offset plates. But the acceptance in the printing industry was very low and took time. Workflow issues, availability of digital data, structural issues, profitability, lack of practical experience, to name some objections, slowed down the introduction until 1995.

The first practical demonstration was done by the company Hoechst-Kalle using the Ozasol® laser plate N90 during Drupa 1990 in Düsseldorf on plate setters from Gerber (LE55) and Purup PE5000.

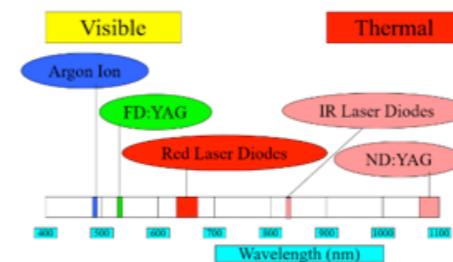


Agfa stand at Drupa 1990 showed a red pyramid to illustrate the argon-ion lasers technology of the time. CTP plates had to be handled under red light conditions.

### Technology overview, evolution of photopolymer printing plates

Over the last 30 years the CTP market has shown that several different technologies led to satisfied customers with different applications. The three biggest selling CTP technologies were silver halide, thermal and photopolymer – all of which are well proven and available from different suppliers.

### CtP Laser Technologies



Different CTP laser technologies work in different ranges of the electro magnetic spectrum. The visible spectrum is roughly between 400 and 700 nm.

## 6. The developments of industry standards

By Nils Enlund

### The need for standardisation in newspaper production

The final three decades of the twentieth century introduced a multitude of new, revolutionary technologies to the, at the time, commercially very successful newspaper industry. Computers, digital technology, telecommunications, laser technology, phototypesetting, new types of offset printing presses, new materials, advanced mailroom equipment – all developments that had the potential to increase productivity and product quality.

Soon, a large number of vendors filled the market with products and system solutions that addressed various distinct functions within the newspaper production process – text processing systems, page make-up systems, typesetters, separating scanners, press control systems, mailroom systems, etc. Many of these solutions were functionally very good and could definitely help improve the production process, but there were two main problems. The solutions were generally attempting to automate or enhance existing process steps without considering the overall production environment. And they were vendor proprietary and/or customer tailored bespoke solutions.

For the newspaper company, this meant dependency on particular vendors as well as problems when attempting to integrate different process steps. However, if the newspaper industry were to take the step from a production based on traditional, albeit technology supported, sequential crafts and skills into an integrated, streamlined industrial production process, seamless integration of systems, functions and tasks would be necessary. This requires standardisation on many different levels.

Different systems and equipment must be able to communicate and interchange information in a controlled and structured manner. Subsystems must be replaceable by similar systems from other vendors without integration obstacles. The user interface of solutions from different vendors must be sufficiently similar to avoid extensive retraining of staff.



Left: The original Macintosh 128k, right: IBM PC 5150

Source left picture: By w:User:Grm wnr - Modifications of Image:Macintosh 128k.jpg and w:Image: Macintosh 128k No Text.jpg, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=519781>

Source right picture: By Rama & Musée Bolo - Own work, CC BY-SA 2.0 fr, <https://commons.wikimedia.org/w/index.php?curid=36757134>

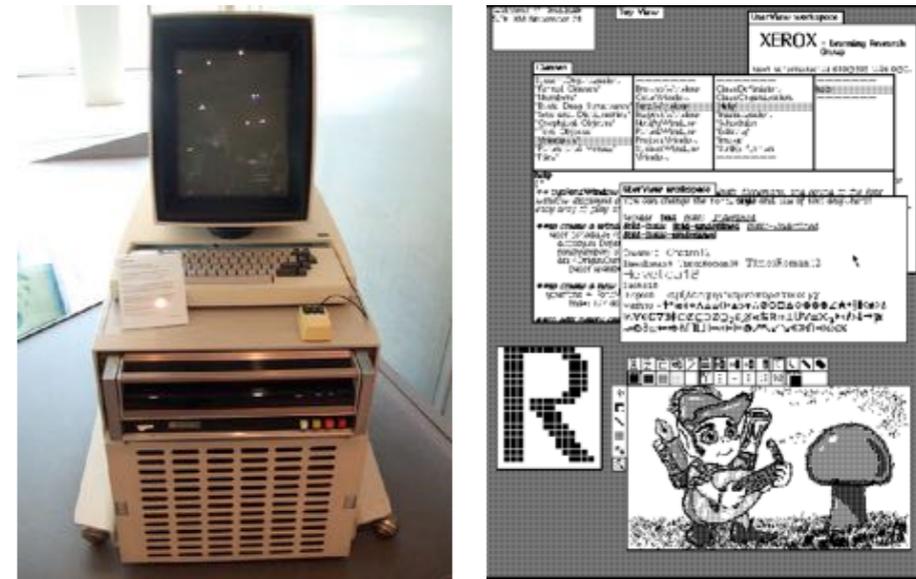
In this section, we will highlight some of the most important standardisation efforts that have affected newspaper production. We will attempt to show how standards emerge, what effects they can have, and what the industry can learn from this when developing the newspaper production process further into the future.

### Computing platforms

The key technological component in the transformation of the newspaper production process (as well as in the reshaping of most aspects of our society) is obviously the computer. When computers entered the newspaper houses in the 1970s, it was in the form of isolated systems attempting to perform distinct tasks. The systems were based on the major hardware and software platforms available at the time: IBM, Digital Equipment, Hewlett-Packard, Sun, Data General, etc. There were next to no similarities between the different systems, except possibly the high level programming languages used. The hardware, the operating systems and the user interface were all totally different.

The standardisation of computing platforms started with the development of personal computers of low cost and with steadily and rapidly increasing computing power. The 1981 IBM PC was followed by Apple Lisa in 1983 and the Apple Macintosh in 1984. The personal computers were affordable and increasingly powerful, mainly due to the use of standardised components manufactured by companies such as Intel and Motorola in large volumes. Over the years, these desktop computers proved to be usable in most applications and soon developed into de facto standards.

One determining factor in Apple's success was the MacOS operating system that exhibited a graphical user interface (GUI) and WYSIWYG ("What You See Is What You Get") representation of text and fonts on the screen. Both features were invented by Xerox and later copied by Microsoft in its Windows operating system as well as by most subsequent operating systems.



Left: Xerox Alto computer, right: Smalltalk-76 aka interim Alan Kay's Dynabook OS, with an early WYSIWYG user interface from Xerox PARC.

Source left picture: By Joho345 - Own work, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=3699855>

Source right picture: By SUMIM.ST - Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=61612766>

# 8. Newsprint

By Terry Parry

## Outline

The newsprint industry has long been regarded as a direct reflection of the publishing industry and the general economic environment, with GDP<sup>13</sup> driving advertising revenue and newsprint consumption. This causal relationship started to diminish as alternative advertising platforms emerged and the consequent expansion of publishers into a wider media landscape. Historically, newsprint usage and per capita consumption in particular have been a useful barometer indicating the maturity of a market and its likely future potential. While balancing market sentiment (demand) with periods of capacity investments (supply) has not always been in accord, the early 1990s did reflect a stable newsprint market in the U.S.A., the relative expansion of the EU markets and the emerging optimism within the Asia Pacific region, which coincided with a period of significant investment from the newspaper producers.

As an example of the investment cycles in newsprint production, 10 paper machines were installed within the Nordic area and one within Central Europe during the 1970s, whereas 9 paper machines were installed within the Nordic area and 4 within Central Europe during the 1980s; all investments by the Nordic producers were made within Central Europe during the 1990s. It is of note that the average RCF<sup>14</sup> content from European producers during mid-1990s was 36%.<sup>15</sup>

It is hard to recall that the standard newsprint grade was once 52 g/m<sup>2</sup> compared with the current focus of 40 g/m<sup>2</sup>, 42.5 g/m<sup>2</sup> and 45 g/m<sup>2</sup>. In the 1990s the major difference in supplier base was related to the fibre mix, with a predominant virgin fibre furnish and ground wood pulp (GWP) from the vast coniferous areas of North America and Canada compared with mixed furnish of GWP, thermo-mechanical pulp (TMP) and recycled pulp (RCF) from EU and Nordic countries. Investments in paper and pulping technologies within Western Europe were initiated by productivity and quality gains relating to new paper machines and pulping techniques. As an example, part of the high energy input of TMP refining process was recoverable in the form of steam for use in the drying section of the paper machine while the availability of lower cost raw material from recovered newspapers, periodicals and magazines (PAMS) within the urban environment contributed to the rise in the recycled fibre pulping process.

The move towards 100% recycled fibre was performed on a controlled basis as older established paper mills increased the percentage of RCF progressively whereas new green field investments moved to RCF furnish directly as part of the overall investment plan. The RCF process accelerated during the 1980s and progressed from batch to continuous pulping, from single to multiple deinking cycles with improved control of stickies and other contaminants complicit with the move towards higher waste recovery rates. This meant also that changes to fibre procurement, waste collection services, waste disposal, potential

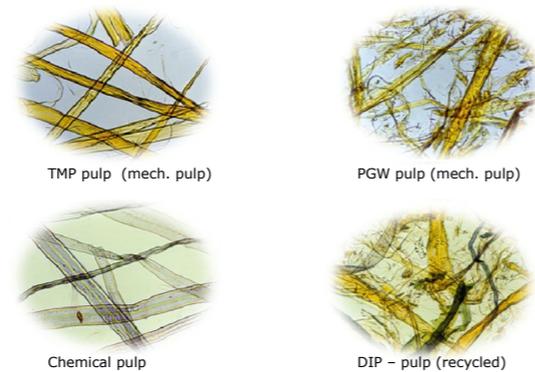


Figure 1, Different pulping processes create pulps of differing characteristics, source: UPM

<sup>13</sup> GDP = Gross Domestic Product

<sup>14</sup> RCF = Recycled Cellulose Fiber

<sup>15</sup> newspaper techniques, April 1995

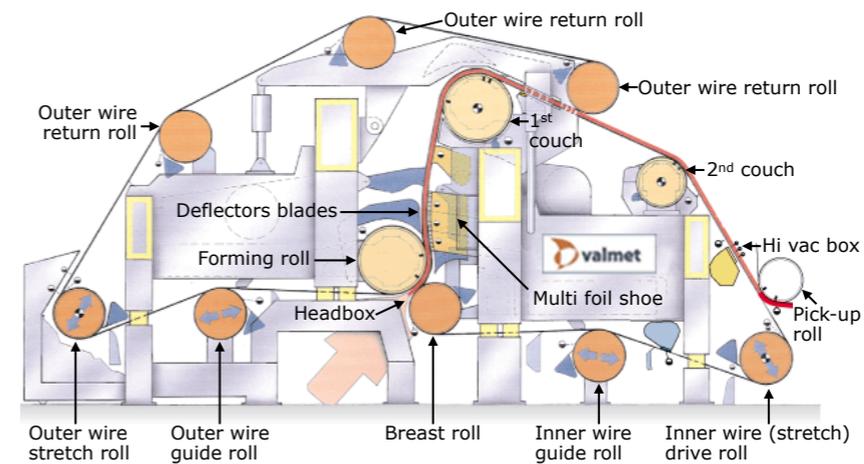


Figure 5, SpeedFormer, source: UPM

A further development in technology relates to the **gap former** or twin-wire former, where dewatering is two-directional from the headbox onwards with a symmetric paper structure with an even distribution of fines and fillers. In line with this development, paper machine widths were increased beyond nine meters at a maximum speed in excess of 2,000 m/min.

In summary, the choice of paper forming section had a significant impact upon the resultant fibre and filler distribution within the sheet as illustrated in figure 6, with consequent impact upon the printability performance of web.

The move towards TMP gave paper makers much better control of the fines generation and shives due to control of the specific energy input and improved cleaning and screening. The process also provided heat and steam recovery, which helped mitigate the high energy costs from the large refiner motors used during pulp production, which had not been possible for earlier ground wood pulping processes.

In line with increased speed and the need for greater web stability, the **press section** also experienced several iterations in design and developments over the decades to remove the maximum amount of water from the web and compress the web with a good surface profile. The increase in press nips plus an extended region (Shoe Press) reduced impact upon the sheet

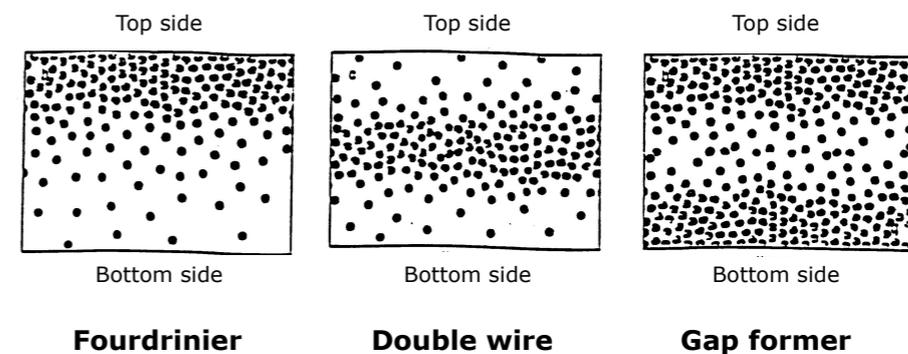


Figure 6, The impact of the paper forming section upon fibre and filler distribution within the sheet, source: UPM

# 9. From the mailroom to the finishing department

By Hans Holenstein

## The newspaper market from the perspective of print finishing

Thanks to rapid advances in the development of hardware and software, pre-press and printing operations underwent substantial modernisation in the last three decades of the 20<sup>th</sup> century, and this trend has continued in the new century as well. Pre-press area experienced an unparalleled increase in efficiency in a short period of time. The printing sector switched from relief letterpress printing to the offset printing process, enabling greater output and a greater number of page design and colour options – usually colour on all pages. All of these developments defined this era. And in addition to making newspapers more attractive for readers, they also provided advertisers with new ideas and options for developing effective advertising.

Print finishing technology had to adapt to the increased output of printing presses, not only in terms of higher speed, but also with respect to higher page count and the issue of ink application as well. The complete integration of mailroom technology and the seamless merging of all sub-processes into one overall process was made possible by electronics, which bolstered the pre-press and printing process in numerous areas, including print finishing. In addition to the improved performance of the new printing presses, there was also a rise in the volume of commercial inserts and a trend toward more precise zoning. A more holistic view of the newspaper production process, increased flexibility and more advanced logistics were integrated in a wide variety of mailroom solutions.

The newspaper as a source of information faced repeated challenges over the course of the 20<sup>th</sup> century, with the first being the introduction of radio, then television, but especially following the advent of colour television. The concern that all advertising would migrate to television proved to be unfounded. What happened instead was the creation of a new business in inserts. Many newspapers began to publish attractive television program guides and include them in newspapers as free inserts. Of course, these inserts also included advertisements that were aligned with television ads. This was the dawn of “cross-media advertising.” Subsequent years saw the introduction of satellite and cable television, the PC, and laser and inkjet printers – all of which became ubiquitous technologies that supported, changed and influenced global communication. Yet they were no match for the newspaper, which remained the most important source of advertising.

The greatest threat to newspapers appeared at the beginning of the 1990s, with the invention and then the rapid growth of the Internet. Publishers and then the advertising industry demonstrated their innovativeness when they introduced cross-media publishing and advertising. This development enabled them to strengthen newspapers, at least in the short term. Never in the history of newspaper production had so much money been invested around the world in printing and print finishing technology, as was the case in the second half of the 1990s – a strong sign of the durability of the printed word. In particular, there was a boom in newspaper print finishing in the mailroom. Despite the on-going changes in the communication industry during this period, the circulations of newspapers around the world continued to rise, although circulation figures in North America and Europe fell slightly; by contrast, demand for paper rose. At first, electronic media developments had little impact on the existence of newspapers; in fact, the volume of printed matter rose. Sunday newspapers became popular, with targeted zoning allowing for more customised editions, and the number of commercial inserts rose sharply. All of these changes made changes to mailroom technology necessary.

But the mailroom technology requirements were not the same everywhere around the world. Customers in the U.S., which has long been a large market for commercial inserts, needed different machines than those in Europe, where some newspaper sections were printed in advance and then assembled with other inserts, the number of which had grown steadily

The drop in circulation experienced by daily newspapers put pressure on the insert business, although newspapers with modern mailroom equipment were able to offer a high level of regionalisation. Cost reductions, restructuring and enormous competitive pressure, especially from Internet companies, impacted the newspaper and inserting market. Mailing companies with new business models captured part of the insert market. The inserting machines being used had up to 30 insert feeders, automatic size adjustment, a choice of cover feeders and modern controls for selective and zoned inserting processes. In individual cases, there were even personalised products. As a manufacturer of mailroom systems noted, “When combined with intelligent connectivity and a seamless workflow, the FlexLiner (inserting machine) really shows its strengths.”

Despite the competition in the insert business, the placement of commercial inserts in newspapers, advertising journals and, in particular, Sunday newspapers continues to be a significant source of income for newspaper publishers. Although the market is becoming smaller, system manufacturers continue to use and further develop new technologies to ensure that mailrooms are profitable.

## Producers of inserting machines and systems

- Muller Martini, Switzerland
- Ferag, Switzerland
- Sheridan, later Goss, U.S.A.
- Thorsted, Denmark, later Schur, Sweden
- Wamac, Sweden

## Packaging

Over the course of the period covered in this text, printing presses became increasingly faster and the number of pages per product rose steadily. Simply in the interest of making the mailroom a more humane place to work, it was no longer possible to use manual labour to remove the flood of paper that emanated from the printing presses. This work had to be shifted away from humans, and mechanical equipment and machines needed to be built – not only for the sake of employees, but also for economic reasons.

Interestingly, the manufacturers of printing presses did not tackle this problem; instead, they left it to companies in the print finishing sector. In the 1970s, large publishing houses, especially those in Germany, wanted printing machine manufacturers to include stackers with their folding machines or even to integrate them in these machines.

According to Boris Fuchs, a former member of the Board of Directors of printing press manufacturer Albert Frankenthal and later Research Director at IFRA, makers of printing presses believed that folding machines had already become complicated enough due to the ever higher rate of output and that more functions should not be added. Nor did printing press supplier companies think it was advisable to build separate stackers, as the design of the devices would result in new overhead costs. As a result, the field was left to Swiss print finishing companies. Particularly as Swiss companies had successfully introduced low-cost and good quality batch stackers and compensating stackers on to the newspaper market. In addition, there were also companies from Denmark and Sweden and later Germany that made stackers. The large U.S. market was dominated by domestic companies, and the Asian market was controlled by Japanese producers.

By the end of the 1980s, bundle building had to keep up with new press speeds of 80,000 copies/hour, up from a maximum at the beginning of the 1970s of 35,000 revolutions/hour, i.e. straight production of 70,000 newspapers per hour. With a 64-page broadsheet in Nordic format, this amounted to 20 tons of paper per hour that had to be processed in the mailroom. Starting in the 1970s, the norm moved away from batch stackers to compensating stackers, i.e. stacks with several layers that were turned cross-wise at 180 degrees.

# 10. The separation of publishing and printing

By Manfred Werfel

All technical developments mentioned in this report enabled the separation of the publishing business and the printing business. Nowadays publishing companies do not necessarily have to own a printing plant and newspaper printers can print for more than one publisher or customer. This trend developed in many countries over the last decades, especially in Canada, the Nordic countries and the UK. A number of new business models developed alongside with this trend, like outsourcing print, owning the plant but outsourcing the operation of the equipment, print plants as separate profit centres, co-ownership of printing plants by several publishers.

What can we learn from this? Technical developments enable new business models and new ways of operation. This means we need to look for the business potential in technical developments. They are never technical only but always have a business dimension.

## Publishing and printing as a technical and business unit

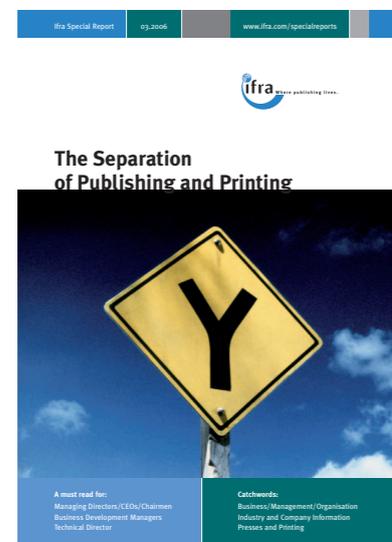
For many years, newspaper publishers and newspaper printing plants were closely linked in terms of location, technology and business. The newspaper printing plant was integrated into the publishing company and, together with the publishing house, was mostly located in the inner city of the regional metropolis for which it published. The printing plant was a department of the publishing house and subordinate to the needs of the publishing company. As a rule, the print shop produced exclusively

for its own publishing house, with the exception of the commercial printing department in some companies.

The main purpose of the newspaper printing house was to produce newspapers for its own publisher. At the beginning of the twentieth century, a metropolitan publishing house in Europe often published several newspapers a day: a morning newspaper, a midday newspaper and an evening newspaper. So the print shop was well occupied.

The close cooperation and physical proximity of the publishing house and the print shop was technically necessary. The editors wrote their articles to a length specified by the editorial conference. However, this was only measured by the number of words or the number of characters. An editor could therefore not really be sure how many lines his article would contain after the typesetting and page makeup. Therefore, editors had to work closely with typesetters to provide comprehensive articles for pagination by making subsequent changes. Title lines also had to be coordinated with the technical department in order to adapt them to the existing space.

The close cooperation between editorial staff and technology was even more important when designing pages. The pagination editor worked with the technicians on page production until shortly before the press



WAN-IFRA Report from 2006

centres. Moving the print shop to a "greenfield site" brought many advantages for publishers. Valuable inner-city properties could be sold. The new printing plant enabled the implementation of the latest ergonomic principles and printing plant planning in accordance with optimal workflows. The supply and delivery of materials and finished newspaper bundles was also made easier and faster, as the delivery vehicles no longer had to struggle their way through busy inner cities.

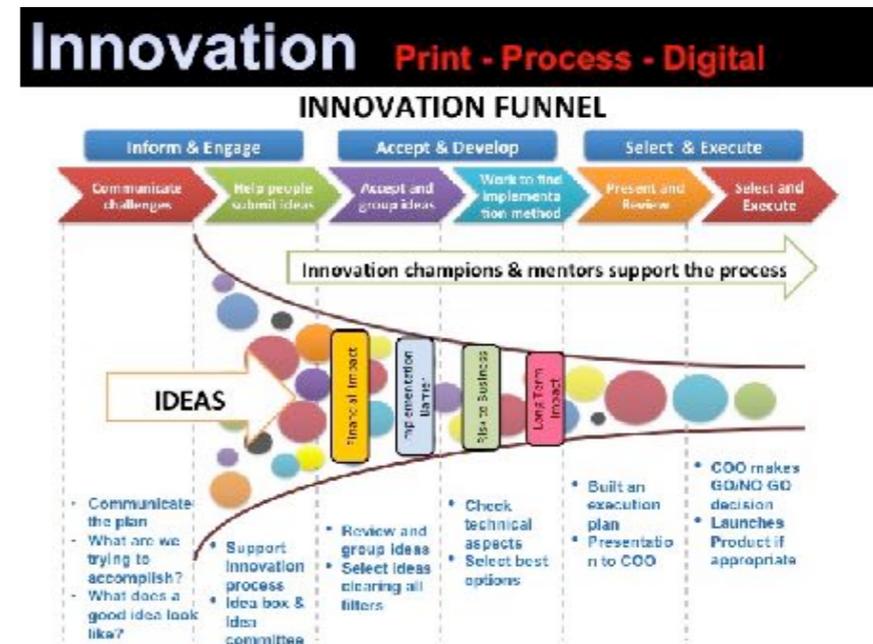
When the direct exposure of the printing plates finally became a reality at the beginning of the new century without the detour via film by CTP (CTP = Computer To Plate), the technical separation of publishing and printing was complete. The interface between publishing house and printing house was the transfer of the digital file of the complete page in bitmap format (TIFF) later also as PDF.

## The business separation of publishing and printing

In 2006, WAN-IFRA published a report on "The Separation of Publishing and Printing" based on a research project conducted with the Québec Institute of Graphic Communications in Montreal, Canada. It says:

"The newspaper publisher, as an 'all in one' company that includes all organisational units necessary to create and produce a newspaper, while still predominant, is no longer the rule. More and more publishers examine their organisation set-up and analyse what should belong to their core competence and what should not. This increasingly leads to the decision to separate print production from the publishing business. The separation is carried out in different ways. The main versions are

- Establishment of a profit centre, which is owned by the publisher and acts on his behalf
- Creation of a joint venture production company of different newspaper publishers
- Print production is done by a third party



The innovation process of Times of India to create high-value products for advertising customers

# 11. Authors and contributors

**Kasturi Balaji**

Kasturi Balaji has served as Director and Managing Director of Kasturi & Sons Ltd. (The Hindu Group), headquartered in Chennai, India. His professional career of four decades includes experience in ink manufacturing, print consulting, and digital printing as well. He has been a member of the Board of WAN-IFRA, the Chairman of the WAN-IFRA South Asia Committee, and the Chairman of the Board of the World Printers Forum. After retiring in 2017, Balaji has been working with organisations in the non-profit sector.

**Nils Enlund**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

**Paul Foster**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

**David Hedgeland**

David Hedgeland began his working life as a University Apprentice with Rolls Royce and read engineering at Cambridge. Soon after he graduated Rolls Royce went into bankruptcy and David returned to Cambridge as a graduate student. Here he became involved with Monotype in work which led to the development of the Lasercomp RIP. On completing his time in Cambridge he joined Monotype to help get Lasercomp into production. He became Technical Director of Monotype in 1983. From 1990 onwards Monotype underwent a number of changes of ownership and restructurings. David stayed with the successor companies until 2004. Since then he has worked as a consultant electronics and software engineer.



### **Kasturi Balaji**

Kasturi Balaji has served as Director and Managing Director of Kasturi & Sons Ltd. (The Hindu Group), headquartered in Chennai, India. His professional career of four decades includes experience in ink manufacturing, print consulting, and digital printing as well. He has been a member of the Board of WAN-IFRA, the Chairman of the WAN-IFRA South Asia Committee, and the Chairman of the Board of the World Printers Forum. After retiring in 2017, Balaji has been working with organisations in the non-profit sector.



### **Nils Enlund**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



### **Paul Foster**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



### **David Hedgeland**

David Hedgeland began his working life as a University Apprentice with Rolls Royce and read engineering at Cambridge. Soon after he graduated Rolls Royce went into bankruptcy and David returned to Cambridge as a graduate student. Here he became involved with Monotype in work which led to the development of the Lasercomp RIP. On completing his time in Cambridge he joined Monotype to help get Lasercomp into production. He became Technical Director of Monotype in 1983. From 1990 onwards Monotype underwent a number of changes of ownership and restructurings. David stayed with the successor companies until 2004. Since then he has worked as a consultant electronics and software engineer.



### **Hans Holenstein**

Hans Holenstein earned his Dipl. El. Eng. HTL degree at the evening technical collage Juventus in Zürich, Switzerland, in 1968. During his nine-semester study in Zurich he worked first at Swissair and later at Maschinenfabrik Oerlikon/Brown Boveri. His task areas were special electrical drive projects involving, the at that time, ascending thyristor technology.

1970 he took an employment at Hans Mueller Corporation in the U.S.A.. After a short introduction period at the head quarter in Zofingen, Switzerland he started to build up an electrical division for special projects in the graphic art industry at the young branch abroad. After nine years in the U.S.A. working in many positions in the rapidly growing company, now named Mueller Martini Corp., he was called back to the main office in Switzerland.

Due to the enormous expansion of the company, a separate newspaper mailroom division was formed. Within the company management he advanced to the position of Vice President Sales and Marketing in charge of the global newspaper market. Within his duties he frequently visited congresses of the newspaper industry and became a member as a delegate of the company in various associations. Besides that, his personal key accounts were metropolitan newspapers especially in Great Britain, the Far East and the U.S.A. In 2007, at the age of 65, he retired.



### **Herbert Kaiser**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



### **Rainer Kirschke**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



### **Wolfgang Kummer**

Dr. Wolfgang Kummer, born on 10 May 1927, was Managing Director of Linotype Germany and later CEO

industry at the young branch abroad. After nine years in the U.S.A. working in many positions in the rapidly growing company, now named Mueller Martini Corp., he was called back to the main office in Switzerland.

Due to the enormous expansion of the company, a separate newspaper mailroom division was formed. Within the company management he advanced to the position of Vice President Sales and Marketing in charge of the global newspaper market. Within his duties he frequently visited congresses of the newspaper industry and became a member as a delegate of the company in various associations. Besides that, his personal key accounts were metropolitan newspapers especially in Great Britain, the Far East and the U.S.A. In 2007, at the age of 65, he retired.



### **Herbert Kaiser**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



### **Rainer Kirschke**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



### **Wolfgang Kummer**

Dr. Wolfgang Kummer, born on 10 May 1927, was Managing Director of Linotype Germany and later CEO of the worldwide Linotype Group for almost 30 years. He had studied law and economics at the Universities of Mainz and Berlin, had a scholarship of the University of Chicago Law School where he finished his doctorate theses on American anti-trust and patent law. He started his business career at a German printing equipment manufacturer and went with Linotype Germany in 1957 where he became Managing Director in 1960 and in 1983 President of the worldwide Linotype organisation. When Linotype became a public German company in 1986 and merged with the scanner manufacturer Dr. Hell, he was also Chairman of the Management Board of Linotype-Hell AG.



### **Erik Ohls**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



### **Terry Parry**

Terry Parry is a paper industry professional with 40 years technical and marketing knowledge. He held various positions with leading Scandinavian paper manufacturers prior to joining the UPM subsidiary, Shotton Paper Company in 1986. His roles included Director of Technical Services and Development, Director of Customer Services Development and Director of Marketing. He joined UPM's sales company in 1999 as Technical Director and Segment Head of Technical Sales for newspaper publishers, which he held until retirement in 2016.

Terry Parry was a member of the IFRA Newsprint and Newsink Committee and a contributor to the earlier IFAR Newsprint and Newsink Guide. He holds a Masters Degree in Materials Technology and has presented widely on printing papers, haptics and sensory studies and print related topics.



### **Richard Patterson**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



### **Gerhard Raab**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in



hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et  
 accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait  
 nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod  
 tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation  
 ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



**Terry Parry**

Terry Parry is a paper industry professional with 40 years technical and marketing knowledge. He held various positions with leading Scandinavian paper manufacturers prior to joining the UPM subsidiary, Shotton Paper Company in 1986. His roles included Director of Technical Services and Development, Director of Customer Services Development and Director of Marketing. He joined UPM's sales company in 1999 as Technical Director and Segment Head of Technical Sales for newspaper publishers, which he held until retirement in 2016.

Terry Parry was a member of the IFRA Newsprint and Newsink Committee and a contributor to the earlier IFAR Newsprint and Newsink Guide. He holds a Masters Degree in Materials Technology and has presented widely on printing papers, haptics and sensory studies and print related topics.



**Richard Patterson**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait

nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



**Gerhard Raab**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

# Changing Print

Turning points in newspaper technology since 1970

## Time schedule

- Deadline for articles: 15 April
- Finish editorial work by end April
- Review phase until end May  
(<https://basecamp.com/2296667/projects/14900219>)
- Page make-up: June

**WAN-IFRA**  
WORLD PRINTERS FORUM  
REPORT  
Mechanical audit of printing presses

V 1.0

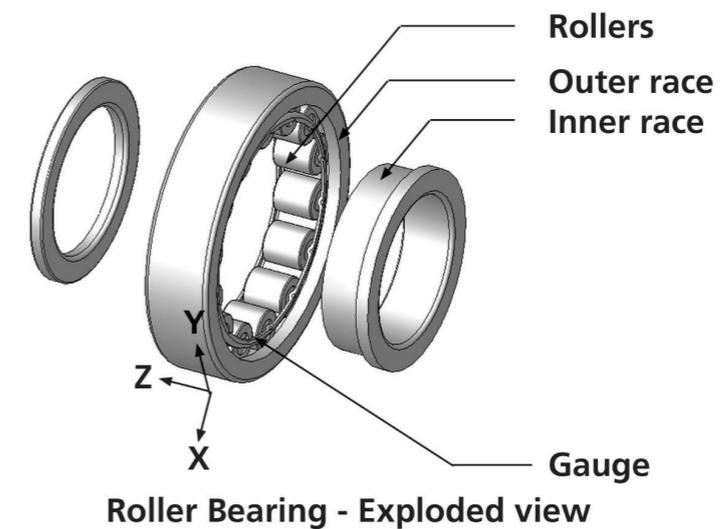
Date: 3/18/2019

**Here's a Tip**

It is recommended that a user with no previous experience in interpreting the results use the ISO 10816-3 standard together with a common sense. The simple rule is to set the bar for vibrations lower than the standard, rather than allowing for higher vibrations.

**Levels and meanings:**

As said earlier, vibration is a back-and-forth mechanical motion like an oscillating pendulum; it creates a sinusoidal wave pattern. The maximum range is referred as amplitude, number of cycles per second is referred as frequency. Frequency varies with the speed of this motion which defined as velocity. The standard normally measures vibration in velocity based on mm/s RMS (Root Mean Squared). This measurement gives a good understanding of the amount of "breakdown energy" it contains and how much wear and fatigue it will cause in the machine or on the structure being measured. It is important to measure the movement in all the three directions and advanced instruments can read all the axes at one go, whereas older version instruments need individual axis measurements.



ISO 10816-3 classifies the machines based on mounting – whether it is flexible or rigid mounted. The type of mounting of the machine determines the stiff-body resonance and how it reacts to the base speed of the machine. For instance, a machine supported by rubber or springs often has resonance at low running speeds – in other words the machine starts vibrating heavily at certain low rpm. When these machines are close to stopping, and the RPM nears zero, it vibrates heavily and stops. Such machines are considered as 'flexible mounted.' At higher speeds they operate smoothly.

**Extraction from ISO 10816-3**

Unit mm/s	Group 1&3		Group 2&4	
	Rigid	Flexible	Rigid	Flexible
0 - 1.4	Green	Green	Green	Green
1.4 - 2.3	Green	Green	Yellow	Green
2.3 - 2.8	Yellow	Green	Yellow	Yellow
2.8 - 3.5	Yellow	Green	Orange	Yellow
3.5 - 4.5	Yellow	Yellow	Orange	Yellow
4.5 - 7.1	Orange	Yellow	Red	Orange
7.1 - 11	Red	Orange	Red	Orange
11 <	Red	Red	Red	Red

Generally, the resonance can easily be found when a flexible mounted machine is running up or down on its speed pattern. At resonance the vibration has a local maximum level. Modern machines have resonance at high rpm. They have flexible bearing-supports and foundations and can be treated as flexible even when not mounted on rubber or springs but exhibit the same characteristics. It is understandable that the ISO 10816-3 standard allows for slightly higher limits for flexible mounting rather than a rigid mounting.

**Here's a Tip**

The thumb rule is that resonance is not desirable in machines because it creates adverse effects. Therefore, a resonant condition in principle is not allowed or at least should be avoided within the band of operating speeds.

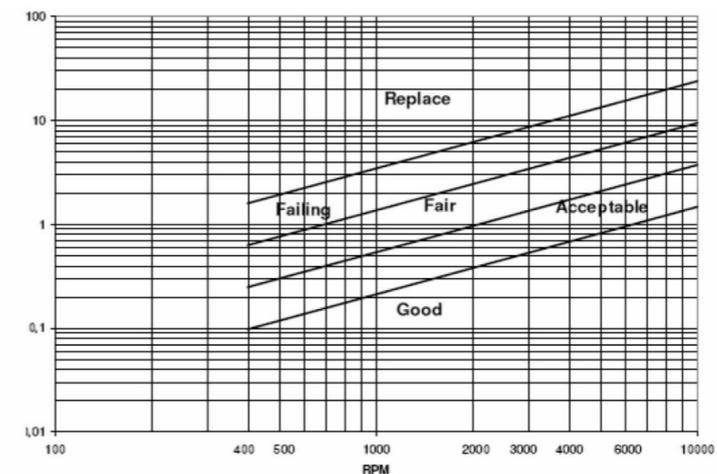
will be incurred if a machine is allowed to operate for the long term under the influence of resonance.

**Here's a Tip**

A temporary and sometimes permanent solution to a resonance problem is to change the shaft speed of the machine. Observe the regular production speed, and keep your resonance speed away from this, may be at higher speeds of the press.

**Recommended bearing conditions**

Bearing condition value with the unit "g" RMS



**'g' force Vs RPM**

Find the machine speed. Follow this line up to the judgment lines and read the value on the left axis.

**NOTE:** The diagram above is only a guide to interpret the bearing condition value. If vibrations produced by other causes (e.g. flow surge, gear mesh) are within the selected frequency range, it can give a high bearing condition value without the bearing being damaged. A high bearing condition value can also result if the bearing is poorly lubricated or is overloaded (e.g. by misalignment, or large belt forces).

# Mechanical Press Audits

Project developed by WAN-IFRA South Asia

Condition monitoring for proactive maintenance

Diagnosis model, thermography, ultrasound, resonance and vibration analysis, interviews with practitioners

Time schedule

- Final draft end March
- Review and page make-up until end April
- Publishing planned for May 2019

# The Sustainability of Newspapers

WORLD PRINTERS FORUM & TWO SIDES REPORT

Did you know that European forests, which provide wood for making paper and packaging materials, have been growing by over 1,500 football pitches every day!

Love paper? You'll love it even more knowing that it's made from natural, renewable and recyclable wood.

1,500  
FOOTBALL PITCHES  
EVERY DAY!



UNFAO, Global Forest Resources Assessment 2005-2015

Two Sides is a global initiative promoting the responsible use of print and paper which, when sourced from certified or sustainably managed forests, is a uniquely powerful and natural communications medium.

There are some great reasons to #LovePaper  
Discover them now,  
[twosides.info](http://twosides.info)



# Advertisements promoting sustainability of newspapers

Article ID: 22268



In August 2018, WAN-IFRA's **World Printers Forum** published a special report on '**The sustainability of newspapers**' in partnership with **Two Sides**, an international organisation that promotes the sustainability of the graphic communications supply chain.

The report looked at the sustainability attributes of key raw material for printed newspaper and compared it with that of the

sustainability of online delivery of news and that of other related industry. The effort was to counter misconception about the sustainability of printed newspapers and magazines and the belief that buying newspapers and magazines leads to deforestation.

In continuation of this effort and to take forward this message to newspaper readers and advertisers, WAN-IFRA and Two Sides is releasing set of the advertisements for India region promoting sustainability of newspaper as discussed in the report. The advertisement materials (in PDF and InDesign format) in the download below are scalable in size.

We encourage WAN-IFRA members and other publishers in the region to publish these advertisements in their newspaper freely. We believe this will help the growth of the newspaper industry and the sustainable future.

## How-To:

1. Download the advertisement from the below attachments (pdf or InDesign file)
2. Re-size the advertisement if needed (Half or Quarter page)
3. Ask your editorial team to include the advertisement, preferably in master head page or any other page of your publication on **29th Jan 2019 (Indian Newspaper Day)** or any other date.



Twitter



Facebook



Google



LinkedIn



Yahoo



Xing

## CONTACT INFORMATION



**Magdoom Mohamed**

Managing Director WAN-IFRA  
South Asia  
WAN-IFRA South Asia Pvt Ltd  
I Chennai, India

++91-44-42112893

magdoom.mohamed@wan-ifra.org

## AUTHOR INFORMATION



**Jaiganesh Muniasamy**

Research Engineer  
WAN-IFRA South Asia Pvt Ltd  
I Chennai, India

+91 73582 99188

jaiganesh.m@wan-ifra.org

## WAN-IFRA SOUTH ASIA







# 75% RECYCLED



Did you know that around 75% of the paper produced in India is made from recycled paper or agricultural residue?

Love Paper? You'll love it even more knowing it's made from renewable and sustainable wood and other fibres, which can be recycled time and time again.

Source: Indian Paper Manufacturers Association (IPMA), 2018  
Two Sides is a global campaign promoting the unique renewable and sustainable qualities of print and paper.



Discover more great reasons to #LovePaper at [www.twosides.info](http://www.twosides.info)



Did you know that around 75% of the paper produced in India is made from recycled paper or agricultural residue?

Love Paper? You'll love it even more knowing it's made from renewable and sustainable wood and other fibres, which can be recycled time and time again.

Source: Indian Paper Manufacturers Association (IPMA), 2018

Two Sides is a global campaign promoting the unique renewable and sustainable qualities of print and paper.



Discover more great reasons to **#LovePaper** at [www.twosides.info](http://www.twosides.info)





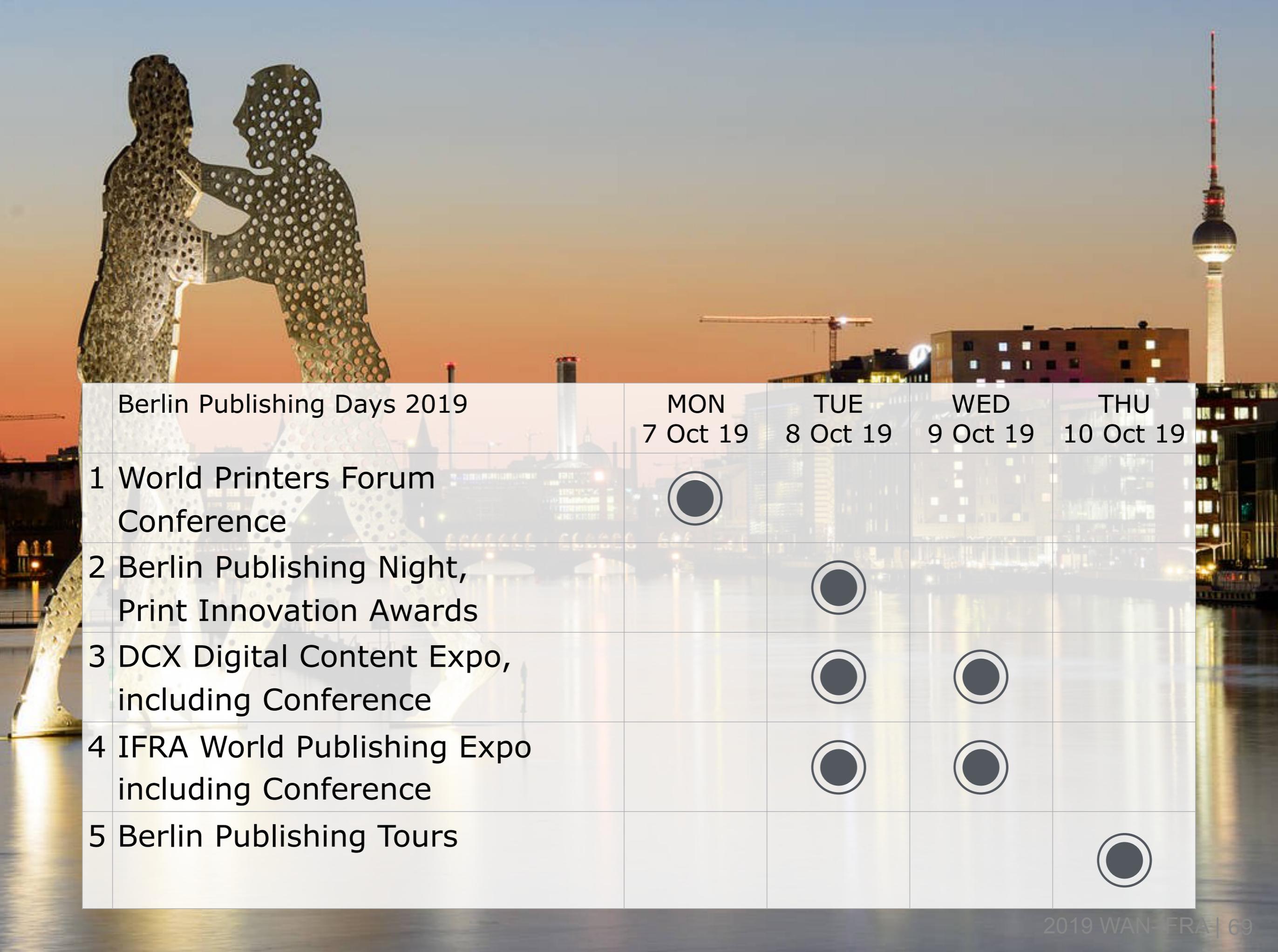
# **10) Berlin Publishing Days 7–10 October 2019**

World Printers Forum Conference

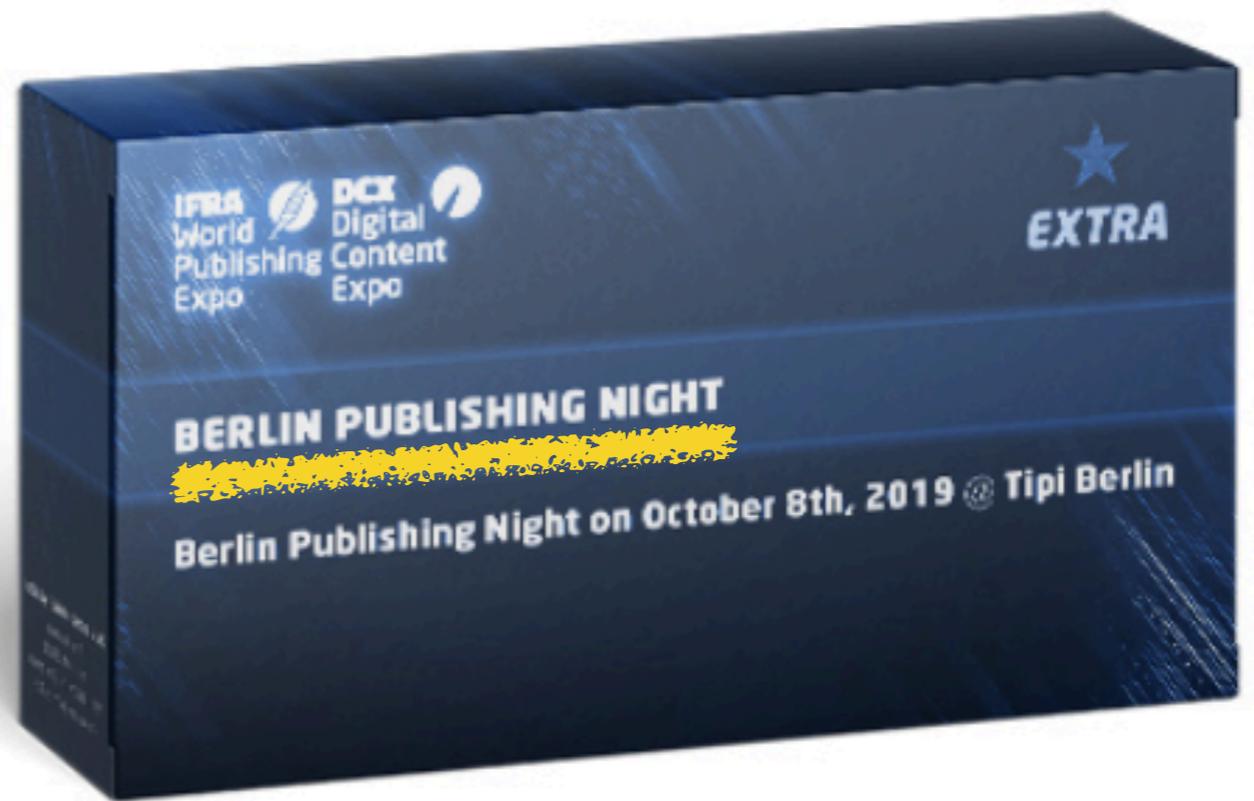
IFRA World Publishing Expo / DCX Digital Content Expo

Berlin Publishing Night

Berlin Publishing Tours



Berlin Publishing Days 2019	MON 7 Oct 19	TUE 8 Oct 19	WED 9 Oct 19	THU 10 Oct 19
1 World Printers Forum Conference	●			
2 Berlin Publishing Night, Print Innovation Awards		●		
3 DCX Digital Content Expo, including Conference		●	●	
4 IFRA World Publishing Expo including Conference		●	●	
5 Berlin Publishing Tours				●





# 7 Oct 2019

## World Printers Forum Conference

Venue Frankfurter Allgemeine Zeitung

Time 11 am to 6 pm

Topics New investments (Graz, Münster, Halle ...)

CTP

Press automation

Newsprint

Mailroom

Sustainability

Innovation in Print

# 8 and 9 Oct 2019 IFRA and DCX Expo

Venue

Berlin Messe

Programme

1 Conference stage, 3 Sessions per day

1 DCX Content stage for exhibitors

1 Content services & marketing stage, DCX

1 Stage in Start-Up Park

PIMALION  
OMNI-CHANNEL BUSINESS SUITE

Pimalion

# Programme conference stage

**Tuesday, 8 October 2019**

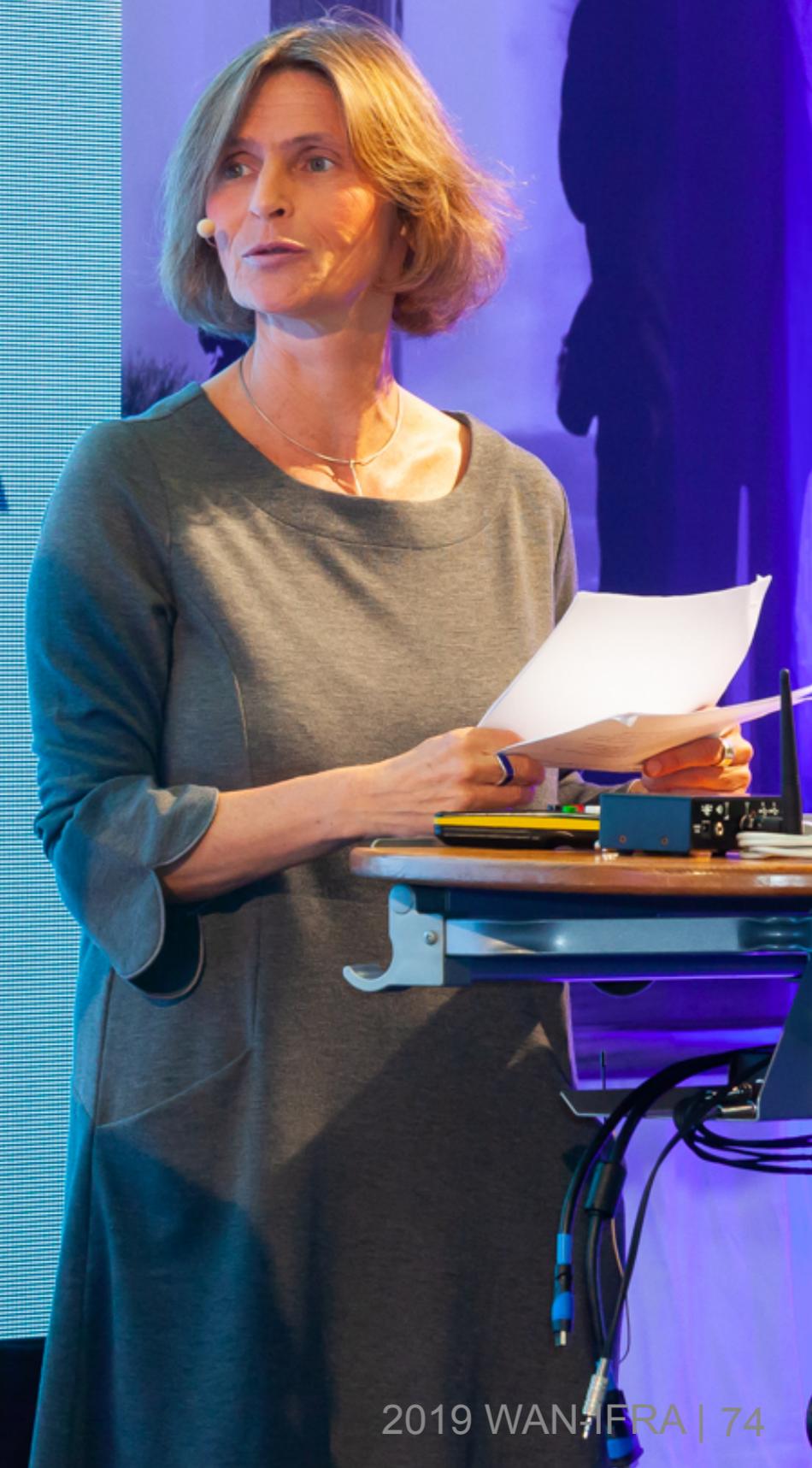
Time	Topics	Speakers
10.00 - 10.30	Keynote	
10.30 - 11.00	Audience revenue	Prof. Dr. Sonja Kretzschmar, Institut für Journalistik, Munich
11.00 - 11.30		
11.30 - 12.00		
12.00 - 12.30		
12.30 - 13.00		
13.00 - 13.30		
13.30 - 14.00	Distribution	Session by Distripress (Tracy Jones, MD)
14.00 - 14.30		
14.30 - 15.00		
15.00 - 15.30		
15.30 - 16.00	Keynote	Oliver Eckert, BurdaForword
16.00 - 16.30		
16.30 - 17.00	Virtual Reality	Session by VR Association (EDFVR)
17.00 - 17.30		



# Programme conference stage

**Tuesday, 9 October 2019**

Time	Topics	Speakers
10.00 - 10.30	Keynote	Marina Haydn, The Economist
10.30 - 11.00	Content Management Systems	Moderated by Kirchner + Robrecht
11.00 - 11.30		
11.30 - 12.00		
12.00 - 12.30		
12.30 - 13.00		
13.00 - 13.30	Innovations in Print	Print Innovation Awards winners
13.30 - 14.00		
14.00 - 14.30		
14.30 - 15.00		
15.00 - 15.30		
15.30 - 16.00	Keynote	Nikolay Malyarov, Pressreader
16.00 - 16.30	Media Innovation	Session by Global Alliance for Media Innovation (GAMI)
16.30 - 17.00		
17.00 - 17.30		



# 8 Oct 2019

# Berlin Publishing Night

Venue TIPI am Kanzleramt  
Time 7 pm  
Programme Dinner  
Print Innovation Awards 2019  
Music

# 10 Oct 2019

## Berlin Publishing Tours



Two tours to three companies each

Print tour Axel Springer Spandau  
Pressdruck Potsdam  
BZV Berliner Zustell- und Vertriebsges.

Digital tour Verlag Der Tagesspiegel GmbH  
Berliner Morgenpost  
bsjk Berliner Schule für Journalismus  
und Kommunikation

# 11) New projects in 2019

International Color Quality Club 2020–2022

World Printers Forum Conference India, September 2019

Best practice reports of web offset champions group for members of World Printers Forum

**WAN IFRA**

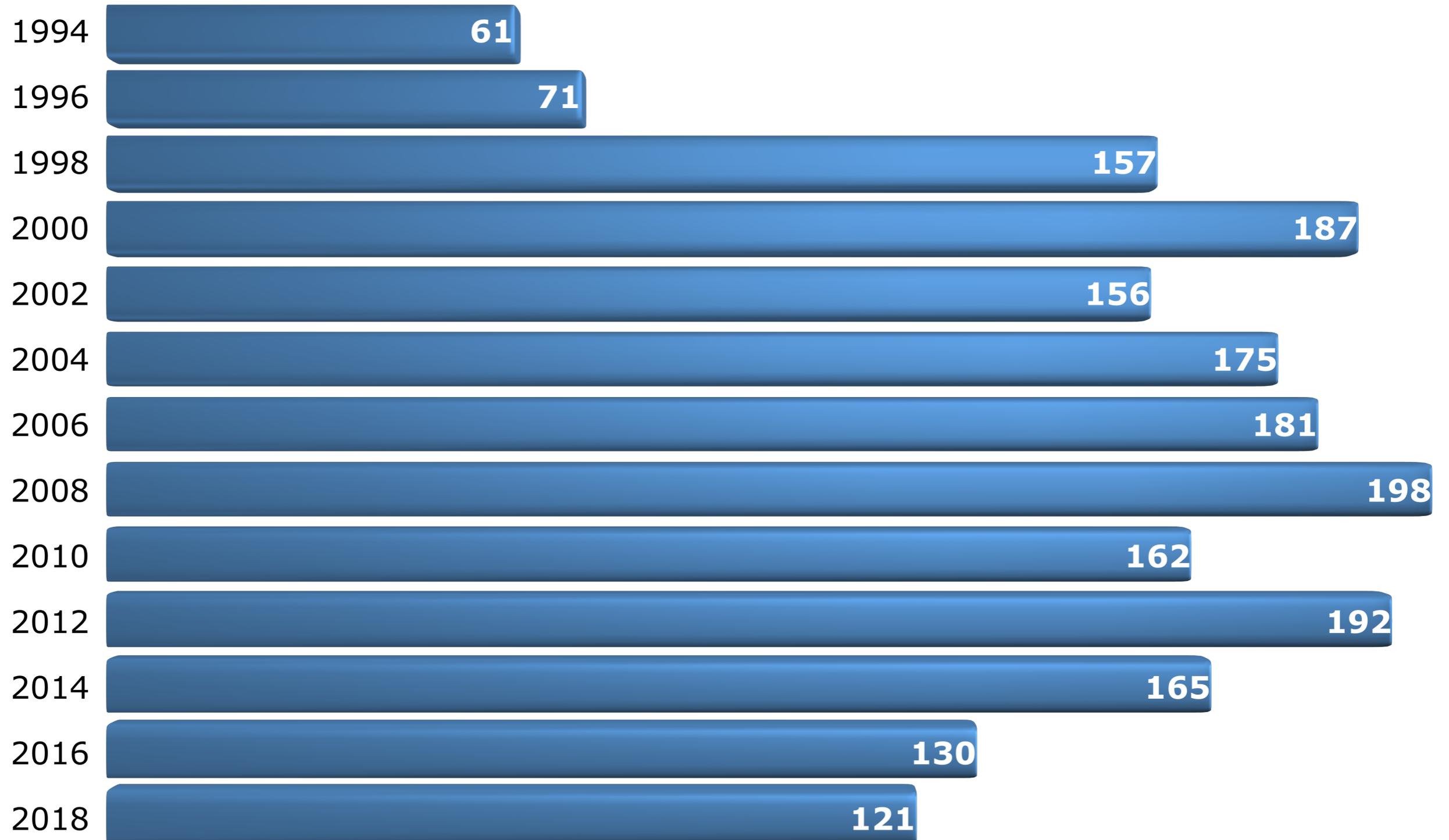


**INTERNATIONAL  
COLOR QUALITY CLUB**

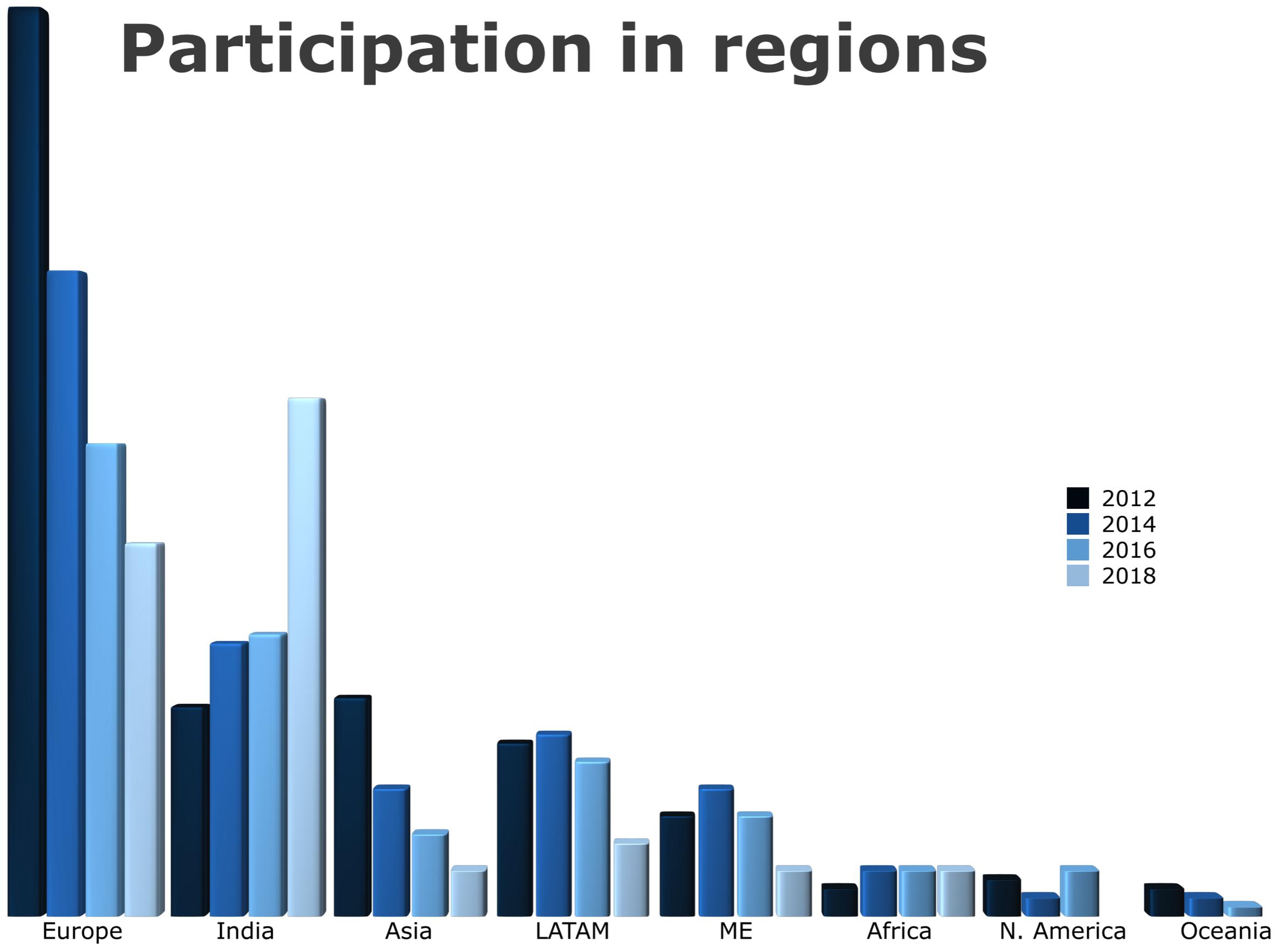


**STAR  
CLUB**

# Participation over time (publications / plants)



# Participation in regions



# ICQC targets

- Simplify process for participants
- Reduce effort of participation
- Keep a high level of evaluation quality
- Reduce participation fee
- Attract new participants (Europe)

# New structure of ICQC

- Reduce 3 month test period to 1 month
- Test prints on 5 consecutive days in March
- Days for test prints selectable
- Jury meets in April for general print quality evaluation
- Considerable reduction of participation fee
- Annual competition

# No clear opinion in WPF Board

## Proposal

Survey among Star Club members

49 companies from all over

Multiple ICQC participants



## WAN-IFRA Star Club

A printing plant can become a member of the Star Club. This award is presented to a company in recognition of outstanding printing quality if it achieves five or more stars by participating successfully in the International Color Quality Club (ICQC) or by obtaining WAN-IFRA certification for standardised printing. One Star is awarded for each successful ICQC participation in a competition year, independent of the number of successful entries. Two Stars are awarded for the successful WAN-IFRA certification of a printing plant. Certification is valid for two years, after which it can be renewed.

*Star Club Members as of 2018-08-07*

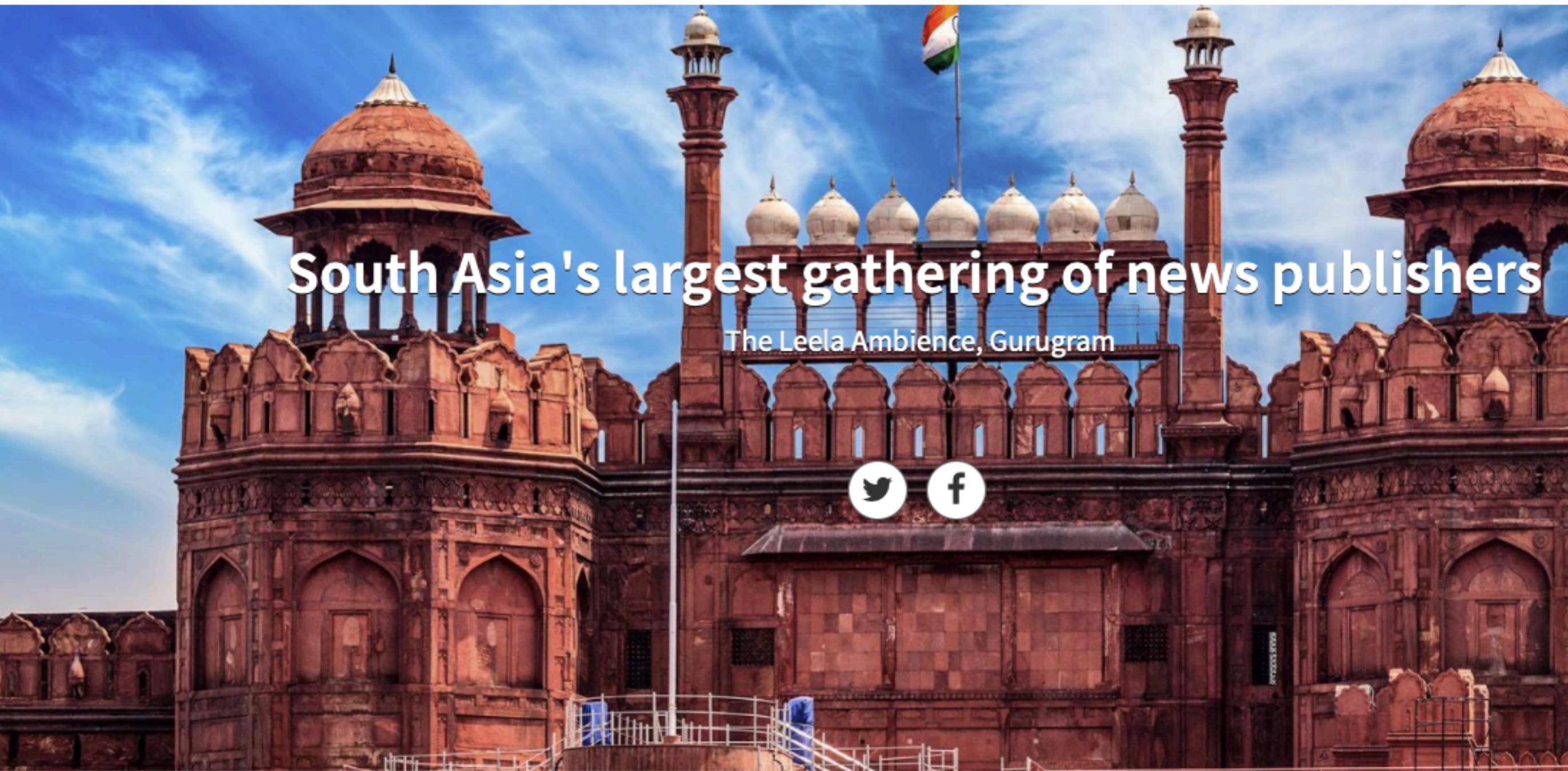
No.	Star Club Member	City	Country	Member since	Stars
1	Aschendorff Druckzentrum	Münster	Germany	2012	15
2	Masar Printing and Publishing	Dubai	United Arab Emirates	2013	13
3	St. Galler Tagblatt	St. Gallen	Switzerland	2010	11
4	Delo d.d.	Ljubljana	Slovenia	2010	10
5	SDZ Druck und Medien	Crailsheim	Germany	2010	10
6	Ringier Print Adligenswil	Adligenswil	Switzerland	2010	9
7	Prensa Libre	Guatemala	Guatemala	2013	9
8	C.A. El Comercio	Quito	Ecuador	2010	8
9	Brune-Mettcker Druck- und Verlag	Wilhelmshaven	Germany	2012	8
10	Druck Styria	Graz	Austria	2012	8
11	Heilbronner Stimme	Heilbronn	Germany	2012	8
12	Singapore Press Holdings	Singapore	Singapore	2012	8
13	Tamedia	Zürich	Switzerland	2012	8
14	Russmedia Verlag GmbH	Schwarzach	Austria	2014	8
15	National Zeitung und Basler Nachrichten	Basel	Switzerland	2010	7
16	ABP – Anandabazar Patrika	Kolkata	India	2014	7
17	Apple Daily Printing	Hong Kong	Hong Kong, China	2014	7
18	Apple Daily Publication Development	Taipei	Taiwan	2014	7
19	Druckerei Konstanz	Konstanz	Germany	2014	7
20	Frankfurter Societäts Druckerei	Frankfurt am Main	Germany	2014	7
21	Rheinpfalz Verlag und Druckerei	Ludwigshafen	Germany	2014	7
22	Al-Yaum Media House	Dammam	Saudi-Arabia	2011	6
23	Neue Luzerner Zeitung	Luzern	Switzerland	2012	6
24	DeWeZet Verlagsgesellschaft	Hamel	Germany	2014	6

17	Apple Daily Printing	Hong Kong	Hong Kong, China	2014	7
18	Apple Daily Publication Development	Taipei	Taiwan	2014	7
19	Druckerei Konstanz	Konstanz	Germany	2014	7
20	Frankfurter Societäts Druckerei	Frankfurt am Main	Germany	2014	7
21	Rheinpfalz Verlag und Druckerei	Ludwigshafen	Germany	2014	7
22	Al-Yaum Media House	Dammam	Saudi-Arabia	2011	6
23	Neue Luzerner Zeitung	Luzern	Switzerland	2012	6
24	DeWeZet Verlagsgesellschaft	Hamel	Germany	2014	6
25	Freiburger Druck GmbH + Co. KG	Freiburg	Germany	2016	6
26	Nordkurier Druck GmbH & Co. KG	Neubrandenburg	Germany	2016	6
27	Ungeheuer + Ulmer KG	Ludwigsburg	Germany	2016	6
28	Verlag Nürnberger Presse	Nürnberg	Germany	2016	6
29	Athesia Druck	Bozen	Italy	2010	5
30	Concentra Uitgeversmaatschappij	Hasselt	Belgium	2010	5
31	Main-Echo	Aschaffenburg	Germany	2010	5
32	OÖN Druckzentrum	Pasching	Austria	2010	5
33	The New York Times Company	New York	U.S.A.	2010	5
34	Druck- und Verlagshaus Frankfurt am Main	Neu-Isenburg	Germany	2012	5
35	Neue Zürcher Zeitung, NZZ Print	Zürich	Switzerland	2014	5
36	Saarbrücker Zeitung Verlag und Druckerei	Saarbrücken	Germany	2014	5
37	Alma Manu Oy	Tampere	Finland	2018	5
38	Casa Editorial El Tiempo S.A.	Bogota	Colombia	2018	5
39	CIL Centre D'Impression Lausanne	Bussigny	Switzerland	2018	5
40	Druck Carinthia GmbH & Co KG	St. Veit / Glan	Austria	2018	5
41	DZB Druckzentrum Bern AG	Bern	Switzerland	2018	5
42	La Voz del Interior S.A.	Cordoba	Argentina	2018	5
43	Landsprent (Arvakur)	Reykjavik	Iceland	2018	5
44	Presse-Druck- und Verlags-GmbH	Augsburg	Germany	2018	5
45	Pressedruck Potsdam	Potsdam	Germany	2018	5
46	Printing Partners Paal-Beringen SA	Paal-Beringen	Belgium	2018	5
47	Süddeutscher Verlag Zeitungsdruck	Munich	Germany	2018	5
48	The Printers (Mysore) Pvt. Ltd.	Bangaluru	India	2018	5
49	V-TAB AB	Västerås	Sweden	2018	5

18 Sep 2019 to 19 Sep 2019 Delhi India

# WAN-IFRA India 2019 Conference

The 27th Annual Conference



South Asia's largest gathering of news publishers

The Leela Ambience, Gurugram





**STAY FOR 3 NIGHTS,  
PAY FOR 2**

*At The Leela Palace Udaipur*

The Leela Palace Udaipur *ranked #3 among the Top 20 Hotels in India* by Travel + Leisure India

## Conference venue & Accommodation

The event will be held at The Leela Ambience Gurugram Hotel.

The Leela Ambience Gurugram Hotel & Residences

Located in: Ambience Mall, Gurgaon

Address: National Highway 8, Ambience Island, DLF Phase 3, Sector 24, Gurugram, Haryana 122002

Phone: 0124 477 1234

<https://www.theleela.com>

# Suggestions for topics, speakers



# Champions Best Practice Collection

The Champions best practice movement began in 1998

Collect, structure, share, promote generic best practices

Champion Collection has over 100 downloadable files

Guides, reports, posters: <http://printprocesschampions.com/>

WOCG, PrintCity (now icmPrint) offers us to put these PDFs on our website without charge

## **Best Practice Publications** — available as free downloads

Network institutions can choose how they want to make files available

- Decentralised with files placed on participating organisation's own sites
- Links to central files to download from Ecograf
- Combination of both

### **Lean & Green – Economic & Environment guides**

*'Print Business Trends'* — icmPrint/IDEP (GB and FR) 2018

*'Optimised Paper Handling and Logistics'* — ERA, Idealliance, NOPA, icmPrint, WAN-IFRA (GB) 2018

*'Sustainable Printing Plants'* — icmPrint/IDEP (GB and FR) 2016

*'Seen; Lean & Green'* — PrintCity (GB and DE) 2012

*'Carbon Footprint & Energy Reduction'* — PrintCity special report (GB and DE) 2010

*'Energy Efficiency'* — PrintCity special report (GB and DE) 2008

*'Sustainability, Energy & Environment'* — PrintCity special report (GB and DE) 2008

*'Environmental Considerations'* — WOCG (GB, DE, FR, ES, IT) 2005

### **Web Offset guides**

*'Value Added Printing of Newspapers'* — PrintCity special report (GB) 2008

*'Perfectly Finished Web Products'* — WOCG (GB, DE, FR, ES, IT) 2009

*'Best Practice Tool Box'* — WOCG (GB & DE) 2008

*'Total Process Colour Control & AST'* — WOCG (GB, DE, FR, ES, IT) 2008

*'Environmental Considerations'* — WOCG (GB, DE, FR, ES, IT) 2005

*'How to get colour approved rapidly and maintain it'* — WOCG\* (GB, DE, FR, ES, IT) 2004

*'Productivity Maintenance'* — WOCG (GB, DE, FR, ES, IT) 2002

## **Web Offset guides**

- 'Value Added Printing of Newspapers'* — PrintCity special report (GB) 2008
- 'Perfectly Finished Web Products'* — WOCG (GB, DE, FR, ES, IT) 2009
- 'Best Practice Tool Box'*— WOCG (GB & DE) 2008
- 'Total Process Colour Control & AST'* — WOCG (GB, DE, FR, ES, IT) 2008
- 'Environmental Considerations'* — WOCG (GB, DE, FR, ES, IT) 2005
- 'How to get colour approved rapidly and maintain it'* — WOCG\* (GB, DE, FR, ES, IT) 2004
- 'Productivity Maintenance'* — WOCG (GB, DE, FR, ES, IT) 2002
- 'How to avoid surprises when changing paper grades'* — WOCG\* (GB, DE, FR, ES, IT) 2001
- 'Web break prevention & Diagnosis'* — WOCG (GB, DE, FR, ES, IT) 2001
- 'Roll to web processing'* — WOCG (GB, DE, FR, ES, IT) 2000
- Poster 1: *'Roll to web processing'* — WOCG (GB, DE, FR, ES, IT) 2000
- Poster 2: *'Web break diagnosis'* — WOCG (GB, DE, FR, ES, IT) 2000
- Poster 3: *'Paper and roll defect classifications'* — WOCG (GB, DE, FR, ES, IT) 2000

## **Sheetfed Offset guides**

- 'Process Colour Standardisation'* — PrintCity (GB & DE) 2012; IDEP (FR) 2013
- 'Optimised Sheetfed UV Printing'* — PrintCity (GB - DE - FR - ES – IT) 2008

## **Paper and related**

- 'Optimised Paper Handling and Logistics'* — ERA, Idealliance, NOPA, icmPrint, WAN-IFRA (GB) 2018
- 'Watch the Step to Bigger Roll Diameters'* — PrintCity special report (GB and DE) 2005
- 'Watch the Step to Wider Roll Widths — Ultra Wide Web Offset'* — PrintCity special report (GB and DE) 2003

# 12) Critical certificates & their current criteria and decision making & influencing bodies

How can WPF influence FSC, PEFC and Blue Angel certifications to redefine the sustainable paper criteria for newsprint according the requirements of printers and paper suppliers?

# Ecolabel criteria

WAN-IFRA WPF Board, March 26<sup>th</sup>, 2019

Anu Ahola

# The most used ecolabels:

## Full life-cycle approach vs. narrow scope in criteria

LABEL	Recovered fibre use	Wood raw material	Chemicals	Energy use	Emissions	Waste mgmt.	Criteria for printers
 EU Ecolabel	X	X	X	X	X	X	Requirements for hazardous substances, recyclability, emissions
 German Blue Angel*	X	(X)	X				Requirements for hazardous substances, recyclability, emissions
 FSC®**	(X)	X					Certified chain-of-custody required in case of selling product as certified
 PEFC™**	(X)	X					Certified chain-of-custody required in case of selling product as certified

\*Two criteria:

DE-UZ 14 Recycled paper (100% recovered paper) and

DE-UZ 72 Printing and Publication Paper made primarily from Waste Paper (min. 80% of recovered paper, 20% of wood for certified sources)

\*\*Two certifications:

FSC Forest management certification and FSC Chain-of-custody certification (for RCP only content requirement)

PEFC Sustainable forest management and PEFC Chain-of-custody requirements (for RCP only content requirement)

# Influencing channels and time-line for criteria development

LABEL	Channel	Time-line
 <b>EU Ecolabel</b>	<ul style="list-style-type: none"> <li>▶ Influencing criteria development is possible and open to all. Especially powerful with joined forces (e.g. via associations).</li> <li>▶ Granted by national authorised forums</li> </ul>	<ul style="list-style-type: none"> <li>▶ Graphic paper criteria renewed Jan 2019, will be valid until end of 2024.</li> <li>▶ Current criteria for Printed product valid until end of 2020.</li> </ul>
 <b>German Blue Angel</b>	<ul style="list-style-type: none"> <li>▶ Criteria development done together with licence holders.</li> <li>▶ Influencing other wise possible but recycled fibre content requirement “untouchable”.</li> </ul>	<ul style="list-style-type: none"> <li>▶ Criteria review process for Printing and Publication paper to take place in 2019.</li> <li>▶ Current criteria for Printed matter from 2015, renewal expected in coming years but schedule not known.</li> </ul>
 <b>FSC</b>	<ul style="list-style-type: none"> <li>▶ FSC forest management standards are implemented through national standards, chain-of-custody standard is global.</li> <li>▶ National standard developments are independent processes and consultation process is separate for each standard.</li> <li>▶ Influencing of national standards possible but very time consuming.</li> <li>▶ Influencing of the chain-of-custody via FSC on-line consultation platform, in crucial matters together with associations.</li> </ul>	<ul style="list-style-type: none"> <li>▶ Varies between national standards</li> </ul>
 <b>PEFC</b>	<ul style="list-style-type: none"> <li>▶ Similar to FSC process.</li> <li>▶ Initiated by industry, but governed by national independent forums</li> </ul>	<ul style="list-style-type: none"> <li>▶ Varies between national standards</li> </ul>

# Pros and cons of ecolabels

		Relative cost /a
EU Ecolabel	<ul style="list-style-type: none"> <li>+ True ecolabel with criteria covering full life-cycle, widest geographical scope of true ecolabels</li> <li>- Not well known amongst consumers, but recognition increasing</li> </ul>	100
Blue Angel	<ul style="list-style-type: none"> <li>+ Well know amongst German consumers</li> <li>- “Recycled fibre logo”</li> </ul>	25
FSC	<ul style="list-style-type: none"> <li>+ Most recognised amongst consumers, global</li> <li>- “Forest management logo”, very bureaucratic, criteria changes often</li> </ul>	170
PEFC	<ul style="list-style-type: none"> <li>+ Alternative for FSC to increase forest certification, global</li> <li>- “Forest management logo”, less known than FSC</li> </ul>	135

Cost and resources required are an issue especially for smaller operators

**UPM BIOFORE**  
**BEYOND FOSSILS**



# 13) Next meeting

Day before IFRA Expo, Berlin

Monday, 7 October 2019

18 pm

Venue to be defined

# 14) Other business



# 15) Concluding remarks



# WORLD PRINTERS FORUM

[Manfred.Werfel@WAN-IFRA.org](mailto:Manfred.Werfel@WAN-IFRA.org)

**Thank you**