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the [Independent] Media Report

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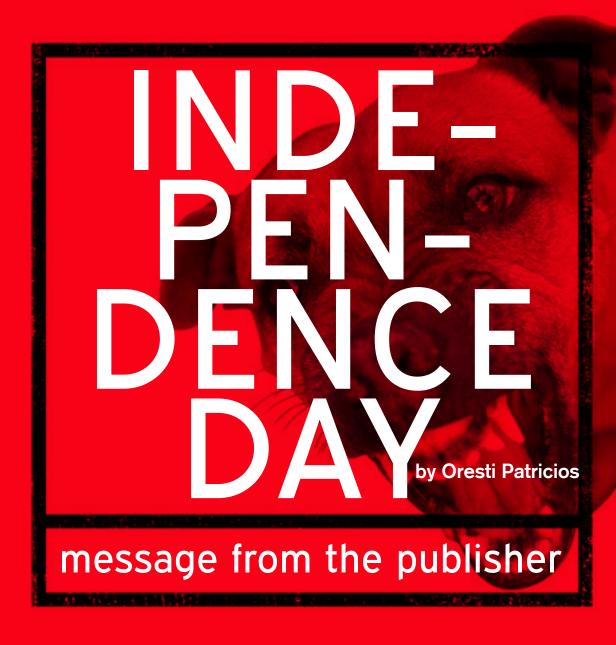
The [Independent] Media Report 2014 is an annual publication from Ornico, Africa's leading brand and media intelligence

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The media shines a light on abuses of power.

They expose those who abuse public power but they also shed light when big business misbehaves.

- South African Public Protector Thuli Madonsela

"WE MUST NOT SPEAK FOR ONE PARTY OR AN-OTHER. WE HAVE TO STAND FOR THE SPIRIT OF FREEDOM, DEMOCRACY AND TOLERANCE."

Trevor Ncube, Chief Executive of South Africa's Mail and Guardian, Zimbabwe's The Standard and The Zimbabwe Independent

The theme of this issue is independence... and independence <u>is</u> the issue. An independent judiciary, independent law enforcement and an independent media, all balanced by a constitutional system that provides checks and balances – this is what makes for a healthy democracy and, naturally, a healthy economy.

An independent media has several roles to play. Firstly, as a watchdog, the press can inform the populace of abuses of power, if and when they take place. Secondly, as educator, it serves to inform people of their rights; how they can combat corruption and what to do if they witness abuses. An independent media is something to be protected by all free-thinking individuals.

This is the main reason that in South Africa, civil society and members of the media have been up in arms over two pieces of proposed

legislation: the Protection of State Information Bill and the Media Appeals Tribunal, both of which could be used to curtail freedom of speech and the press in the country.

But South Africa is not alone. Throughout Africa, 2014 has seen good and bad developments on this front. In Namibia, information leaked to the press led to civil society protesting against a proposed amendment to the country's constitution. Thanks to press participation, the process has been stalled. Mozambique's parliament is currently debating an Access To Information bill, that would make it the fifteenth African country to pass a law specifically guaranteeing the public's right to access to information.

JAILING JOURNALISTS

Zimbabwe and Somalia, meanwhile, have less than spectacular records when it comes to the press: in Zimbabwe several journalists were allegedly assaulted by the police. In Somalia 19 journalists were arrested and detained by the government, while a media law has been drafted that would force journalists to reveal their sources. In Zambia, three journalists were sentenced to three years' hard labour for "publishing false news with intent to cause fear or alarm." There are other examples – too many to go into here, save to say that the continent has a long way to go.

Repression isn't always violent. According to the Media Institute of Southern Africa, "Throughout the SADC, the use of outmoded laws to target journalists and stifle freedom of expression is a major cause of concern. From Tanzania down to Lesotho and South Africa, these laws have been used to ban newspapers, target individual journalists and criminalise free speech.



ARTICLE THAT THE GOVERNMENT DOES NOT LIKE, INSTEAD OF BEING CLOSED BECAUSE OF NOT REGISTERING OR NOT COMPLYING WITH LICENSING REQUIREMENTS. BUT WHAT WE WILL NEVER DO IS TO GIVE UP OUR INDEPENDENCE FROM ALL SIDES AND PARTIES. I BELIEVE THAT THIS CREDIBILITY IS ONE OF THE REASONS FOR OUR SURVIVAL."

Trevor Ncube, Chief Executive of South Africa's Mail and Guardian

Criminal defamation laws appear to be a popular choice for many governments for the exercise for these purposes. Not a violent option, but an effective one nonetheless.

Another worrying development has been the growth of media as manipulator. African Media Initiative's chief executive Eric Chinje says that hate speech in the media "is happening all around us. All of a sudden, Africa again is becoming the land of strife. And in different ways – it's not always like Rwanda in 1994 but there is a growing sense of exclusion on the continent, and the media appears to be a part of it." Clearly, for media to retain credibility, it must have both editorial independence and subscribe to a code of ethics.

HOLD LEADERS ACCOUNTABLE

Independence in Media creates transparency in government and business. A corrupt leader – be they a businessperson or a politician – cannot assume a 'divine right of kings', as despots did in the past. In a democracy, leaders are accountable to the voters.

By educating the public, an independent media informs the public, to help them make better choices when it comes to electing officials. Sadly, in Africa we see people making the wrong decisions for the wrong reasons – people who vote for a dominant party because that's what they've always done, or because they fear upsetting the powers that be. We observe too much of this type of flawed thinking in the rural communities where service delivery is poor – and yet the long-suffering community continues to vote for the same bad leadership. Only education and information can empower the poor to make better choices for themselves, and use the ballot-box as a lever for change.

By stimulating debate and discourse, independent media has a role to play in encouraging leaders to make better decisions across the board. The media can provide a two-way channel that filters out the noise and allows constructive communication to happen between politicians and the electorate, between business leaders and workers. It also allows for diversity by giving voice to minority views.

A healthy, independent media will also encourage investment – especially direct foreign investment. Developed nations want to invest in growth economies, but only if they are

stable and have long-term prospects. A sure sign of this is a media that is free and open. An absence of corruption, along with a market that is independently owned, implies that a fair tender process can take place, which in turn would mean that the country as a whole is getting the best deal.

INDEPENDENCE AIDS GROWTH

Opening up markets and promoting fair trade practices, both on the micro and macro levels, will promote growth and ultimately be better for all stakeholders. Independent media is everything to Africa as we stand poised for huge growth. Enjoy The Media Report that focuses

on independence – not only independence in journalism, but independence in media research as well.

I look forward to hearing what you enjoyed in this issue, and what you'd like to see more of in our next issue.

Salutel

Oresti Patricios CEO: Ornico





DIGITAL SWITCHOVER

– The Hard Facts

Mauritius, Tanzania and Rwanda have completed the migration to digital terrestrial broadcasting.

BUT...

- + In Tanzania, only 500 000 decoders were in use out of 3 million TV sets.
- + In Rwanda, 27% of TV set owners did not have decoders.

These governments have opted for a 'hard' shutoff in order to meet migration deadlines. 'Hard' shut-off tactics could be used by more

African countries to meet a June 2015 digital broadcast migration deadline, according to Russell Southwood, of research firm Balancing Act.

Many of the 50 African countries are expected to miss the June 2015 deadline set by the ITU.

South Africa's digital migration process has been delayed due to confusion over whether it is the responsibility of telecommunications minister Siyabonga Cwele or communications minister Faith Muthambi, following President Jacob Zuma's decision to split the Department of Communications (DoC) after this year's elections.

Failure to meet the deadline would "position a country as dysfunctional," says Arthur Goldstuck of World Wide Worx.

Steven Ambrose, managing director of Strategy Worx, says that the growth of mobile broadband could be "severely limited" without the additional spectrum - "the so-called digital dividend" - that would be freed up by migration to the digital platform. Analogue interference due to signal spilling from one country into the next would be just one of the side-effects of failure to switch over. [TMR]



ACTORS AFRAID OF 'DIRTY DIGGER'

Being an out-of-work actor might drive one to desperation, but none seem desperate enough to take on the role of Rupert Murdoch in David Williamson's West End production based on the newspaper baron's life.

Williamson is quoted as saying, "The man has so much power and quite understandably, people - and that includes actors - don't want to offend him. He owns Fox Studios, for heaven's sake."

The latest hope is for a 74-year old American, James Cromwell, who is playing the role in Sydney to go to London. He stated: "I'm not at the beginning of my career. I don't give a f*** what he does to me. If this is going to be my last shot, I think it's a good one." [TMR]

ARE NATIVE ADS BETTER?

Mark Thompson, CE of the venerable New York In 2014, UK publishing houses released more Times thinks so - especially in an age of mobile. than 20 new titles every hour - some 2 875 titles

"intrisically attractive enough to engage readers," (IPA). rather than banner ads that "ride shotgun" alongside content, trying to draw readers away. In absolute terms, the UK is the third leading "That feels like a lesser part of the future."

"I think in five years you'll see a lot more innovation titles coming in behind China's 444,00. in digital ads," he said.

Read more [TMR]

A NATION OF BOOKWORMS?

per million inhabitants, according to a report Mr. Thompson says that mobile ads must be by the International Publishers Association

> publisher in the world and the highest in Europe, according to the IPA, with its 184,000

> Roland Philipps, the managing director of John Murray, says: "For the vibrancy of culture, books are essential, and if publishers are taking on more they must believe that voices are deserving to be heard, even if not all those voices make an impact with the consumer."

PREACHING TO THE CHOIR

The Pew Research Center examines how Americans consume news. The report found that, for instance, on Facebook, the majority of people only see political posts they agree with some of the time.

The study also suggests that in America today, it is virtually impossible to live in an ideological bubble. Most Americans rely on an array of outlets — with varying audience profiles — for political news. And many consistent conservatives and liberals hear dissenting political views in their everyday lives.

Twitter users are also shown to have a have a wider "ideological gap" than Facebook users, who are more likely to "like" or follow an issuebased group. They're also more likely to follow a political party or elected official there.

On Twitter, just 13 percent of consistent liberals got news from Twitter, compared to just 5 percent of consistent conservatives.

<u>Read more</u> [TMR]

DIGITAL ADOPTION SLOW

The Duke Reporters' Lab reports that the adoption of emerging low-cost digital tools is slow in many US newsrooms.

"Journalism awards and well-attended conferences create a sense that the adoption of data reporting and digital tools is broader than it really is. But there is still a significant gap between the industry's digital haves and have-nots – particularly between big national organizations, which have been most willing to try data reporting and digital tools, and smaller local ones, which haven't."

"Our biggest finding is that the reality of data journalism is out of whack with the hype – and we need to acknowledge that we've been part of the problem."

Read more [TMR]

NEWSPAPER WEBSITES VIE FOR TOP POSITION

The Guardian has passed the New York Times to become the world's second most popular English-language newspaper website, according to the latest monthly traffic figures from comScore.

The Guardian ranks 5th biggest in comScore's newspaper category, behind the Daily Mail's Mail Online, which drew 55.8 million worldwide unique users last month. The top three slots are occupied by Chinese newspaper websites.

Read More [TMR]





A LITTLE BIRDY TOLD ME

The Donald W. Reynolds Journalism Institute conducted 50 interviews with journalists at four US metro newspapers to find out how Twitter can enhance their work and their publications.

Early warnings on breaking news stories, behind-the-scenes 'citizen journalism' and the ability to engage with your readers as the story unfolds – these are some of the ways in which the world's most popular microblogging site is integrating with conventional newsrooms.

- And, of course, finding ways for newspapers to make money using Twitter.

Read the five-part series [TMR]

YOUTUBE GAMES CHANNELS CONTINUE THEIR RISE

YouTube games channels have become one of the most popular categories on Google's online video site, with the 100 biggest notching up nearly 4,4 billion video views in September 2014, up from 3,5 billion in May 2014.

The growth of games channels, which combine tips and walk-throughs with comedy and reviews, has caused debate in the gaming industry about commercial issues, from the amounts demanded by some YouTubers to feature a game in their videos, to how such payments should be disclosed to their audiences.

<u>Read more</u> [TMR]

HOW YOUR POPULAR MECHANICS WORLD WORKS

Popular Mechanics' old motto, which used to appear on every cover, was: "Written so you can understand." This has now been replaced with "How your world works".

Editor in Chief, Ryan D'Agostino explains: "Our message is not that we know everything and we're dumbing it down for you. Popular Mechanics has access to the best minds in so many fields, and we have an editorial staff comprised of some of the most inquisitive minds in journalism. That combination allows us to sift through the daily onslaught of new information and tell readers what's important, what's not, and what's worth their time."

Read the full interview with D'Agostino [TMR]

Journalists seldom choose journalism for the money. Some do it because they feel they can do public good, some because they like the access it gives them to the powerful. Some just love the excitement of news and a front-row seat in the making of history. Some want to be celebrity reporters. There are a host of reasons to do it, but few involve the hope of getting rich.

That is why there is such an independent spirit among most journalists. If someone is going to tell them what to write to serve their

BY ANTON HARBER
THE MEANING
OF MEDIA
INDEPENDENCE

Anton Harber writes on the fine balance that delivers autonomy in newsrooms, and enables journalists to produce more interesting, impactful and useful journalism.

narrow interests, then they might as well cross the floor into public relations or corporate communications and get much more money for it.

But what do we mean by editorial independence, a phrase often used and abused? It is not

the right to do as one likes, as one generally has to work within institutions which need to serve readers, advertisers and owners. It cannot be that one is unaccountable or that newsrooms are free-for-alls.

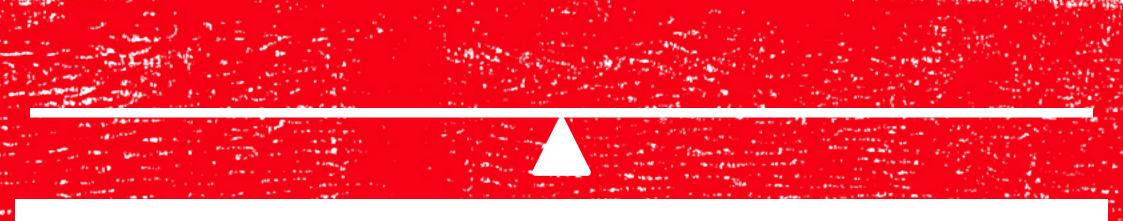
NEWS VALUES

What it generally means is that, within the parameters of an institution, the journalist is free to make a decision based primarily on what are often called news values, the notion that the decision of what to publish or broadcast is based first on what their audience needs, wants or should know.

When a reporter fears they will lose their job if they show crowds booing President Jacob Zuma or - as I am told happened at the SABC early this year - if they show ANC supporters wielding bricks against marching rivals, then there are party-political interests overriding news judgements.

When newspaper editors feel they have to run yet another comically flattering interview with their new company chair - as appears to be the case at the Independent newspaper group - then they are serving narrow financial interests above the interests of their publics. They start to feel like corporate communicators, a field governed by a different set of values and ethics.

Editorial independence can be complicated. Owners have the right to hire and fire editors and that is how they set the parameters and values of the organisation. They choose people they trust to produce the kind of product they want. A wise owner then lets the editor get on with it, knowing that to keep their integrity the editor will have to make some decisions which irritate the owner.



MAINTAINING BALANCE

It is when an owner appears to fire an editor for making a news judgement, or imposes their personal interests on news decisions - as appeared to be the case with Alide Dasnois and others at the Cape Times - that there is an outcry. Editors have to maintain a fine balance between the interests of the public, their readers, their advertisers and their owners. Get that balance wrong - such as if your owner interferes to tip the scales - and you lose credibility and standing, and soon you lose audience and advertisers.

At Independent newspapers, a new phenomenon is happening now. To achieve her goal of breaking the control of what she calls "a small but very privileged and racially-definable minority", Group Executive Editor Karima Brown is centralising head-office control of opinion and political coverage at the group's 16 titles under herself and Group OpEd and

Analysis Editor Vukani Mde. It will be interesting to see what impact this has on audiences and advertisers, the more so because some of the early victims of her campaign appear to include some of the more progressive voices in the group.

At a time when editorial independence is under threat from politicians, advertisers and owners, it is worth reminding ourselves why we value it. I would boil it down to one reason: it produces better, more interesting, impactful and useful journalism.

Homogenous newsrooms are run by fear and control, conditions inimical to interesting reporting. The best newsrooms are places of argument, debate and contestation between different viewpoints fighting for space and attention, where journalists' own colleagues are testing their accuracy and fairness, and they are encouraged to be creative, imaginative and

disruptive. This is the spirit of independence. That is why the SABC, for all its resources, struggles to produce good journalism. And why we worry about the future of journalism at Independent newspapers.

Anton Harber is the Caxton Professor of Journalism and Media Studies and director of the Journalism Programme at the University of the Witwatersrand in Johannesburg. Harber has had a long career in journalism, media management and the training of journalists. Read Anton Harber's blog at

www.theharbinger.co.za





Independent & smart. It's the new sexy.

South Africa's media may err occasionally in not giving voice to all the voiceless or to alternative and independent voices. Sometimes it may be used in the factional battles of the ANC to destroy critics, and even on other occasions put profit above investing in quality reporting. However, in spite all of this, an independent media which is flawed is still infinitely better than one controlled and dictated to by government, political and business leaders.

- William Gumede. Chairperson of the Democracy Works Foundation. Associate Professor, School of Governance, University of the Witwatersrand. Former Deputy Editor of The Sowetan.



He was l'enfent terrible of SA's airwaves – then Gareth Cliff caused a major stir when he left his former employer 5FM, for the brave new world of streaming digital content. The result of Cliff's digital content experiment? Some 500,000 podcast downloads a month as of September 2014. Going from broadcast to 'streamcast' has been an interesting experience for Cliff, who answers our Q&A on the medium he calls 'unradio'.

What is the state of play in SA Talk Radio?

Well, we're not a radio station per se-that would be SAFM, Power FM and 702. I think there's a lot of serious talk and news interrupted with lots of ads so commercially, they must be doing well. There's room for everyone.

Why has the Cliff team opted out of the terrestrial model? What are the challenges and opportunities of this?

FM (The FM broadcast band), is 100 years old. The technology is being replaced with much cheaper, much more effective, much more measurable and much less regulated

alternatives. The internet is already where you get your favourite music, your news, your favourite TV shows and other content you care about. It's time radio caught up. Data rates are dropping by the day, media companies are becoming more and more costly to run and everyone is going to have a smartphone within a few years. They've stopped making cars with radios in them in North America and Europe. For me personally, the choice was to be part of the new wave.

How central is Cliff's brand to building audience? Well it's important at the beginning. It will

hopefully become less important as we grow the CliffCentral brand with all the new talent and the diverse properties and programming options available on Cliffcentral.com.

What audience followed the move - what do audience figures look like?

We had over a million podcast downloads between August 1 and 30 September, and we see that demand growing. We're not expecting to have live listening figures anywhere near those of the big FM stations - this is much more niched but there's a show for everyone!



WE'RE DOING SOLID CONTENT AND WE'RE BUILDING A LOYAL COMMUNITY, ACROSS ALL THE ONLINE PLATFORMS, OF INFLUENCERS, LEADERS, AND PEOPLE.

What has the response from marketers been?

The response has been amazing. Most are aware how fast the landscape is changing and are curious to explore new and innovative ways of reaching audiences.

What value proposition does Cliff Central offer marketers?

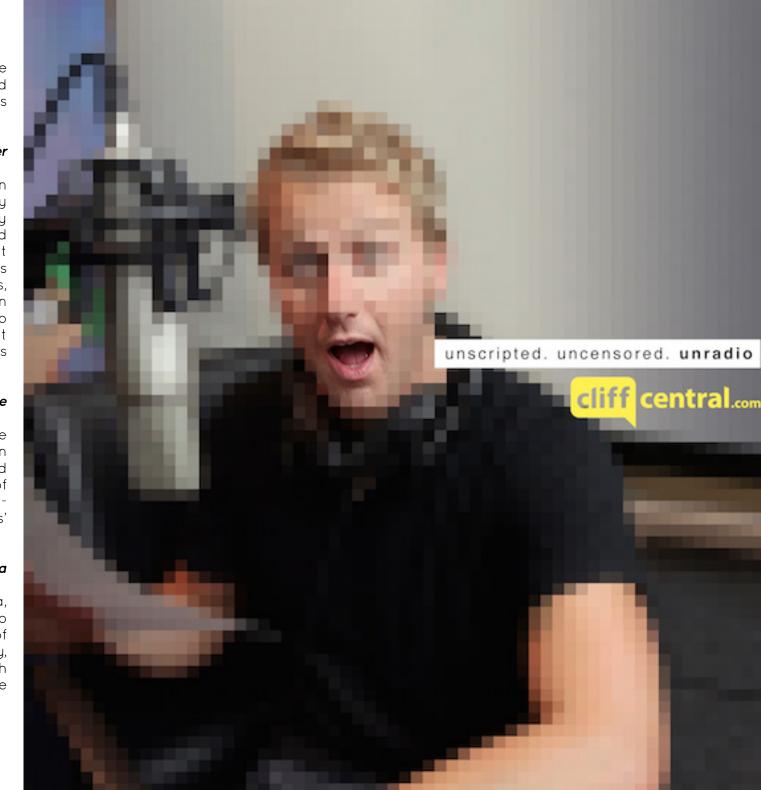
We allow clients, agencies and marketers an opportunity to have early access to early adopters. The audience who listen are really engaged - they don't just tune in for a song and then tune out again. We're doing solid content and we're building a loyal community, across all the online platforms, of influencers, leaders, and people who are more discerning than those a mass medium can reach. We aim to forge comprehensive interactive engagement between audiences and advertisers, products and services.

How is this value proposition different or unique when compared to other talk radio?

Again, we're not talk radio. We're an online content hub engaging on air, on WeChat, on FaceBook, on Twitter, YouTube, Instagram and Google Plus. Our content lives on in the form of podcasts as it can be accessed any time postbroadcast, which in turn means our advertisers' messages live on.

How does this move align with global media trends?

We may be ahead of the curve for South Africa, and on course when we compare the model to examples in the US. We spent a great deal of time at Sirius XM in New York this February, and internet radio is the biggest threat to both conventional terrestrial radio and satellite radio.





Mai Guardian

November 29 to December 5 2013 Vol 29, No 48

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It's not all downhill Why people love and leave PE Pages 12 & 13

Battle for the youth Malema and Maimane can set their sights on 2019 Pages 4&5



Heart of a healer The sangoma who lives for science Page 39

Zuma in the deep end



EXCLUSIVE:

The public protector's damning provisional report finds that the president derived substantial personal benefit from the Nkandla upgrade – including a swimming pool – and that he must repay the state 2&3

Who are you and what do you do?

I am Chris Roper, the editor-in-chief of the Mail & Guardian. I'm responsible both for editorial strategy, and for new business development as it relates to our content platforms.

How would you describe the Mail & Guardian to someone who's never read it before?

M&G is a fiercely independent, multi-platform news offering specialising in investigative and political journalism.

The Mail & Guardian is often in trouble with government. Why is that?

We're doing our job, I guess. And sometimes, they're not doing their job.

Why should brands advertise in the Mail & Guardian?

M&G readers, across all platforms, are people who make a difference in South Africa and Africa. They're critical, yet optimistic, and are highly educated business people, academics, politicians and thought leaders.

Sum up the Mail & Guardian brand using one sentence.

Independent, credible, authoritative and African.

How is the Mail & Guardian different to any other news service in South Africa?

The M&G specialises in original content, produced in ways which show respect to our readers.

Comment & Analysis



Post-elections, Zuma is done for

begins' ■ Why? It reads as a fairly conven-

tional political analysis to me. Fact: [President Jacob] Zuma will be a lame-duck president, Fact; After appointing his Cabinet, most of his schmooze goop is gone. Fact: There are lots of people who will be jos tling for their place in the sun after Zuma's shadow departs. And fact: Without the presidency, Zuma is incredibly vulnerable, both legally and financially, and some of those jostlers might take early advantage of that. - dahduh

- The next national general council of the ANC will remove Zuma from his position ... and he'll not be the face of the ANC in the next local government elections. — Anon_y_mus
- executive president from 1987 until today in that glorious model of African democracy and economic wiccess, Zimbabwe.
 Wait a sec ... Don't want to sound

paranoid but what if the ZANC did achieve 66% of the vote? After all, JZ is only 72 and with a little tweak of the Constitution ... Just kidding, don't panic. — Dan Gleebits

On 'ANC lobbies debate Zuma's 2017 successor

■ The ANC is here to stay and rule for quite some time into the future. The support enjoyed by the move-ment is unmatchable. I can think of no other political organisation vorldwide with so many members, followers and sympathisers. Granted, there are shortcomings as

a sustainable job rather than tempo-rary, unskilled "labour opportuniin every other movement but what natters to the masses is the massive frastructural developments in all

selected from M&G Online, the

Saying face: Readers write that President Jacob Zuma is destined to be a Jame-duck. Photo: Madelene Cronic the previously disadvantaged and deliberately neglected areas by the previous apartheid rulers. Housing, water provision, payment of child broad-based black economic empowerment and affirmative action, and newly built universities in North

West and Mpumalanga are only a

fraction of its achievements and

only serve to confirm the tremen-

dous appeal enjoyed by the ANC.

■ While the ANC fails to enable

more people to feed their own families, build or buy their own

homes from an income derived from

ties", we are headed for trouble, as

the gap between the haves and the

have-nots will grow increasingly

A government director now earns

R814000 a year (more than R60000

a month) and needs just a degree

and five to eight years of middle

brigade'
■ "Senior SABC journalists drew up a resolution at a recent workshop in Kempton Park, at which they rejected direct or indirect interference by any political party in their editorial decisions. [Hlaudi] Motsoeneng was apparently particu-larly upset that this resolution had been leaked to the media," Surreal, because the SABC is the media $-Daemos_one$

■ And there is the redoubtable Jimi Matthews, juggling his halls in the air and doing his master's bidding while still trying to be a journalist. Not that other editors are any dif-

ferent when the pressure comes from the owners and the private sector. But in this case it's far more sinis ter - propping up a rent-seeking, management experience to get there is simply scary while R310 a month is Really, man. — Le Roi

regarded as the food poverty line and ■ It is called the public broadcaste there are still many South Africans living below that poverty line. for a reason. Motsoeneng must real-ise the SABC does not belong to him Clarence Patrick Esau or the ANC. Citizens are now getting fed up with the ANC governmen which thinks it owns every living

human being in South Africa. If the SABC was managed with ethics, no fraud, no nepotism, all above board and accountable to the citi zens of this country, there would be nothing to report and nobody wor

ried about what might get out. Who does this Motsoeneng think he is to intimidate staff? He is just a salaried manager himself. These cad res become all-important the minute they get a job with a bit of a position; then they stride around like bullies and peacocks and are normally use less. That is why they act that way

Motsoeneng must be reminded that journalists are there to portray facts, the good and the bad, and inform the citizens with news and factual truth, not just mediocre. lousy entertainment programmes that match management's had taste seems. - Yvonne Horak

VERBATIM

"A lot was clarified, in fact, by Thuli [Madonsela]'s report. She then goes on to say a few things which in our view are actually debatable because ir the African tradition you don't interfere with a man's kraal The ssue of a man's kraal or a kraal of a family is a holy space." — ANC national chairperson Baleka Mbete on the public protector's report on President Jacob Zuma's private esidence at Nkandla

"I can tell you my personal experience of getting names from the ANC: it's a pain ... the ANC is a huge monster." - Mbete in the same interview, on setting up a parliamentary committee to discuss the Nkandla reports

"I would not have predicted survival. Miracles happen. Lucky kid." — Michael Yaron, a professor of emergency medicine at the University of Colorado in Denver on a 16-year-old youth who survived a flight from California to Hawaii hid-ing in the wheel well of an aircraft. It s a five-hour flight at an altitude of about 12km. Only about a third of such stowaways survive

"As soon as he saw it, the chief officer went crazy. You could see it on his face, he looked really angry and said I would have to go Antony Radcliffe, who was turned back at the main airport of Colombo Sri Lanka, because his tattoo of the Buddha was offensive to officials

"I WON! I bloody WON!!!!!!" — Tweet by Victoria Coren
Mitchell, who became the first twotime winner of the European Poker Tour last Sunday

"Sorry for that language on Easter Sunday. But I WON!!!!!!" Coren Mitchell's follow-up twee

"I was always amazed by his unique gifts of imagination, clarity of thought and emotional nesty. He captured the pain and joy of our common humanity in ettings both real and magical." – ormer United States president Bill linton on novelist Gabriel García



Three men were sentenced to death yesterday after a judge was overruled by two civil serv ants in the "Delmas Two" treason trial. Mr Justice M de Klerk said he had found extenuating circumstances and believed the men should not hang.

He spent over three hours giving detailed reasons for this in his judgment. However he added that his two assessors both civil servants had disagreed with him and had the power to outvote him. He gave their reasons for this in a brief three-minute summation and then pronounced the death sen-tence on three of the accused ...

The question now is whether guerrillas found guilty of murder and attempted mu der and a fourth found guilty of attempted murder - wil appeal. - The Weekly Mail, Anril 28 1989

IT WON'T ONLY CIVIL SOCIETY, IT'LL BE BAD FOR BUSINESS

BE BAD FOR

AS WELL."

'MARKETERS SHOULD KNOW THAT IF Secrecy Bill. FREEDOM OF INFORMATION compromised. IS CURTAILED,

What should marketers know about the fight to free information in South Africa? What role has the Mail & Guardian played in this fight?

Crucially, marketers should know that if freedom of information is curtailed, it won't only be bad for civil society, it'll be bad for business as well. Capitalism doesn't thrive in a restricted society. The M&G has been at the forefront in the fight to limit some of the restrictions of the pending

Why is media independence important?

An independent media is the watchdog for civil society and democracy. Without an independent media, citizens of a country can have their access to honest information

What role has the Mail & Guardian played in promoting democracy in South Africa? Why is this relevant to marketers?

M&G played an important role in providing important information in the fight against apartheid, and continues to provide the important information necessary to keep democracy transparent. Why is this relevant to marketers? Well, there are at least two reasons. Assuming marketers are human (which we do, of course), one imagines they'd prefer living in a free democracy. But a more industry-specific answer would be that marketers are in an industry that is as creative as journalism, an industry that is also about the dissemination of information. Like journalists, they rely on democratic freedoms to be able to do their job.

Any other thoughts you'd like to share?

Perhaps just that these questions have made me think about the interrelationship between marketing and the media, and it's clear that we are more co-dependent than we possibly realise.



Immediate, independent news, that takes you inside the truth.



High-profile news stories such as the trial of paralympian Oscar Pistorius and the death of former president Nelson Mandela resulted in a spike in total newspaper circulation in the fourth quarter of 2013. Consumers chose print newspapers as a key source of information and reflection.

- PwC's Entertainment and Media Outlook: 2014-2018 report



ESMARÉ WEIDENAN ON INDEPENDENCE, POWER, MONOPOLY AND AFRICA

Undoubtedly the most influential and powerful woman in the media in South Africa, former Editor-in-Chief of Huisgenoot, You and Drum, Esmaré Weideman has a colossal challenge. As the boss of Media24 she is responsible for the commercial success of Africa's largest publishing group, which includes top news titles like Beeld, Rapport, City Press and the Natal Witness. Here she talks about this challenge as well as freedom of expression, advertising, independence and monopoly.

What does the phrase 'media independence' mean to you?

The independence of a country's media is a key indicator of the health of its democracy. The term independent media is closely related to freedom of expression but they're not interchangeable. The latter is an ideal that came to life with the birth of our democracy and is enshrined in the fundamental principles of our Constitution. Beyond freedom of expression. however, media freedom also implies special rights, protections and responsibilities for journalists. These include the right to protect sources and protection from harassment or threats. It is a right that comes with serious responsibility but it was hard-won and should be protected at all costs. At Media24 the independence of our journalists and editors is paramount.

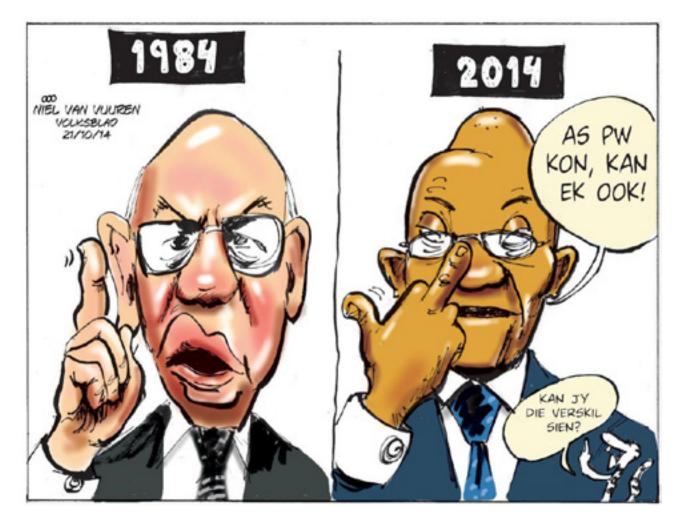
Why is an independent media important for the future and growth of South Africa?

The independence of our media is vital to South Africa's democracy and is essential for our economy to thrive. It means transparency of public administration and that any maladministration or corruption will be exposed. It means that we can hold opinions and receive and impart information and ideas without interference by public authority. Transparent governance is one of the foundations upon which a country and its citizens can develop and prosper. This right to access of information and freedom of expression is under serious threat should the Protection of State Information Bill. also known as the Secrecy Bill, be passed into law. The Bill poses far-reaching threats to the principles enshrined in our constitution and will mean that anyone who discloses, has in their possession, or publishes any information deemed classified will be committing a crime, including evidence of maladministration or corruption.

How does an independent media support our democracy?

Madiba said it best: "A critical, independent and investigative press is the lifeblood of any democracy." Our democracy requires well-informed, inclusive and diverse citizens and the media are, to a large extent, the creators as well as the 'editors' of our public sphere. The equal rights accorded to all South Africans means the possibility of our direct participation in collective decision making, especially

through free elections, the choice of political representatives and the power to hold elected officials accountable. If South Africans are to exploit these rights to the fullest, however, we must have free access to information that will give us a sufficient basis for making informed judgments and political choices. I believe that one of the roles of a working journalist in a free society is to scrutinise government policy, and criticise if need be, and that no public official is immune to the sting of a free press.



Is it possible to draw a clear distinction between advertising and editorial? How clear are these lines at Media 24's news brands like Rapport, City Press and Beeld?

Yes, it is possible and we have clear policies in place. We are firm believers in editorial freedom. If content is paid for by an advertiser our publications and platforms will clearly mark that content as advertorials or sponsored content. Our audiences must clearly be able to identify it as an advertisement. We even follow the same rules for our internal PR. If we want something published, we write a press release and distribute it to our editors – they decide whether or not to publish. We even buy advertisements in our own publications!

The past 12 months saw new editors take the helm at both Rapport and Beeld, partially reinventing the papers. Beeld in particular has become a major source of social discourse – breaking big stories, taking a stance on hugely topical and sensitive stories – all in all getting people talking. What are your thoughts and reflections on this – do the numbers and advertising support show any clear changes? Is breaking news and investigative journalism still important and the key to building news brands?

Adriaan Basson and Waldimar Pelser have indeed revitalised Beeld and Rapport respectively. So has Ferial Haffajee at Citu Press, and Andrew Trench at the Witness, Do advertisers follow excellent journalism? It should! Alas, advertising revenue is declining around the world - the trend is no different in South Africa. The situation is exacerbated by the weak economy, with even big print advertisers cutting back on their marketing spend in print. Newspapers are facing unprecedented revenue pressure but breaking news and good analysis of big stories do still lead to circulation sales, yes. For instance we recently saw a 27% spike

in Beeld's sales with its coverage of the Oscar Pistorius sentencing. Nelson Mandela's passing led to massive circulation spikes across the board.

Which benefits do advertisers get from newspapers that break big stories and do excellent investigative journalism?

Good, thought-provoking newspapers – and editors – set the national agenda and attract premium readers which are, in turn, attractive to advertisers. These are the newspapers people remain loyal to and advertisers like to associate with. What's more, our content is multi-platform so we're able to offer our advertisers reach and a highly engaged audience. We have excellent advertising and content solutions teams who are able to interpret the needs of advertisers, offering them advertising solutions across digital and print.

Tell me more about the Afrikaans media. How important is this media sector to Media 24? Does this sector show any growth? How has Media 24 sought to 'own' this sector?

Naspers, Media24's mother company, was the pioneering Afrikaans news title owner. Next year we celebrate Die Burger's centenary. What a milestone. Today, we are the largest Afrikaans publisher across newspapers and magazines, with incredibly loyal and engaged audiences across all platforms. They want to consume media in their own language, but what's more, we offer them the best products in the market. Language alone does not attract audiences; excellent content does. Does this sector still grow? Yes, there is definitely still growth potential and we continuously enrich our offering (as we do for our English audiences).





erstommend³ Ministers 6 se plan:

Nkandla-verslag gaan in hof beland

OB het by SA se 'veiligheid ingemeng'

Herstelwerk lei

dalk tot beurtkrag



We recentlu launched Netwerk24, a digital platform offering quality content from our four main Afrikaans titles. Volksblad, Die Burger, Beeld and Rapport, and we are delighted with the uptake.

Kuier's success is a publishing phenomenon and the magazine just keeps on growing. Many our Afrikaans editors. commentators and journalists are superstars who publish books and are sought after on television and radio.

There has been criticism that monopolises Media24 the Afrikaans media sector in SA. Is this fair or accurate?

As the custodians of the strongest and most established Afrikaans media brands have 100 years' experience in providing editorial content to the Afrikaans market - we know who our readers and users are. and they are loyal to brands which have served them well for the longest time. Let's not underestimate Afrikaans audiences though - they read English too! If our Afrikaans don't offer avalitu content which speaks to their market, we will lose them to the many competitors out there.

Which unique proposition does Media 24 offer brand owners and marketers? How is this different from any other media stable in

SA's offering?

Media24 offers brand owners, advertisers and marketers an all-in-one solution and massive reach across many audience segments. We are an innovative and dynamic company and we offer tailor-made solutions across our platforms. We are the pioneers in digital media in South Africa. News24 is the largest publishing platform on the continent and keeps on reinventing itself. It now produces and broadcasts more than two hours of video content each dau. We believe that video - a medium used in our news and magazine environments too offers us an added value proposition to bring broadcast (and print) advertisers into the digital environment, offering them a targeted and engaged audience.

How does Media24 manage the digital challenge? A potentially loaded question, but how are you managing the online-print mix. integrating social media, and reinventing advertising options?

Media24 embraced digital a long time ago. Our journalists and content providers have received extensive multimedia training and now produce content for all platforms, including print, digital, video, podcasts and TV.

News24's video production is excellent, so is the multimedia work done in our Afrikaans news environment. During the Oscar Pistorius trial, Beeld broadcast 30 minutes of live analysis each day from its offices in Johannesburg. The audience was small but heu, it was a milestone for us and it is an indication of exciting things to come.

As far as a 24-hour digital-first news operation across all our publishing units is concerned, we have made enormous strides.

Our heads are in the right place, but the execution is not yet fast enough. Of course the truly digitally minded teams at 24.com have been doing this for years and they do it so well, but we still have some way to go in our traditional print businesses.

In addition, digital sales have shown excellent growth across the board. MyEdit, our content aggregator, is showing a lot of promise and its digital magazine bundle offerings have attracted a solid audience. We do however find that the growth is increasingly coming from subscriptions to individual titles. As smartphone penetration increases and once broadband becomes more affordable, we believe the digital subscriptions of our titles, and digital consumption across all our platforms, will accelerate.

Does Media24 have plans in the rest of the African continent?

Absolutely! It's a key focus area for us - the rest of Africa has such enormous potential. particularly when you consider the booming economies of so many African countries. Producing content for mobile is a prime focus across our digital-media businesses. We are seeing much faster growth in the entry-level smartphone market, primarily on Android devices. This - tied to higher customer education, the pass-on factor (where old phones with apps installed are handed down to a new generation of smartphone users) and good marketing through our digital platforms - is encouraging growth. There is much work to be done to scale faster when it comes to increasing our audience in the rest of Africa but we are 'full-speed ahead'.

Which challenges does Media24 face in terms of profitability and sustainability? How are you managing these challenges, and what impact has the economy had on it?

The profitability of our traditional media is under pressure because advertising, still the largest contributor to our revenue is under pressure. There are two reasons for the pressure on advertising revenue: the changing global media landscape and the economy. The latter is easier to explain: marketers are simply cutting back on their advertising spend. Things get more interesting when you look at the evolving media landscape. Electronic media, TV in particular, is having a good run and takes a huge chunk of the available revenue. Digital ad spend is also growing by leaps and bounds, but this is still priced well below other mediums and will remain so for the foreseeable future.

Having said that, Media24 has had the foresight to invest heavily into new growth areas to diversify the company for long-term sustainability.







This ranges from digital publishing to ecommerce and is in line with what some of the best media companies in the world have done.

This is a magazine for brand owners and marketers. What is your message to them?

Partner with us! Media24 has world-class and powerful brands with long-standing relationships with millions of readers and users. We reach audiences in print, on digital platforms, through special events. We offer excellence in native advertising and content solutions. Partner with our brands and let us do what we love and know so well – market your event, campaign, CSI project or product.

Are there any innovations, products or ideas at Media24 that marketers and brand owners should know about?

As a company, we always strive to be the pioneers of media innovation and our brands are always producing cutting edge products. A few are already established, but we keep reworking and refining it as we move along – this includes specific news-related apps, Netwerk24, our e-fashion store Spree, content aggregator MyEdit and a range of multimedia and 24-hour digital-first news offerings.

Where and how does Media24 communicate with brand owners and marketers on an on-going basis?

We communicate on an on-going basis, through all the usual channels and one-on-one meetings, to ensure clients understand our unique offering, the innovative solutions and data we can offer them, and the latest trends and market-related insights. For us, it's all about nurturing relationships. Our advertisers are not just clients, they are part of the Media24 family. We ensure that we service our clients

and listen to their needs – that way we are able to offer them a tailor-made solution.

Anything I haven't asked or that you want to add?

Media24 is a proudly South African success story – committed to connecting our brands to people. Our aim is first to service the communities in which we operate. The market has been good to us and we always strive to give back and add value. What makes Media24 a great company is the people who work here – they are passionate, involved, generous and courageous. Our staff support numerous corporate social responsibility initiatives through our in-house Volunteers24

programme through which they are able to give back. For example they have built and customised more than ten container schools and facilities nationwide. Another exciting venture is our flagship community project: WeCan24 is a mobile-based digital school newspaper network developed by Media24. We visit schools nationwide and provide training to aspiring young journalists with a keen interest in the media industry and give them the tools to set up their own online school newspaper. We hope to inspire them and expose them to the endless possibilities that the media world offers.

Follow **Esmaré Weideman on Twitter**: @eweideman.





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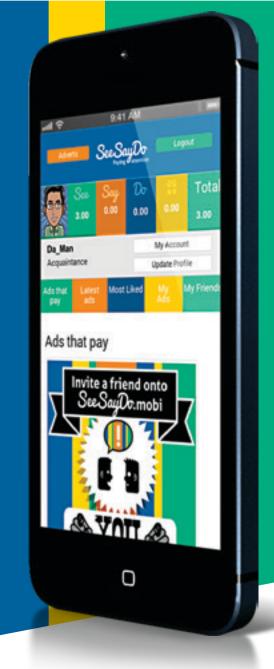
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Imagine being able to buy media at a click of a button – the same way you'd buy some airtime online or be able to purchase an airline ticket. The news is that you can now do this, and it's the hottest media buying trend across the globe. Other big trends are the media buying war between television and the social media giants, and digital's dark night of the soul. Then there's the problem of the erosion of trust between brand owners and media buying agencies. Let's go through the world's biggest media buying trends, one by one.

1. MEDIA BUYING + TECHNOLOGY + AUTOMATION = PROGRAMMATIC BUYING

The biggest buzzwords across the globe – and the hottest media buying trend – is of course what's called programmatic media buying. This is the buying and selling of media automatically, with real time bidding. Think of it as media buying meets eBay. Programmatic buying is currently limited to digital media buying, and it enables advertising to be bought in real time, in the same way that the disintermediation of the travel industry enabled hotel rooms or airline tickets to be bought directly, immediately and automatically.

Because the 'middle man' has been cut out of the equation and the transaction is done from machine to machine, it means the buying is more efficient and advertising costs have been reduced. The benefit of programmatic media buying is that it enables extreme targeting, and that advertising agencies can focus on media creative instead of media buying. The automation also means the opportunity for fraud or error is reduced.

2. THE BIG MONEY'S STILL IN TV. BUT FACEBOOK, GOOGLE & TWITTER WANT A PIECE OF THAT PIE.

Television is still enjoying the largest share of media investment. PriceWaterhouseCoopers' Global Entertainment and Media Outlook for 2014 to 2018 shows that: "Despite the growth of digital media, TV advertising remains the place to be." The PwC report states: "Global TV advertising revenue is successfully responding to the rise of newer forms of digital media. Global TV advertising revenue will grow at a CAGR of 5.5% over the next five years, confirming TV as the 'place to be' for advertisers looking to reach big audiences."

But Facebook, Google and Twitter are eyeing those massive television advertising revenues with some degree of envy – they want in. All of these massive social media monoliths have established themselves in the world of advertising, and are looking to start doing deals that break into the hundreds of millions of dollars. YouTube recently turned to Nielsen for help with audience measurement – Nielsen, of course, is the self-same research company that measures US TV audiences.

Business Insider reports that "Facebook has gone to war against TV". The superpower of a social network that Mark Zuckerberg built claims it has better audience and better measurement than US TV. Facebook is "hoping to eventually transfer the hundreds of millions of dollars currently being wasted on non-measurable TV commercials and funnel them into Facebook ads, where marketers can see instantly how well they perform," Business Insider reports.

3. INTERNET ADVERTISING FACES THE LONG, DARK NIGHT OF THE SOUL

Digital marketing has always been the young upstart in the media mix, but of late there's been a bit of a reboot in the way media buyers and brands are thinking about the medium. This thinking is summed up in a seminal article by the senior editor of The Atlantic, Derek Thompson. Entitled "A Dangerous Question: Does Internet Advertising Work at All?" the article states that the technology that underpinned the internet was supposed to tell brand owners and media publishers which ads work and which ads don't. "But instead it's flooded consumers' brains with reviews, comments, and other digital data that has diluted the power of advertising altogether," Thompson claims. What comes next is an examination of the efficacy of digital data, plus greater interrogation about how digital works with traditional media. Now that's where the magic really lives.

4. CONTENT MARKETING FUELS MEDIA BUYING.

Content remains king for brands that are generating Instagram adverts, Tweets, Facebook posts, YouTube video adverts as well as blogs, email newsletters and more. But the days of content being a novelty are long, long gone. The tsunami of content being created means that it is very easy for brand content (regardless of how good it is) to get lost. That's why media buying now plays a strong role in content marketing because brands have realised that it is one thing to create a video, but getting people to watch it online is another thing all together.



5. MOBILE IS THE ALPHA AND OMEGA OF MEDIA BUYING

Television might be winning the lion's share of the marketing dollar, but when it comes to ubiquity nothing wins like mobile. Cellular phones are everywhere, and everyone has one. The reach and penetration of mobile phones make it the most pervasive marketing platform in the world, which is why marketers will have to take a mobile-first approach to marketing if they want to incorporate this mass medium into their mix.

6. TRANSPARENCY THE BIGGEST MEDIA AGENCY CONCERN FOR BRANDS

The relationship between brands and media buyers is being bedevilled by a lack of trust. A survey by the US Association of National Advertisers and Forrester Research showed that nearly half of the advertisers surveyed in a study cited concerns with the level of transparency between them and their media buying agency. More so, 42% of advertisers polled in the research report called The ANA/ Forrester Survey of the Evolution of the Media Buying Industry, said these trust-related concerns were on the rise. The research showed that the biggest problems that advertisers had with media buying agencies was served versus viewable impressions for digital media. Brands also complained about digital ad placement including frequency caps, inappropriate content, share of voice, abovethe-fold placement of adverts. The other issue that troubled advertisers was the lack of visibility into data used to define audience taraetina.



INFLUENTIAL

Readers and users of the Mail & Guardian are more likely to be in professional occupations or make key decisions for their companies, organisations and institutions than the national average.

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Who are you and what do you do?

I'm a news hound—a treasure collector of unique and interesting stories, if you like—and I love nothing more than sharing those treasures and the adrenalin rush of a big, breaking news story.

Where do you come from?

I've come from an environment where hard work and long hours paid off.

Where are you going to?

I'm going where the news cycle takes me and my team.

What are your favourite virtues?

Kindness, honesty and generosity.

What is the one thing you believe to be true?

Professionally: A strong work ethic, a glass halffull attitude, leading by example and passion will see you succeed.

Personally: Family first.

Who has most influenced you in your professional

life?

No one person, but rather a variety of people I've met along my news journey.

Who do you most admire?

I admire the millions of women who work and live in our homes, and help working moms like me raise our children when we are absent, while not being able to raise and nurture their own. They deserve our deepest respect and gratitude.

What is your idea of happiness?

Long holidays by the sea...

If you weren't yourself, who would you most like to be, and why?

Ariana Huffington! I love what she's done

with Huffington Post: its ever-growing, everevolving, innovative journey has been inspiring to watch. And I think she's super cool.

Who are your heroes in real life?

Those who've made something of themselves despite terrible difficulties and sacrifices. You know...the proverbial phoenix from the ashes analogy.

Moving on to your work at Eyewitness News (EWN). Why is independent news media important?

It's critical to be able to reflect the goings-on in society – without fear of retribution or backlash. There must be nothing worse than constantly worrying about whether or not you'll be forced to pull a story or always having to appease the powers that be with the type of reporting you're doing. And nothing more limiting than having to adhere to news quotas. 70% has been bandied about in some newsrooms as we know. It's awful and those who push this agenda lack a true understanding of news and the role of journalists.

What differentiates EWN from any other news media?

We are an extremely fast-paced, fearless newsroom with a highly regarded team of award-winning journalists, and we're always innovating and growing.

We cannot afford to stagnate, or even remain steady in this competitive environment so we're always doing new things in the news space. Critical to EWN's reputation is that even at the pace at which we work, we always adhere to the pillars of good journalism and report with integrity.

What proposition does EWN offer media buyers or brand owners, and why is this different or unique?

We reach a very large audience across a variety of platforms, including our four radio stations and our digital and social media offerings. Brands that align themselves with EWN are aligning themselves with the values we espouse including innovation and credibility. They are associating with a news brand that people trust.

What value do brand owners get from supporting or advertising with EWN? How does this medium work?

EWN engages with an informed audience of critical thinkers who are avid users of technology and social media. The EWN audiences are

affluent decision makers, and brands that advertise with EWN reach that target market. As a fiercely independent news brand, the commercial associations that are made with EWN are facilitated in a way that maintains the integrity of both EWN and the client. This happens regardless of the platform – on-air or digital.

What's important about independent radio - how does it support SA's democracy?

Democracy should be about giving the citizens a voice and there are very few platforms that do this as well as radio does. Independent radio allows many differing opinions to partake in a discussion, and exposes the audience to many sides of the issue. In the sense that it allows us to see the topic through others' eyes, it promotes diversity and aids in transformation. Independent news is able to scrutinise authorities and serve as the fourth estate, keeping an eye on those in power and informing citizens so that they can make informed decisions about their government.

Follow **Katy Katopodis on Twitter**: @ Katy Katopodis





Convergence Conference 14 - or the more Twitter friendly Conv14 - is an annual conference bringing together the best of the US radio industry to talk about radio convergence. Now, radio convergence has a lot of different definitions but quite simply it's this - making your content available on the platforms your users want, in the format they want, when they want it.

The conference takes place in the heart of Silicon Valley, Google, Apple, Facebook and loads of others are just a few off-ramps away, so in that setting you expect the conference to blow you away with technological innovations like drones broadcasting radio and Justin Bieber being streamed direct into your brain.

But instead, I left the conference chanting "Radio is not in the technology business, radio is in the trust business."

Especially in today's environment where everything is bright, flashy

Speaking to the delegates at the conference the overwhelming feeling is that the U.S. radio industry lost sight of the trust factor, they tried to compete with tech industries and went after digital spend. They changed their model to show measurability and work on cost per click. They went after digital dollars instead of trying to get a bigger portion of the radio pie.

The choice though seemed obvious in the face of what they were competing with. Streaming services like Spotify, Pandora and iTunes radio have been eating into their listenership over the years, so while audio consumption is very high, very little of that is due to actual radio listenina – a subtle but crucial difference.

Now that those services have serious numbers on them they've naturally attracted advertisers so revenue to your traditional radio stations is now also under threat.

So how are they resolving this?

By going back to basics and exploiting radio's locality, with both listeners and advertisers. From a commercial point of view they are targeting SME's and micro enterprises as advertisers - they are giving them a platform to promote themselves at a lower price point. This in turn creates the variety that only radio can offer - you can now hear your local green grocer on the radio and it makes you feel good as a listener.

They're rebuilding the trust, the relationships and the real connections with the listeners. Not through algorithms but through real conversations.

The content is more niche and real and this way they are resonating with an audience and in turn radio is moving from being a content delivery system into an audience delivery system.

This allows them to approach advertisers in a different way. They're starting to throw away the cost per 1000 model and are now creating customised campaigns that align with content – or as renowned podcaster and radio personality Adam Corolla put it, "advertising that bleeds all over programming".

It's an important shift, spots have always existed in ad breaks, in a break from content. The shift now is to use the advertiser as another chance to create content. It takes a mature advertiser to embrace this though; the advertiser needs to understand it's not about how many times their pay-off line is mentioned but rather about how their brand essence is portrayed.

So what can we learn? We need to be channel agnostic. We are no longer simply radio stations – we are platforms of which radio is one. This means we don't give radio solutions – we give solutions that solve the client's problems.

It allows "radio" to play in a really interesting place, because when we're met with clients saying "No we're not spending on radio this quarter", we can now reply with, "Great because we've this amazing cross-platform opportunity for you, but we've also got a readymade audience on tap that we can deliver just like that".

"Radio" is able to offer variety to people's lives – a presenter's tone on a rainy day is going to be completely different in the middle of a heat wave.

-REA-Theton

We need to have a swagger when talking about our industry. We're not a shiny new toy. We're a damn good toy and there's a reason radio has stuck around in the face of all competition.



From the northern reaches of the Sahara desert in Tunisia, to South Africa's Table Mountain at the southernmost tip, Africa is a vast continent that spans some 55 states. (56 if you count Somaliland). To make informed decisions about brand growth on the continent, marketers need advertising, reputation and media research that is exacting, independent and timeous.

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HERMAN MANSON DISRUPTS TRADE MEDIA

In recent years, the smarter trade 'press' have moved away from the overhead of print to embrace digital media. Herman Manson is a pioneer in the media and brand news sector. Founder and editor of Marklives.com, Manson's investigative approach to trade media is making MarkLives.com the 'must read' daily site about marketing, for marketers.

"IF YOU ARE NOT A CREDIBLE NEWS SOURCE YOU ARE ENTERTAINMENT"

Who are you and what do you do?

I'm a journalist who ventured into publishina in the early days of the commercial internet (1996/97). Since the web and email handed me the power to bypass (then) conventional media organisations and engage directly with readers, I've been experimenting with publishing both online and offline. In 1998 I launched mu first B2B media initiative which covered the dot-com era's emerging internet content and marketing industry, called media.toolbox. I've been involved in several print launches - the award-winning BRAND magazine, and more recently Mark: Africa Dispatches. The latter is an annual tabloid style newspaper specifically for the marketing trade, that married magazine design with quality content in newsprint. Most of my time is taken up by MarkLives.com - the trade news site I launched in 2012 as other media in the sector were in the process of divesting from journalism. Todau MarkLives. com is not the biggest player in its niche, but I like to think its journalism-driven (and often edgy) content makes it one of the most talked about - and respected - titles.

Why is media independence important?

Media independents are important because

they bring competition to a market. They are quick on their feet and often drive innovation and renewal in a sector. Think about what Daily Maverick did in the business press, or Leadership before it. There is space for independent operators and corporations obviously -but often independents, once they gain traction, are acquired by corporates. This is not a bad thing as it encourages a next generation of media entrepreneurs to roll the dice. But I think media independents focus on gaining sustainability, while media corporations aim simply to maximise short term profitability.

In terms of media independence - if you are not a credible news source you are entertainment. There, I said it. It drills through to the core of your organisation and the people involved as well as what your audience expect of you. Obviously if a news organisation is found to be subject to interference, be that through commercial or political players, its credibility lapses. And it goes without saying that reputation is a lot easier to lose than it is to rebuild.

Speak about the relationship between commercial interests and media owners in the trade media.

This is a question for all media these days. Advertisers have gained considerable influence in, and over, media organisations because the business models that sustain media are in so much flux. I do think that what people once considered trade media has morphed into something a lot more substantial, as general news media has divested itself of specialist writers. A lot of good business journalists with specialist beats have moved into the trade media space – taking it from what was once considered a 'tame' industry media and giving it a journalism-driven edge.

I think it has helped reset the basis for the relationship between media and the industry they cover. At a time when much of the local media has become less independent, I feel that what people think of as the trade press has been going the opposite route. It has started a process of re-engagement with trade business media and a lot of new advertisers have stepped forward. The reasons for this are multiple, but sometimes it really is an issue as basic as finding something of substance with which you want to associate your brand.

My own experience has been that some advertisers fall out, of course, not willing to support media that doesn't bow to their influence. But I'm OK with that.

I also recognise that individual publishers and editors play a key role here. Some bend quickly, others not at all. I will add that relationships are important, of course, especially if you operate in a smaller industry. But remember: advertising and audience springs from reputation and content. It would be extremely short-sighted to risk your reputation to accommodate one advertiser.

Does SA have a strong trade media sector?

Some sectors more than others. We have a strong trade business media active in covering mining, telecoms and tech, media and marketing, and the financial services sectors.

What role could a more robust, independent trade media play in South Africa?

There has been a key global trend in building more transparent and honest business organisations. A strong trade/business media encourages more active participation with peers and other constituents. Sometimes it forces organisations to confront their lack of transparent communication with stakeholders. This is certainly good for business and investment. The lawyers will lose revenue, sure, but are we really going to object to that?

How would you describe the trade media that cover the media and marketing sector?

It's become much more dynamic than it was a few years ago. It's certainly become more competitive as specialist journalists launch their own media platforms. Taking a broad view, I think that the industry has never had so much choice in terms of finding coverage

relevant to them. The quality of the output has increased as well along with the competitive environment.

Have there been casualties?

AdVantage was a print magazine and today magazines need to be run like start-ups to survive. AdVantage was housed in a group that demanded high overheads and offered little flexibility (or even incentive) for quick and radical change that could have put it back on a sustainable path. That's my take on it anyway.

What value does MarkLives.com offer advertisers?

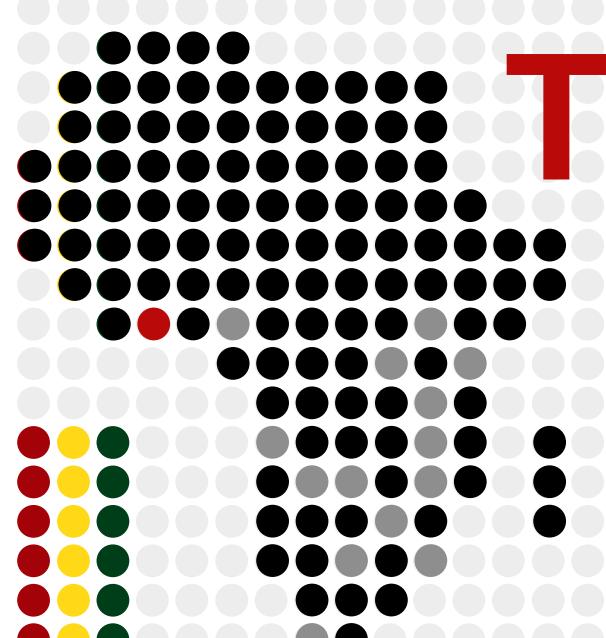
We are a challenger brand and generally the companies advertising with us find that is part of their ethos as well. Some are fastgrowing brands challenging established players, others are established players radically re-energising or reinventing their businesses. They like our positioning, and the positioning of the brands that advertise on the site, and want to associate their own brands with this. On MarkLives.com our advertisers really do believe in doing well by doing good - they recognise a need within their industry for credible journalism-driven media platforms. For more than half the site sponsors it is about a passionate belief, that bu financina an independent platform such as ours they are contributing to the sustainability of the broader industry as well as their own brands.

How does MarkLives.com stand apart?
The site was launched as other trade

media operating in this space were disinvesting from journalism. It opened a niche in the market for an independent and journalism-driven platform to be established to cover the industry. It defines what we do and how we operate.

Follow <u>MarkLives.com on Twitter</u>: @ marklives
Follow <u>Herman Manson on Twitter</u>: @ Herman Manson
Read <u>MarkLives online</u>.





is a valuable commodity. Once time is lost, it can never be regained.

Trust Ornico to give you the right answers to the unique challenges your brand faces in Africa, timeously. The media and brand intelligence company favoured by global brand leaders, Ornico's smart technology, access to relevant data, and keen insights will give your brand the know-how to grow in Ghana today.





Due at least in part to WikiLeaks and Edward Snowden, governments around the world are trying to create legal impediments to the free flow of information.

FIRST. THE BAD NEWS

Media freedom is under attack - that's the headline finding of the World Press Freedom Index, the second global study that ranks press freedom by Reporters Without Borders (Reporters Sans Frontières, or RSF). Media freedom is on the decline in all continents except Asia, where the indicator remains unchanged. The Middle East and Africa showing the worst decrease in media transparency.

In Africa, 2013 was notable for a rise in physical attacks against media workers. "Terrorists," the report states, "do not feel bound by the Geneva Conventions, which protect civilians, including journalists, during armed conflict." In fact, journalists are "high-value targets in an 'information war'."

Reporters Sans Frontières (RSF) blames Somalia's Islamist militia Al-Shabaab, for most of the 45 murders of journalists in that country since 2007, making Somalia the deadliest country for media personnel.

The Index highlights how conflicts have impacted on freedom of information, through "a tendency to interpret national security needs in an overly broad and abusive manner to the detriment of the right to inform and be informed," according to the report. There is a "growing threat worldwide" that endangers freedom of information in countries that count themselves as democracies.

CONSTRICTING INFORMATION FLOW

The World Press Freedom Index compares the 2014 rankings with the previous year, and Mali and the Central African Republic (CAR) have fallen considerably in the rankings. Both countries are embroiled in armed conflict. The CAR dropped from 65th place to 109th, losing a massive 43 places. Mali dropped 22 places in the ranking, from 99th position on the list, to 122nd. This, out of a total of 180 countries surveyed worldwide.

Burundi is also singled out, having dropped to position 142 in the rankings, partly due to the senate passing a law restricting freedom of journalists in the run-up to the presidential election. Kenya had a considerable drop of 18 points to 90th place, following the way in which the government responded to the media's coverage of the Westgate Mall attacks, and a law that created a special court to judge audio-visual content.

Countries with rankings that were unable to improve their standing included Somalia, unchanged at 176th; and Nigeria, at 112th - mainly as a result of "the activities of auerrillas and terrorist groups." Democratic Republic

of Congo (DRC) at 151st. has been unable to contain the internecine violence that has destabilised the country and also threatens freedom of information.



REPORTERS **WITHOUT BORDERS**

FOR PRESS FREEDOM



SOME GOOD NEWS

It's not all doom and gloom, however. South Africa's president Zuma received a thumbs-up from the RSF assessors, as he has "refused to sign a law that would have endangered investigative journalism" – bringing the country up 11 points in the rankings to 42nd place.

Technology is also a factor in democratising information: traditional media are being supported or replaced by new types of news and information providers, as was first witnessed in the "Arab Spring", when citizen journalists and Tweeters filled in the gaps where mainstream media was constrained.

Namibia is ranked 22nd in the world, which puts it in the same league as the Nordic countries, Central Europe and New Zealand.

The tradition of press freedom dates back to the 17th century – in fact, John Milton argued for it in his 'Areopagitica' in 1644, although it was only enacted in England in 1695, and of course, freedom of the press is enshrined in the South African constitution (Chapter 2(a)).

Reporters Without Borders (Reporters Sans Frontières, or RSF) is both an advocacy group and aid organisation for journalists throughout the world. Based in France, the non-profit organisation provides material, financial and psychological assistance to journalists assigned to dangerous areas, and promotes free and open media throughout the world. RSF has released its second annual World Press Freedom Index, wherein it ranks countries according to their levels of press freedom.

Read More:

Download the report from Reporters Without Borders:

htt p://rsf.org/ index2014/ data/ index2014_en.pdf
For a comprehensive summary, read:

http://rsf.org/index2014/en-africa.php

INDEPENDENTS GO FOR DIGITAL SYNDICATION













BY JON PIENAAR

Members of the Association of Independent Publishers have created a digital syndication platform and entered into an agreement with Ole Media Group to take local newspapers and magazines into the digital realm.

Grassroots independent print media play an important role in South Africa, providing news and information for communities that would otherwise be left in the dark. Or to people who would rely solely on state-run broadcasts and publications. These publications provide content that is localised or even hyper-local, and more relevant to towns and communities they cover.

South Africa's independent media are "high powered lenses focusing at ground level" says Louise Vale, executive director of the Association of Independent Publishers (AIP), likening these publications to "the voices behind the mountain." Here Vale quotes Andries Tatane, the Free State activist who was shot at by police and died during a service delivery protest in Ficksburg.

Vale gave an overview of SA and sub-Saharan Africa's independent media at Highway Africa, a conference and think-tank held in September 2014 at Rhodes University.

Independent newspapers service communities that may be defined by geography, language or interest. Some independent publications are as old as 140 years, while some have only been in operation for a few months. Some have 15 staff members and office premises, others are one-person operations in a garage or a shack.

These disparate publications have sought to create a voice for themselves through the AIP, and are now being taken digital with the creation of SAfrika Lokal News Network (SLNN). This is a collaboration between AIP and the OIe Media Group which will create a syndication platform for all AIP members.

Many of the members publish in rural areas

and disadvantaged communities. 97 of the 230 member publications produce content in indigenous languages or a combination of indigenous and English/Afrikaans. 60% of the titles are black owned, and 18% are owned by women.

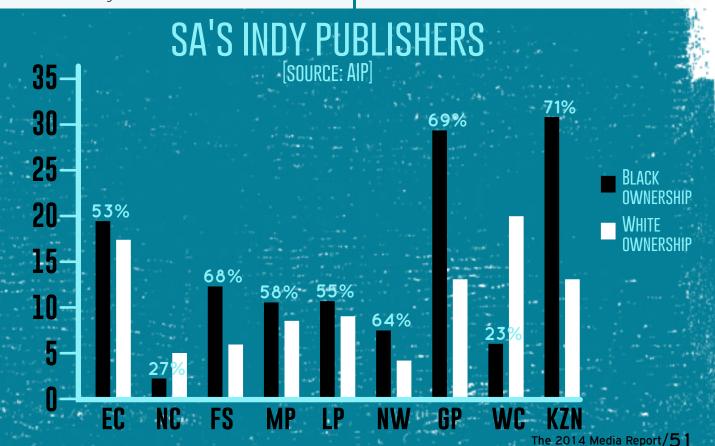
In addition to South Africa, the association has members in neighbouring countries: Zimbabwe, Botswana, Namibia, Lesotho and Swaziland, and currently membership comprises some 230 publications. Readership totals between six and ten million people weekly, and the industry employs around 6 000 people, contributing R250 million to the economy annually.

The new syndication model will allow

publications to share stories and also promote stories into the mainstream. Instead of being "the voice behind the mountain", Vale says, rather "let independent publishers' voices be heard from the top of the mountain and bring the attention of our country to issues on the ground before a tragedy occurs." The unifying force of a syndicated membership will thus influence the editorial content of mainstream media.

In addition to contributing and sharing, AIP members will be able to benefit from national and international revenues generated.

Read more about the AIP **here**.



THE BEAUTY OF EFFECTIVE OUT OF HOME ADVERTISING IN AFRICA

Research shows that the returns to brands from outdoor advertising is not only booming, but that urban consumers across the continent think that this media beautifies their suburbs and neighbourhoods.

For many global companies Africa represents a significant market. For others who face sales declines in the credit-crunched markets of the developed world, Africa represents the next wave of opportunity and growth. The continent's middle class is growing rapidly while more African governments are opening their economies and moving away from statecontrol.

The rise of the African urban consumer is another factor that will fuel long-term market growth. Today, 40 percent of Africans live in urban areas, a statistic burgeoning close to that of China's Research shows market. consumer that the urbanisation

of Africa's consumers

is set to continue.

of

with

128

have combined spending power of \$1.3

sau

The number

discretionary

income is projected

to rise by 50 percent over the

next 10 years,

million. By 2030, the continents' top 18 cities

households

reaching

could

trillion.

McKinsey Company.

The out-of-home (OOH) medium is one of the most effective for advertisers in Africa and studies show that many Africans feel that OOH enhances their environment, according to studies by Millward Brown, TNS Mauritius and ZAMPS. This is supported by advertisers and marketers who claim that OOH is key to their media plans as illustrated in a recent survey to major brands throughout Africa conducted by Continental Outdoor. Many studies done by different organisations throughout the continent show the effectiveness of the medium as it relates recall and the awareness of OOH media, along with the positive perception billboards (both static and digital) have on the average consumer.

Outdoor

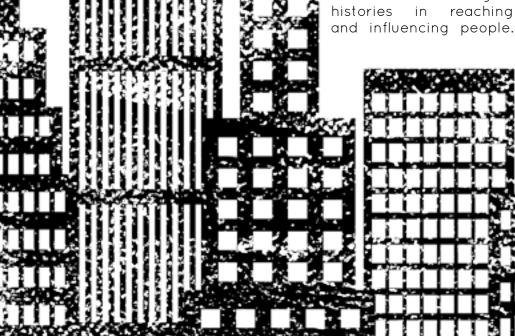
advertising

has one of the longest

In many ways, it is the last 'true' broadcast medium. Out of Home advertising cannot be avoided. Unlike other media it cannot be turned off, zapped or the page turned over. OOH reaches everyone within the catchment area of a billboard and is not impacted by fragmentation or media choice by consumers. It's also a medium that has continued to evolve and has increased in sophistication - both in terms of how it reaches, as well as impacts, audiences.

Strategists continue to include Outdoor Advertising in their media plans as it is a great support medium to radio and TV, ideal for brand building or tactical campaigns, achieves regional objectives, and continues to be a good visual medium in illiterate markets. OOH is still the most cost effective mass reach medium - media Planners around the world sau the CPM (cost per thousand) of OOH is far more effective than other media types. An OOH campaign reaches more people for less.

The challenges facing the medium remain universal.





Marketers want to see that Outdoor Advertising is more accountable and delivers a solid return on investment. Recent global research conducted by BrandScience found that for each dollar spent on out of home advertising, an average of \$2.80 was received in sales. Television and print advertising have a lower ROI, yet receive a greater share of the dollars in the average media mix. The study also confirms that using Outdoor Advertising in combination with other media improves the decay rate, or time it takes for a person to forget a campaign's advertising message. This works particularly well for TV and online advertising. When Outdoor is included, the retention rate increases by several days.

A recent study by TNS Mauritius revealed that (via 500 face-to-face interviews) 68% of consumers mentioned that they recall having seen a billboard the day before. Large billboards had the highest recall with 81% of consumers. Billboards are noted to contribute to the aesthetics of the environment with 69% of

consumers agreeing that, 'Billboards make the environment look colourful'. In addition, 50% of consumers agreed that they trust a brand or product that is advertised on a billboard.

The PAMRO 2013 country reports revealed that in Botswana, consumer recall of OOH media for large billboards is high, at 60%. Street poles follow closely with a recall of 49%. In Namibia, consumer recall for large format billboards carrying advertising is 42%. This high recall shows sensitivity to the medium. Large billboards in Zambia also have high recall, with 49% of the consumers having seen a billboard within the last 7 days.

The Zambia All Media Products Survey 2011 (ZAMPS) revealed that on average, 8 out of every 10 people have ever seen a type of either fixed or mobile advertising media. Billboards have high penetration and visibility followed by adverts on the side of vehicles and adverts on buses. Overall, 6 out of every 10 people can recall a brand advertised on the different types

of OOH type they have come across.

With regards to the overall perception 9 out of 10 people are of the opinion that billboards make the environment colourful, 8 find the brand or product information on billboards useful and 7 trust the brand that is advertised on billboards.

The Continental Outdoor Media Tanzania Millward Brown Study showed that nearly 15% of the day is spent travelling. This presents a significant opportunity for OOH media. Out of all the campaigns tracked in the study, OOH media had consumer recall of 68%. The relative impact of OOH media in Tanzania is stronger than in most other developed markets in the world, however follows the trend within Africa.

Overall, consumers believe that digital and static billboards add positively to the immediate environment and are aesthetically pleasing. These multiple research projections highlight the true value of OOH Advertising.

The future growth of OOH is expected to come from Digital Outdoor Advertising. Continental Outdoor is leading the way in paving South Africa and sub-Saharan Africa's roads, commuter and consumer convergence areas with Digital advertising screens. It is fast expanding its network across Africa

into airports, malls, on escalators, bars and restaurants, and onto roadside! A key benefit of the networks is that marketers are now able to plan, by day-part, or region, across Africa.

Lyn Jones is the Marketing Manager of Continental Outdoor Media, Africa's leading billboard advertising companywhichoperates in 14 countries in sub-Saharan Africa. Beyond the digitisation of OOH campaigns, Continental Outdoor now offers interactivity and inter-connectivity with mobile platforms delivering commerce on the run for busy marketers. Contact Jones by emailing lynj@continentaloutdoor.com or by calling her on + 27 11 514 1610.





MEET THE MAVERICK

More than marginally self-assured, Daily Maverick pitches itself as news content and analysis for people with brains. A digital-only media brand that emerged in the latter half of 2009, Daily Maverick's intelligent writing and obsession with independence is what sets it apart from the pack. The Media Report hits its Publisher, Styli Charalambous, with ten questions.

"DIGITAL IS STILL DICTATED BY NUMBERS, SO EDITORS ARE MORE LIKELY TO RUN A STORY ABOUT JUSTIN BIEBER OR MILEY CYRUS THAN EXPLAIN WHAT'S HAPPENING IN SYRIA."

1. Who are you and what do you do?

Styli Charalambous - Officially, publisher and CEO of Daily Maverick. But in a lean, mean media start-up those are just titles for business cards and press releases. In the space we work in, we have to do much more, with way less than anybody else, so everyone is expected to produce more than is required. I'm also a very hands-on kinda guy and I don't hesitate to get involved in sales, business development, marketing and even the odd bit of writing. I think it's the way the future of media is going, we're going to have to remove all these thick layers of management and unnecessary overhead, if newsrooms are to survive.

2. Why do you do what you do with the Daily Mayerick?

Certainly not for the money! Daily Maverick is a passion for most people who work here, driven by being part of an organisation that can influence the national discourse and help shape people's thinking and outlook. The influence the organisation has on the media landscape, given its small but tenacious presence, is testament to the collective effort and admiration the team has for the organisation and what it's

trying to achieve. Given the flock to click baittype articles, 'juniorisation' of newsrooms and general dumbing-down of news content, the role Daily Maverick plays in the South African context is becoming more important, and everyone who participates in this journey recognises it's more than just a job.

3. What value does Daily Maverick offer?

I touched it on it earlier, but the chase for clicks (and thereby short-term revenue) as well as the economic pressures on traditional media means there is a general and rapid decline in the quality of news out there. Digital is still dictated by numbers, so editors are more likely to run a story about Justin Bieber or Miley Cyrus than explain what's happening in Syria. Not even the world's biggest and respected news outlets are immune, and we're seeing that happen in South Africa too. So it makes Daily Mayerick a bit of an outlier by focusing on fiercely independent analysis and opinion pieces, which makes our role even more important. And as our audience and influence grows, our role as part of the fourth estate takes on even more significance as outside influences, agendas and economic pressures divert investment away from the real, hard issues affecting SA's democracy.

4. Why are independent media important to SA?

South Africa without a strong, independent media would be a very scary place. And it's infuriating to see how big business fails to recognise the importance of the role we play. Can you imagine what the levels of maladministration and corruption would be like without the likes of Daily Maverick, amaBhungane and Mail & Guardian doing their thing? How many more Marikanas or Nkandlas would there have been without the kind of coverage those institutions are churning out?

5. What is the proposition for media buyers and brand owners?

Meaningful advertising alongside meaningful content. We've taken a print-like approach to advertising, and offer a format that provides one of the few true brand advertising spaces online. And because our content is of the highest quality, we attract the type of reader that premium brands and companies want to get in front of.

6. What results have advertisers achieved with Daily Maverick?

Some of the best results for any online platform in the world. Apart from being one of the few places that guarantees two minutes of exposure each time an advert is displayed, our click-through rates on adverts yield 200-300% better results than industry averages. Only now are we starting to see our format being copied on international websites, some five years later. So I guess our thinking was spot on, but maybe a little too advanced for the South African market when we started. We're working on some new ad formats that will see a major shift in thinking, and provide a place for those brand advertisers still stuck in print to find a consummate place for their brand adverts, online.

7. What differentiates Daily Maverick?

I'd probably say our fiercely independent editorial philosophy. We've never been swayed by government or corporate pressures to influence what we write. That makes my job as publisher somewhat difficult as we don't accept 'advertorials' - where we see most PR companies looking to push their clients' releases through newsrooms. It's probably the biggest indictment on the news landscape, being a press release driven news environment, which can severely affect how news is represented. The best (worst) example of this was Marikana, where the established media swallowed up press releases from SAPS, Lonmin, the Unions and the government, but overlooked the miners. If it wasn't for the great work done by the Daily Maverick team, the South African history books could have looked very different.

8. Where is Daily Maverick going to?

We have to keep on growing, and improving on our offering. That means investing in an improved website and mobile experience for readers and advertisers, a bigger newsroom, as well as looking at other channels to get our content out there. Our showpiece event "The Gathering" will also play a bigger role as we look to extend our brand, but we'll remain true to our ethos, so you won't be seeing Miley Cyrus or Justin Bieber on our pages any time soon. But until such time as the long-awaited digital tide comes in, we'll need to find smarter ways of working with partners, doing events and trying to generate revenue beyond just digital advertising.

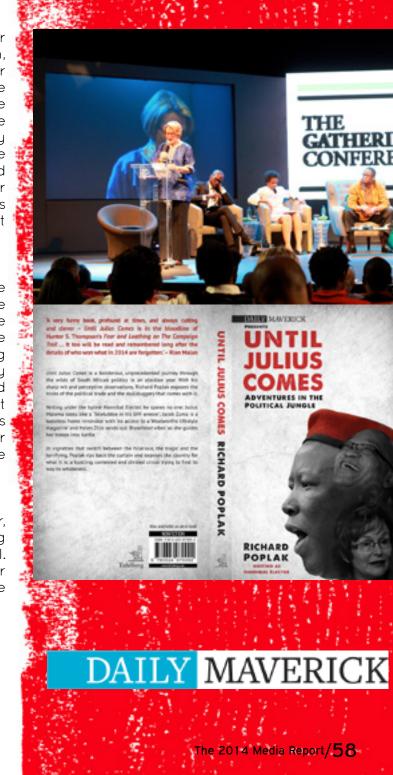
9. Any other thoughts on media independence?

It's an incredibly tough space to be in. People think government exerts influence and pressure over media through legislation and things like the Protection of Information Bill, but really the pressure comes through diverting advertising budgets to more government-friendly publications. Through its departments and parastatals, government controls a huge part of the economy and ad-spend. When that is siphoned off to other organisations with closer ties, it means there is less in the pot available to us playing by the rules.

10. Any other thoughts?

It's certainly been an emotional roller-coaster, but one that has been immensely rewarding on both a professional and personal level. Working with people who have a passion for what they do is something quite rare, so I make sure to appreciate that on daily basis.

Read more:
Find the Daily Maverick online at http://www.dailymaverick.co.za/



BRAILY MAVERICK PORTOR

'The small Daily Maverick team contains some of the very brightest bulbs in the chandelier of South African journalism.'

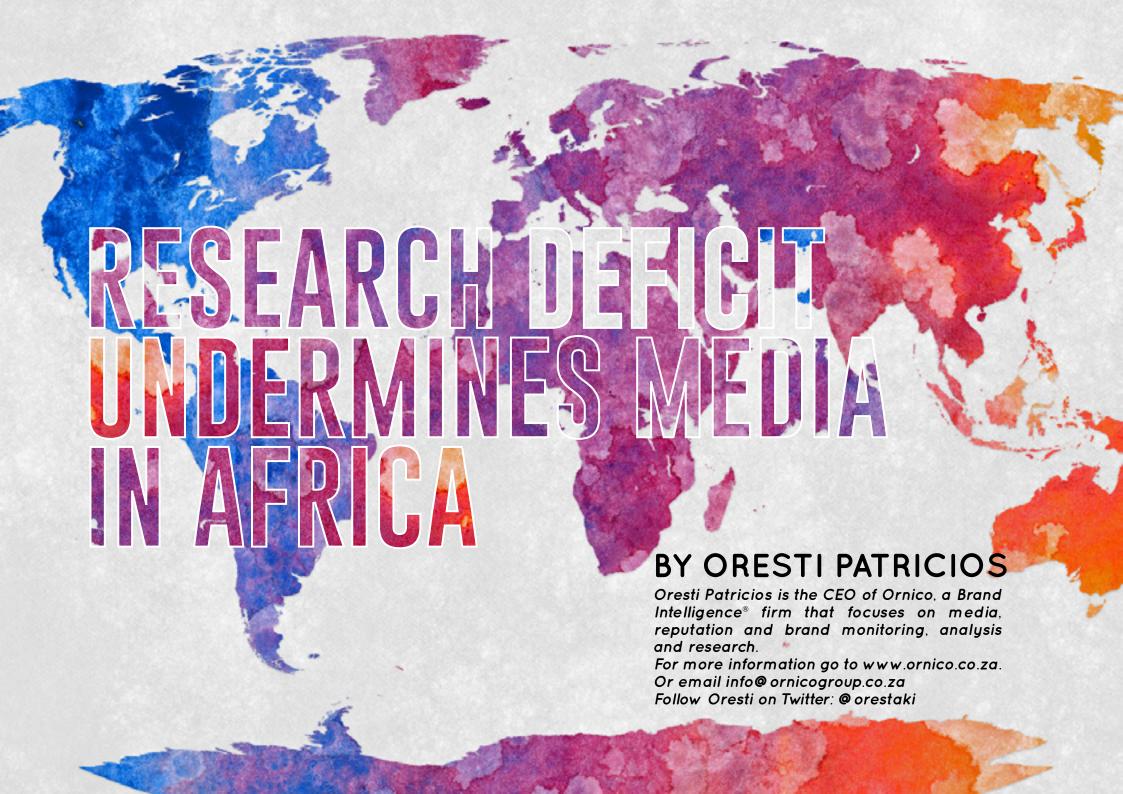
- Max du Preez

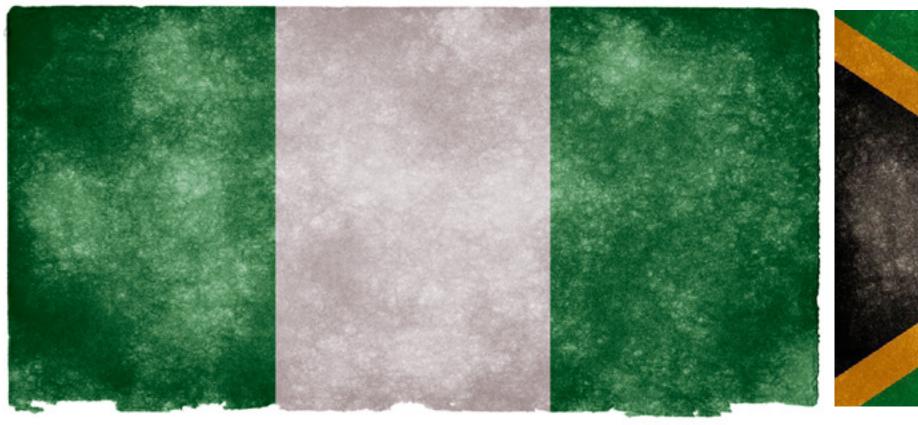
ISBN: 978-0-624-07067-2











Everyone watched in wonder as Nigeria toppled South Africa off its throne to become the country with the largest economy in Africa. Prior to this SA was Africa's biggest economy with a gross domestic product (GDP) of about US\$384 billion in 2012. By comparison, the most populous country on the continent, Nigeria, had a GDP of just US\$262 billion. With a statistical adjustment called rebasing Nigeria added 89% to its GDP overnight and its economy is now worth \$510 billion.

Before SA slid off its African economic throne, it was the darling of investment analysts offshore - but uneven politics, poverty and crippling strikes have taken their toll. Then there's the matter that Nigeria has sorted out its data. Turns out that Nigeria hadn't included key industries like Nollywood in the data for its

GDP, and the new calculations were also able to take better stock of the informal sector.

GDP or Gross Domestic Product is of course the monetary value of a country's goods and services and is used globally as a measure for ranking economies. Nigeria, unfortunately, was compiling its GDP figures using a base year for national accounts that was horribly outdated.

Good data doesn't only have a profound impact on a country's economy, reputation and investment ratings, it also has a significant impact on its media. Poor data plays havoc with media, advertising and brand research and subsequently with investment in those sectors. When compiling media consumption statistics, one of the first things researchers reach for is a country's census.

South Africa, for example, has a census every decade, but this data is skewed by the fact that the country experiences a severe undercount. The global benchmark for census accuracy is a 2% error margin. In South Africa this margin of error is seven times that figure, at about 14%. The problem with erroneous research is that it has a cascading effect and influences the accuracy of media data. This is because media research depends on accurate census data to yield true insights into audience measurement figures.

Access to audience measurement figures that are credible, reliable and available is the lifeblood of any media industry.

Research like this is the very currency that is used for media buying which realises investments in the media sector, and helps realise a sustainable media industry.

The better the country data a state has, the more likely brands and companies will invest in that country. The better the media research data, the more likely brands and companies will make investments in the media.

But what do we mean when we talk of 'good data'? Good quality here means that the research employs a common currency that enables it to be compared to similar data in other countries. The research also must be accurate, credible and there needs to be a commitment to do regular research.

In many regions, however, the biggest problem with research is the availability of the data itself. Ornico's experience in Africa shows that media research data across the continent is incredibly uneven. It is not available uniformly throughout the continent, and certainly does not use a common currency. This means that it becomes difficult, if not impossible, to compare and contrast media sets across different regions on the continent.

Part of the reason for the dearth of media research data across the continent is that the media measurement tools are relatively new to Africa. The All Media and Products Study (AMPS), for example, was first established in South Africa in the mid-seventies. From there the AMPS survey was taken to Zimbabwe in the nineties, and then saw adoption in Kenya and Ghana.

GOOD DATA DOESN'T ONLY HAVE A PROFOUND IMPACT ON A COUNTRY'S ECONOMY, REPUTATION AND INVESTMENT RATINGS, IT ALSO HAS A SIGNIFICANT IMPACT ON ITS MEDIA.



Today Kenya, Ghana, South Africa and Nigeria stand out as having some of the best media and marketing research in Africa. Needless to say these are also countries where investment is active, and where there's significant interest in media buying. These are also economies that are doing well – relatively speaking – in Africa.

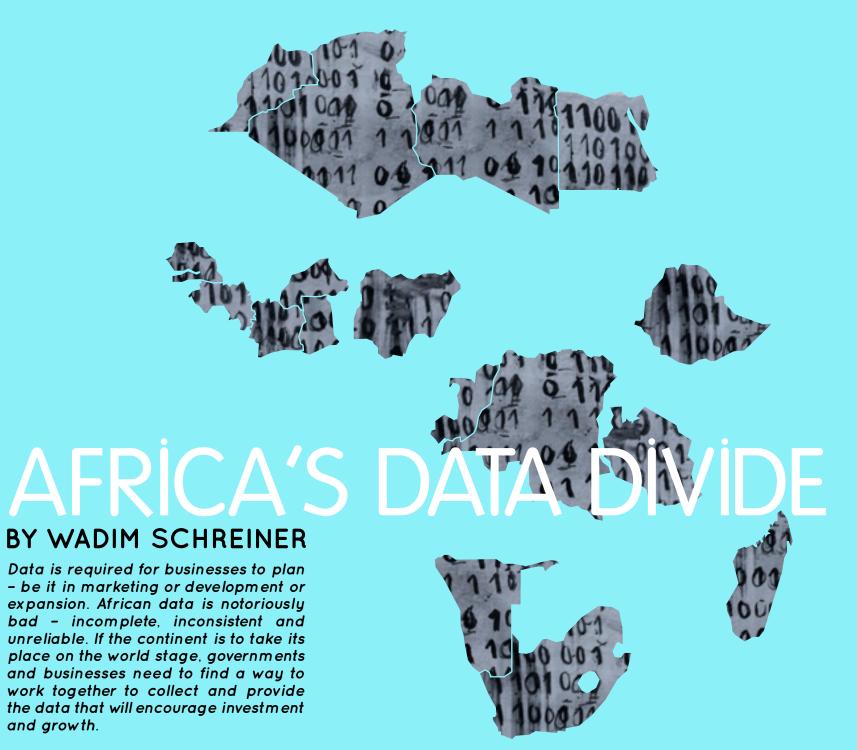
But research isn't only valuable for investors and brands, it is crucial to helping media owners understand audiences – who they are, what they want to consume, and the relative value of audiences. A report by the African Media Development Initiative indicates that data on media consumption patterns and preferences isn't available in many African countries.

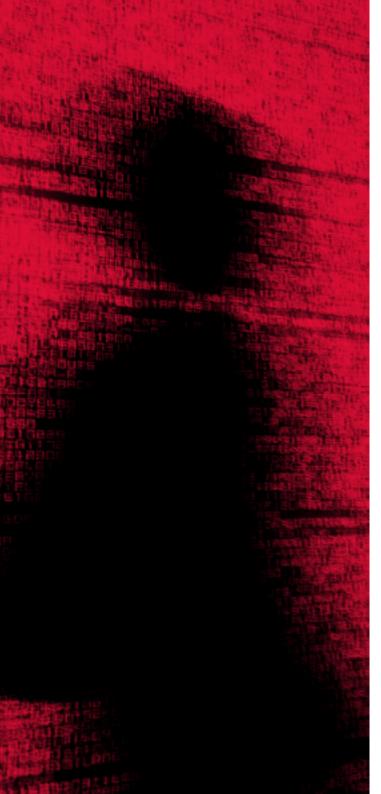
Then there's the matter of marrying traditional data with digital data. This is part of the global challenge to ensure cross platform data is tracked, measured and analysed in a way that integrates traditional media metrics with that of digital. This is the big challenge, and in order to tackle this, Africa needs to ensure the basics are in place. The basics are good country data, and media research that's uniform and speaks with a common currency.

With economic growth rates in Africa predicted to hit new highs of 5% to 7%, Africa's time in the sun has come. But for our media industries to realise their own potential in this growth we need our data to be in place. More so we need our data to be robust, accessible, accurate and uniform.

Territories like Ghana, Nigeria, South Africa and Kenya show clearly how good data can help contribute to growing economies and create virtuous cycles of development.







'Do you have data on Africa?' is a recurring question I am being asked on social networks or when attending conferences and meetings overseas. 'Sure, what are you looking for?' I generally respond. 'What do you have?' is the counter-question. This is where it becomes tricky.

Firstly, Africa is of course not a country (at least for most). Just like people would not be asking for 'Asian data', they should not be asking for 'Africa'. With 53 countries on the continent, the amount of data should be vast, deep, and insightful. Except that it isn't. Data in 'Africa' is usually old, incomplete, with large gaps, geographically and topically. It differs from country to country.

South Africa for instance has a lot of data. Both government-collected as well as private sector-sourced. Most of this data is in the public domain, with some it held proprietary by commercially driven entities, which is fair since they paid for it. The statistics are constantly challenged, for instance: are crime figures really correct? Is unemployment really that low?

South Africa's neighbour, Namibia, has similar challenges with national statistics. The figures don't add up, claim some. Not for unemployment, not for the economy. The definitions differ and are up to interpretation, particularly if they are not politically favourable, say the same sources. This scenario recurs in other countries on the continent. Some data is available, but it is being questioned, which brings me to the second problem of 'trust' and 'ownership'.

A HIDDEN AGENDA

The government data that exists is not trusted by the private sector, as it is deemed to have some political agenda attached to it. The private data that is generated is not trusted by government because it is perceived to come with a capitalist agenda. While public-private frictions are not unique, to the rest of the world it seems that the differences in ideologies impact considerably, not only on the availability of data, but on how economies are run in general. The lack of trust hinders social development in particular. Data is one piece of the power and decision-making game.

In Africa, most data outside of government sources is collected and owned by sources outside of Africa. This data is frequently used and quoted by globally owned major international (Western) institutions, such as the World Bank, the IMF or the United Nations. This could, perhaps be because they are more trusted, which takes us back to the earlier point of trust and data usage.

Large international consultancies collect data amongst their clients or through field work. These include PWC, EY, Boston Consulting Group, KPMG and the World Economic Forum with its Annual Competitiveness Report. It is perplexing on the one hand and understandable on the other. Large consulting firms are competing on a global scale, where having ownership in this 'Africa growth story', adds to their credibility. They compete over the quality and relevance of data, in order to get lucrative consulting contracts, where the data is used as a 'thought leadership' hook.

A COMPETITIVE EDGE

If ownership of data is such a global competitive advantage, why is it that African consulting businesses don't do the same? Where is their data?

CAN AFRICANS TRUST DATA THAT HAS BEEN GENERATED AND INTERPRETED BY WESTERN DATA-OWNERS, AND VICE VERSA? WE SHOULD, BUT DO WE?

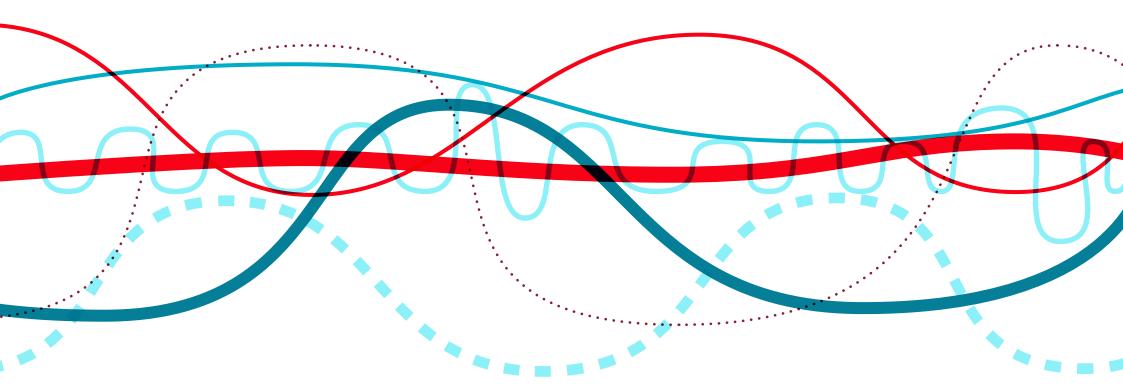


Why is it that there seems to be no concerted effort to collect more data, irrespective of the purpose?

Not all of the international businesses use their own resources to collect the data, most of them work with local field agencies. It is not for lack of capacity in data collection, but seemingly a lack of interest from government and organised business in African countries to conduct research themselves.

The third point is: relevance. I don't question the reliability of the data currently available. I am sure the questionnaires are well compiled, statistically sound and the results interpreted correctly. But does data collection not also depend on the cultural differences of the target audience? People respond differently to questions in different cultural and political environments, which might influence the outcome of the survey.

While the results might be internationally comparable, they could be interpreted incorrectly from a local relevance perspective. I am not saying that 'Western' questionnaires give incorrect results about 'African' matters, but surely local knowledge is better suited to provide relevant survey outcomes than international parameters? Otherwise, it undoubtedly brings us back to challenge number two: trust. Can Africans trust data that has been generated and interpreted by Western data-owners, and vice versa? We should, but do we?



RELEVANT RESEARCH

The only consistent data source from the continent has been the Afrobarometer, an initiative by African scholars and civil society—even though it is funded by international donors—that has been collecting data around democracy and governance in 35 countries for many years. While limited to those two issues, it is the only consistent, cross-African and regionally developed data stream available. It is highly reliable and of a high quality. It is the source of the most relevant research on those subjects in Africa.

Why is this not replicated for business, consumer and other subject matters? I suspect that the reasons for the lack of African data is a potential fear of what will be done as a result. If data is not favourable, there is a historic trend to suppress it on the continent. In other regions across the world, having multiple streams of

data collection all the time, the possibility of 'managing' data results are limited.

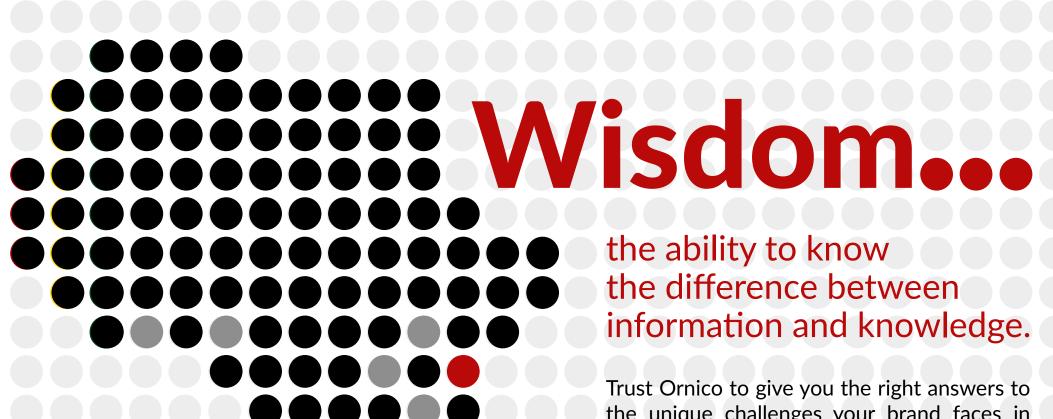
Not so in Africa. Many gatekeepers monitor fewer data collectors, which poses a threat to transparency and accountability that normally emanate from data being made available. Data threatens those who fear accountability and transparency. While data can lie and may be up to interpretation, it still is a scientific source that allows for debate and verification.

If African countries want more foreign direct investment, other than resource-based, such data is the key to unlocking business and investment opportunities. Without transparent and multi-stream data, the risk of doing business is simply too great. Not only in terms of Africa, but across the world.

If African countries want to diversify their

economies, create more opportunities for citizens through international co-operations—including those of neighbouring countries—more data and especially current data is required. It is the availability of insights, based on data that will unlock the full potential for countries on this continent, not policies or government agreements.

Wadim Schreiner is the Director of Social Licence, a communication research firm operating in South Africa, Australia and New Zealand that measures, analyses and advises the private and public sector on effective approaches to community and stakeholder engagements. He is the Deputy Chairperson of the South African Media Monitoring and Measurement Association and has been voted one of the top 40 under 40 individuals in the South African media in 2012.



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ndependent MEDIA ESEARCH FOR GROWTH

BY CELIA COLLINS

Brand and market decisions are still being made using gut instinct, despite the massive growth Africa is experiencing. As brands flock to the continent, investment in independent research is becoming more critical than ever.

Africa is a large and rapidly growing market for research, as seen in the numbers of funding opportunities open to researchers. The most frequent sponsors of research in Africa include the National Research Foundation, Medical Research Council in South Africa, UK Department for International Development and other research related to the financial, scientific and medical community.

But media and marketing research is another matter altogether. Despite the extraordinary growth of new products being brought into the continent, there are currently only some 24 African countries that have AMPS (All Media and Products Survey) studies or similar. These territories include Nigeria, Kenya, Cameroon and Namibia.

The Pan African Media Research Organization (PAMRO) will present 16 of these reports at the organisation's next conference in Ghana in 2015. These studies were done by the likes of IPSOS, TNS, AC Nielson, Plus 94, and Ask Africa and were largely self-funded.

FINANCIAL SUPPORT

But what about the sustainable nature of this self-funded research? I hear that there has not been enough support from Multinationals who aren't purchasing the data in numbers. If this doesn't become profitable, will it be sustainable? Will the research houses fund this research on an annual basis? Let's just say I'm not too optimistic about this.

It's ironic, because if there is so much growth, so much opportunity and interest in Africa from global brands, surely these brands should be investing in research to determine their ROI and place in the respective markets?

MOBILE PENETRATION

When it comes to technology communication, research on the annual growth rates of mobile phones shows penetration has reached 69,3 per 100 inhabitants across Africa according to the International Telecommunication Union, as seen in the graph below.

CASH ON-THE-GO

Mobile money has become a major success story in Africa. M-Pesa (Pesa means money in Swahili) was launched in Kenya in 2007 by Vodafone and grew to 17 million subscribers in some four years. The service was rapidly launched in Tanzania and then taken to Mozambique, Lesotho and Egypt, as well as Afghanistan and India. The mobile payment

system was also brought to SA, but didn't do as well in this territory, and is currently being relaunched.

Both feature-phones and smartphones are used for money transfers, savings and insurance payments, and these transactions are expected to exceed USD 200 billion by 2015, World Bank statistics cite. The same research indicates that there are over 40 million mobile moneu users worldwide, and almost half of these are in Kenya, a country with more cell phones than adults.

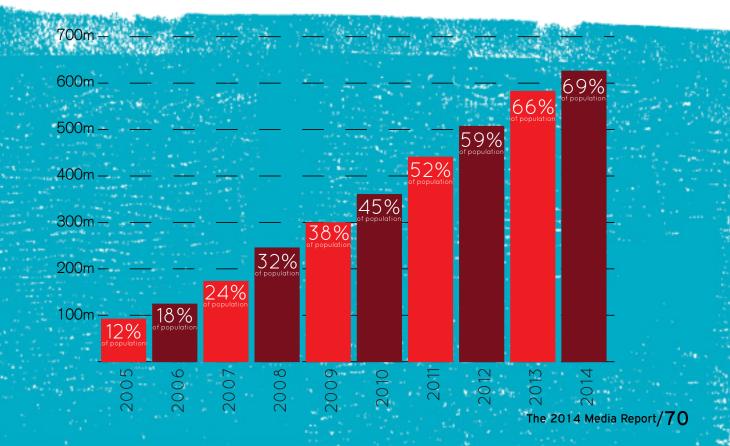
NEW METHODOLOGY

It is for this reason that PAMRO is helping countries to establish or expand 'AMPS' type Research. The organisation has engineered a generic establishment survey with technical and sampling guidelines for African countries for free. The survey includes a mobile questionnaire in the establishment survey to capture indicators of the fast growing culture and landscape.

As marketers we need to understand how mobile phone penetration is changing lives and increasing the repertoire of consumer behaviour as it relates, for instance, to the monthly 'basket' buy within the upper segments. We know that most low and middle segments do not have fridges and purchase products on their way to or from work, within an informal market which has hundreds or even thousands of products visible at any one time.



Telecommunication Union



GOING FORWARD

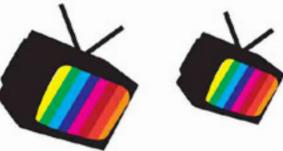
How do brands become relevant, without alienating the consumer by presuming they are able to apply traditional first world marketing strategies?

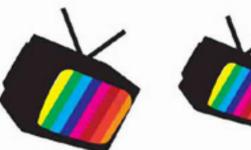
- Multinationals should start purchasing AMPS type data, as they do in first world markets, to understand the insights of African consumers. I believe if this is done we shall see that phenomenal growth we all so wish to see.
- I believe that local governments should help fund both quantitative and qualitative research into consumer purchase patterns across the continent. If they do, foreign investment into Africa could be tailored to individual countries or regions, allowing for even more growth.
- Additionally, this data will greatly assist with the creation and implementation of Government policies that are structured to not only help the public, but also increase business confidence.
- All too often marketing decisions in Africa are being made by gut instinct, or by following past models that worked in other continents. As marketers we have the opportunity to change this, but only if brands, governments and media owners play a role.

A ROBUST MODEL

South Africa is leading the charge on new ways to incorporate funding models for marketing research, and to structure research by medium. Within the next 12–18 months there should be a robust model which could be used for the rest of Africa with the formation of Joint Industry Committees and Best Practices.

The more independent marketing research becomes, and the more available that research is made in the open market, the better for Africa's sustained growth and all who benefit from it.









Celia Collins is with Carat.com - the world's leading independent media planning & buying agency and the market-leader in digital and non-traditional media solutions



Journalism is like being at war, you must constantly be ready to defend your territory.

- Robert Kabushenga, CEO at media company, New Vision Group, in Uganda.



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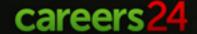


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BY GUGU MTSHALI

ADVERTISING IN AFRICA'S BIGGEST ECONOMY



The advertising industry in Nigeria has seen significant maturation in both creativity and execution during the past 10 years. As recently as 2008, television commercials and outdoor advertising were more predominantly foreign in format. Global brands such as Nokia, Nikon, Coca-Cola, Amstel, Heineken, Nissan and others, designed and conceptualised advertising out of Africa and then imported these concepts directly into what is now Africa's biggest economy.

Why did global brands largely import brand messaging for the Nigerian market? Obviously this cuts costs and offers brand owners greater control over the message, which ostensibly 'protects' their investments, but it was also because global agencies often worked at arm's length from this continent. Democracies in Africa were young a couple of decades ago, and the social and political uncertainty dampened the appetite for investment risk. Similarly, the idea of engaging an indigenous agency may have been perceived as being risky and many global brands made the mistake of sending expats into African nations as country managers. Others spread their brands via distributor relationships.

Back to the early days of advertising in Nigeria, and brands like Pampers, Maltina, Amstel, and Always created adverts shot in the US or Europe. These commercials were given voiceovers in Nigeria, and then aired. Alternately – given the growing global brand presence in South Africa – adverts were shot in South Africa with local actors, and then the ads were used in Nigeria.

By contrast, let's look at the Guinness advertising campaign featuring 'Michael Power'.

A character created by Saatchi & Saatchi Worldwide as part of its Lovemark drive, Michael Power was the cornerstone of a massive marketing push by the beer brand to promote its products in African Markets from 1999 to 2006. The character was played by a Jamaican-born Brit by the name of Cleveland Mitchell. In 2003 the Michael Power Critical Assignment Campaign was the most powerful and well recognised advert playing in Nigeria.

The <u>Smithsonian Magazine</u> describes why the campaign was so successful: "In the last decade Guinness revisited the old slogan with a hugely successful marketing campaign across Africa that cast a young, strong journalist character named Michael Power as a sort of African 'James Bond'. At the end of a television or radio adventure, Power saved the day and uttered the same catchphrase: 'Guinness brings out the power in you!' In 2003, Guinness took things a step further, launching a feature film called <u>Critical Assignment</u> with Power as the hero and plotline of political corruption and clean water issues. It was filmed in six different African countries and released in theatres across Africa

and in the U.K."

Another factor in the advert's success (and a big impetus for growth in the Nigerian advertising sector) was the staggering growth of Nollywood. The Nigerian video industry exploded on the scene about 10 years ago. As movie producers were bemoaning the prohibitive cost of creating cinema, the digital revolution made producing movies for video suddenly far more affordable and accessible.

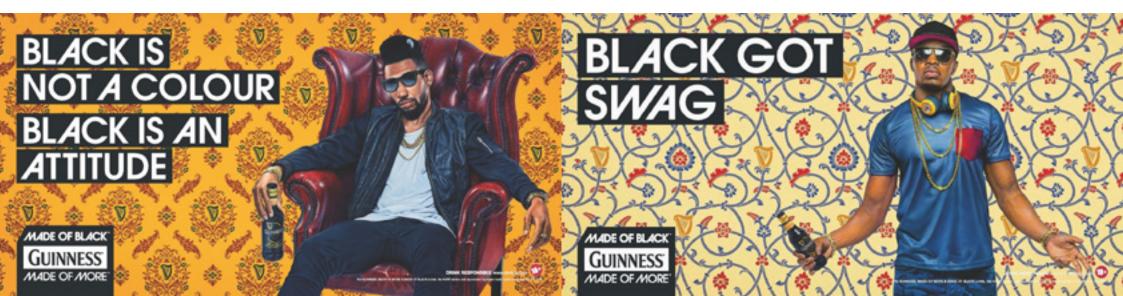
In its December 2010 edition, The Economist noted that the first Nollywood movie was conceived on the back of an ill-advised business venture. The way the magazine tells it, a trader named Kenneth Nnebue in 1992 "ordered a large consignment of blank videotapes from Taiwan. Finding them hard to sell, he hired a theatre director to make a cheap film and copied it to the tapes to boost their appeal."

The disaster turned into a profitable success. Living in Bondage—a dark thriller that combines black magic with the story of new wealth in Nigeria—was not only a blockbuster that

sold more than half a million copies, but also spawned a lucrative industry. Today Nollywood is to Nigeria what Starbucks is to the United States. You cannot walk down a Lagos street without seeing a Nollywood video for sale.

The rapid evolution of the entertainment industry in Nigeria over the last 10 years has matured the local audience. It also realised increased popularity and appreciation of local content. Local celebrity endorsements were lucrative for Nollywood actors, artists and models.

In tandem more adverts were being made locally, because media skills in Nigeria had improved dramatically. Off the back of a snap survey that Ornico conducted, it is estimated that some 70% of ads shown in Nigeria are shot locally, and that less than 10% of global brands still do their production outside of the continent. The explosion of Nollywood has created massive demand for local advertising, and today top global brands like Nikon, Nokia, Coca-Cola, MTN and Thermocool conceive and produce brand campaigns in Nigeria.



A few brands like Samsung, Heineken and Hyundai still import some of their ads into Nigeria, although Heineken has an indigenous agency called Insight Communications. Samsung and Hyundai only engage a media planner to run their adverts in the market because up to 80% of these brands' adverts are imported.

The Nigerian advertising industry has recorded an unprecedented growth in the last 10 years, resulting in the burgeoning of local agencies and local advertising campaigns. International brands now realise the benefits of local advertising, and the bottom-line effect that this has on consumers and the relationship those consumers enjoy with the brand.

Localisation will become increasingly important in a market like Nigeria where consumers are patriotic and are well engaged with a mature entertainment market that sees them demand locally produced content.

Gugu Mtshali is the head of Ornico's Africa Division.

PIECE OF MY SOUL

CORPORATE MAID

CORPORER MAID 2



The media in most countries on the continent are in need of capital investment, more legislative reforms are required, advertising revenues must grow, improvements are needed in professional standards and there is a need to make media independent of politicians.

- Kwame Karikari, former executive director of the Media Foundation for West Africa. A professor in journalism at the University of Ghana.

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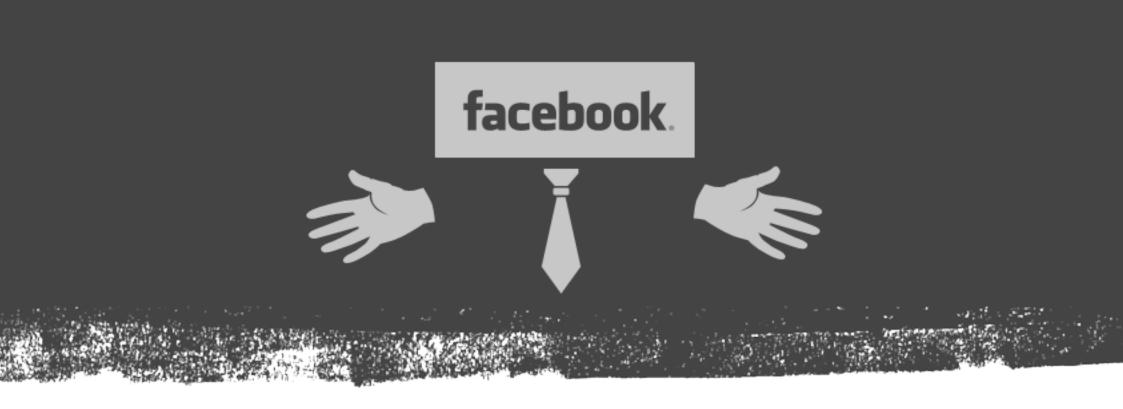
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Facebook is ubiquitous in Africa and offers a massive marketing machine to brands wanting to engage and target customers. But do brands know how best to campaign on this massive social network? With Facebook Media, the social utility that connects people takes marketers behind the scenes to see how others have made the media work for them.



In September 2014 Facebook told the world just how big it had become in Africa. The social network has now reached over 100m monthly active users on the continent, 80% of which access the social media platform using a mobile device. Loosely translated this means that one in ten Africans use the site.

That's a massive opportunity for the 1.5 million advertisers Facebook states it has – particularly for those targeting growing African markets. But just how does one create successful campaigns, and how can marketers learn from other brands that have had breakthrough promotions on Facebook?

The good news is that <u>Facebook for Business</u> offers advertisers guidance and support. Launched in July 2013, this hub offers advice, case studies and insights on Facebook

advertising.

Facebook took things a step further in September 2014 by launching a new hub aimed specifically at members of the media (as well as public figures and organisations like non-profits). Called Facebook Media, this resource shows media brands and celebrities how to put Facebook to good marketing use more efficiently.

Nick Grudin, Director of Media Partnerships at Facebook wrote about what the social network is wanting to achieve with Facebook Media in a recent blog post:

"Every day, content creators around the world — from digital publishers, to public figures, to video producers — use Facebook to connect with their audiences in innovative ways. They

reach new fans, start conversations and drive discovery of new stories. In the process, they make Facebook more vibrant.

At Facebook, we are committed to building a platform to make these connections broader, richer and more dynamic. That's why today we are introducing Facebook Media — to highlight great examples and new trends illustrating how public figures, organizations and media are using Facebook to connect with their audiences."

Using Facebook Media brands can comb through success stories and learn how to best use products such as Facebook Mentions or videos; how to drive referrals to digital properties; or engage fans on Facebook; or integrate Facebook into television coverage.

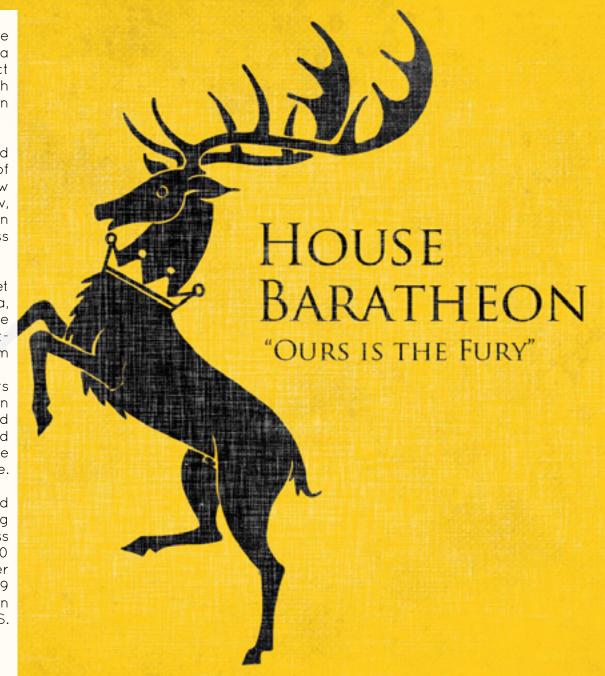
Case studies at Facebook Media that illustrate how public figures, organisations and media companies are using Facebook to connect with their audiences are featured, along with advice, tutorials and reviews of apps that can be integrated into your own digital offering.

One case study illustrates how HBO wanted to create an event to launch the 4th season of Game of Thrones. The channel wanted to allow fans to connect with the stars of the show, and screen the season trailer exclusively on Facebook. In addition it wanted to get press coverage out of the exercise.

The strategy was to produce a red-carpet event at New York City's Lincoln Center Plaza, creating a rich visual environment complete with a two story-tall brass dragon and a frontrow red carpet experience for 50 Instagram influencers and Game of Thrones super-fans. During the event, George R.R. Martin and actors from the show including Peter Dinklage (Tyrion Lannister), Maisie Williams (Arya Stark), and Jack Gleeson (Joffrey Baratheon) answered questions from fans that posted to the Game of Thrones Facebook and Instagram pages live.

The event was a resounding success, and received an Emmy nomination for Outstanding Interactive Program. 580 million press impressions were generated from over 40 outlets about the event. The exclusive trailer received 18 million views on Facebook. 1,9 million fans had three million interactions on Facebook when the show premiered in the US.

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Increased internet access will generate more consumer spend than any other media product or service in the next five years in the South African entertainment and media industry, according to a recent report issued by Pw C.

South Africa's entertainment and media market is expected to grow by 10,2% compounded annually (CAGR) from 2014 to 2018, to a value of R190,4 billion. By far the largest segment will be the internet. Combined revenues from internet access and internet advertising will account for an estimated R71,6 billion in 2018, accounting for 37,6% of total revenues, according to PwC's South African Entertainment and Media Outlook: 2014-2018 ('The Outlook').

Vicki Myburgh, Entertainment & Media Industries Leader for PwC South Africa, says: "Growth in the South African entertainment and media industry is largely being driven by the internet and by consumers' love of new technology, in particular mobile technology, such as smartphones and tablets, as well as applications powered by data analytics and cloud services. Technology is increasingly being driven by consumers' needs and expectations."

THE OUTLOOK

The fifth edition of PwC's 'The Outlook' presents annual historical data for 2009-2013 and provides annual forecasts for 2014-2018 in

12 entertainment and media segments.

The Outlook includes historical and forecast data on the internet, television, filmed entertainment, radio, recorded music, consumer magazine publishing, newspaper publishing, consumer and educational book publishing, business-to-business publishing, out-of-home advertising, video games, and sports. It gives a detailed breakdown of these sectors. The Outlook also includes detailed information for South Africa, Nigeria and Kenya in each of the 12 industry segments.

GAMING

Aside from the internet, The Outlook predicts that the fastest growth will be seen in video games and radio, which will enjoy growth rates at 9% and 8,2% respectively. "Video games have made the greatest transition to digital, largely due to the popularity of mobile gaming, but also because of the increased potential for digital distribution of console games," adds Myburgh. The study projects that 27% of console revenues will be digital in 2018.

MUSIC

The slowest growing segment in the E&M industry will be the music industry, according to the survey. South Africa's music market was worth R2,13 billion in 2013, down from the 2009 figure of R2,41 billion. Annual revenue is forecast to grow marginally by a CAGR of 0,5% to remain relatively flat at R2,18 billion in 2018. "Continued growth in broadband and smartphone penetration is accelerating the shift to digital music," says Myburgh, adding: "Digital music is cheaper, offers instant access and is more portable – these are all major advantages."

ΤV

Television is the second-largest segment, with combined revenues from TV subscriptions and advertising projected to reach R39,6 billion in 2018. A growing middle class with more disposable income will lead to a rise in pay-TV households. This, alongside regular increases in the licence fee and the perennial popularity of television as a mass medium for advertisers will account for growth.









ADV ERTISING

The study shows that advertisina accounted for 38% of revenue in the E&M industry in 2013, although this share is expected to fall to 33% in 2018, largely due to internet access increasing its market share significantly over the same period. Despite its share decreasing, aenerated revenue advertising through will still increase bu R18 billion between 2013 and 2018, with the fastestsegmentgrowing internet advertisingshowing a double-digit CAGR as a result of the substantial increase in internet access over the period.

DIGITAL CONSUMER REVENUE IS EXPECTED TO OVERTAKE NON-DIGITAL CONSUMER REVENUE IN 2016 AND ACCOUNT FOR 55,3% OF THE MARKET IN 2018.

SPORT

The strongest drivers of growth in the sports segment will come from sponsorships and media rights. South Africa will see total sports revenues of an estimated R20,5 billion in 2018, up from R14,8 billion, and rising at a CAGR of 6,7%. Gate revenues are predicted to reach R5,1 billion in 2018, up from R4,3 billion in 2013. However, the 2018 figure will be well short of the exceptional year of 2010 when South Africa hosted the FIFA World Cup.

SPENDING

End-user spending, consisting of spending by consumers and other end-users on products and services produced by the entertainment and media industry, will rise at 12% CAGR over the next five years from R72,8 billion in 2013 to reach an estimated R128,1 billion. This will largely be driven by 2,7% increase in consumer spend on internet access. Excluding spend on internet access, consumer growth would only come in at 4.6% CAGR to 2018.

Although there is a significant change in the way consumers spend their money, digital revenues in other segments remain relatively small. Nevertheless digital is on the rise both in terms of consumers and advertising revenues. Digital consumer revenue is expected to overtake non-digital consumer revenue in 2016 and account for 55,3% of the market in 2018, assisted by substantial increases in the number of mobile

internet subscribers.

The study also shows that revenue in the film industry is expected to grow by a 7,1% CAGR over the next five years to reach R3,4 billion in 2018. Electronic home video is also catching on rapidly in the film Muburgh seament. says: "Consumers are araduallu shiftina their viewina patterns in filmed entertainment. spurred on by reduction in bricks and mortar stores stockina physical video."

Far less digital takeup is being seen in the magazine, newspaper and book segments,

with digital revenues for each forecast to be under 7% of the total, even in 2018. Although consumers may be browsing newspapers and magazine-style websites online, monetising these consumers presents much more difficulty for F&M businesses.

NIGERIA

8:58 / 11:24

Nigeria's entertainment and media revenues will reach an estimated US\$8,5 billion in 2018, more than doubling from the 2013 figure of US\$4,0 billion at a CAGR of 16,1%. This represents one of the fastest growth rates in the world. As in South Africa, the internet will be the key driver for Nigeria, where the number of mobile internet subscribers is forecast to surge from 7,7 million in 2013 to 50,4 million in 2018.



Mobile internet access revenue alone will add more than US\$2,2 billion over the forecast period. Television in the form of advertising and subscriptions and licence fees, will also become a US\$1 billion-plus market in 2018, while the market will grow steadily.

KENYA

Kenya recorded US\$1,7 billion in entertainment and media revenues in 2013, and this is forecast to rise to US\$3,1 billion in 2018. Once again, it is internet access that is driving growth. Internet access revenues alone are expected to surpass US\$1 billion in 2018 as mobile internet access moves from being a luxury purchase to an affordable essential for the country's growing middle class. Television and radio will account for combined US\$1 billion-plus of revenues at the end of the forecast period. Despite increasing levels of urbanisation in Kenya, radio remains the most important medium in rural areas.

CONNECTIVITY INDEX

The objective of the PwC Country Connectivity Index is to measure the state of connectivity for all markets in sub-Saharan Africa (SSA) with a population of over 10 million. The findings presented in the Index highlights those markets that offer the greatest potential for the future consumption of entertainment and media services because of their relative maturity in terms of connectivity. The Index has three dimensions – current connectivity levels, quality of connectivity and growth momentum. It also has an important place in highlighting what is needed to achieve a better-connected Africa.

As the most mature of Africa's markets, it should be no surprise that South Africa tops the Index as it offers significant potential as a strong entertainment and media market. Although South Africa scores highly (83%) across current connectivity and quality of connectivity, there is still room for improvement, according to the report. Mobile broadband services are still expensive for consumers with almost 0,5% of a South African consumer's average GDP per capita going towards mobile broadband services.

Kenya (75%) also performs well in the rankings with the continued rise in its international bandwidth usages. However, the country scores poorly on affordability, especially for mobile broadband services.

The surprise market in the ranking is Côte d'Ivoire (74%). The country scores particularly high in terms of the extent of international bandwidth available to its population.

Although broadband penetration may be high—as in the case of Nigeria—this does not necessarily mean that a country scores highly. At 0.6% of the average GDP per capita in Nigeria, the cost of mobile broadband services is too high. The DRC and Madagascar stand out as markets with poor bandwidth availability and very expensive broadband services. These factors will need to change if these markets are to become connected, and if the digital divide is to be bridged.

Myburgh concludes: "The future may well be digital in South Africa, as with the rest of the world – many of its products and services can already be delivered in digital form. But we believe that progress in the South African E&M market will be gradual and that there are still plenty of opportunities for 'old' and 'traditional' media yet."



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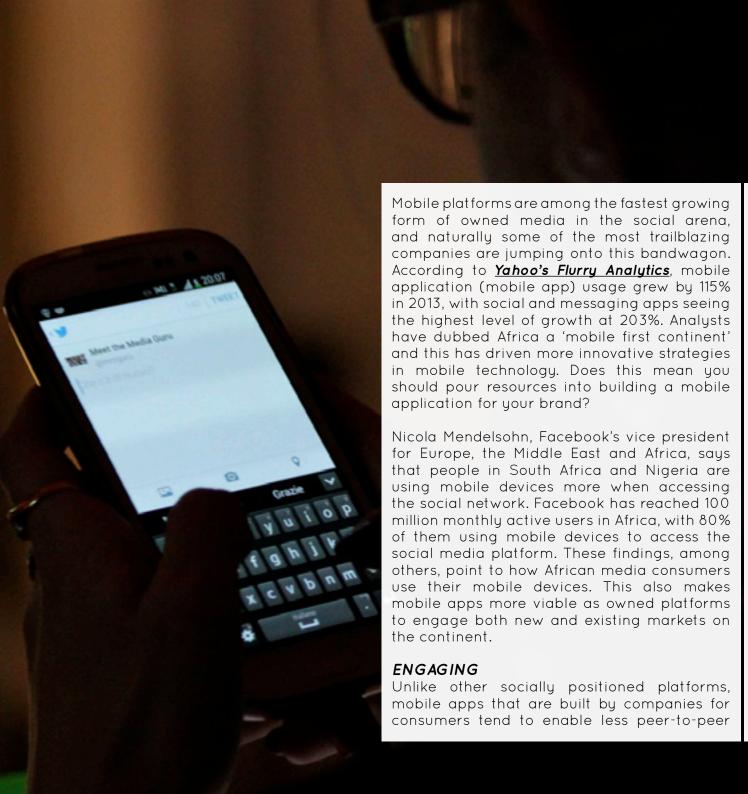
THE APP ECONOMY IS ON THE RISE: SHOULD YOU BUILD ONE?



The rush is on for companies and organisations to build apps. An app for banking, an app for brushing your teeth... the list seems limitless. But is it always a good idea to build an app for your brand? Mongezi Mtati of Ornico, dives into the research headfirst in search of an answer.

... AND IF YOU BUILD IT, WILL THEY COME?

by Mongezi Mtati



communication among people and their friends. The most popular social platforms are those that enable communication amongst people. These platforms, like Facebook, MXiT and Twitter, are businesses in themselves which have, over the years, gained traction to engage users better, and attracted increased capital – i.e. increased investment that has helped to bolster the platforms.

Lack of bandwidth infrastructure in Africa also constrains the usage of mobile applications, and influences how people use them. But, judging by the capital investments from mobile networks, this seems to be improving. In their 2014 half year report, MTN said their operations in Nigeria account for 37 percent of the group's revenue, which translates to R27-million in monetary terms.

Aside from the growing access to bandwidth and cheaper smartphones making inroads to the African market, the price of data usage and access also affects how apps are downloaded and consumed. Unlike the West, Africans tend to pay more for higher usage than other parts of the world. *My Broadband has revealed* that African mobile networks, such as Vodacom, MTN and Cell C, offer competitive data rates, especially when it comes to smaller data bundles.

CONNECTING

Most mobile apps require connectivity at all times and the lack of infrastructure in some areas is a deterrent in cases where mobile websites can offer similar functionality. However, mobile sites require less data and allow for better testing. The logic that apps are the way to go can be flawed, and testing with a mobile website can give better insights for both functionality and the need thereof. Banking applications, because of their convenience, have been growing in South Africa, where instead of sitting in queues, people can bank from their mobile phones.

There are many instances where mobile websites serve the same function as apps and they are more effective for testing. The most downloaded Android and iOS apps range from social media platforms, with Facebook leading the pack, WhatsApp gaining favour in

instant messaging platforms, and Instagram being the most-used picture editing and sharing platform. But the most downloaded applications are games, and Angry Birds is still the most popular.

The latest Media and Entertainment Outlook report by PwC, a comprehensive source of consumer and advertising data for South Africa, Nigeria and Kenya, forecasts that the entertainment and media markets in South Africa will grow to R71,6 billion in 2018. in Nigeria, mobile Internet subscriptions are forecast to surge from 7,7 million in 2013 to 50,4 million in 2018 – and in Kenya from 1,8 million in 2013 to 14,3 million in 2018.

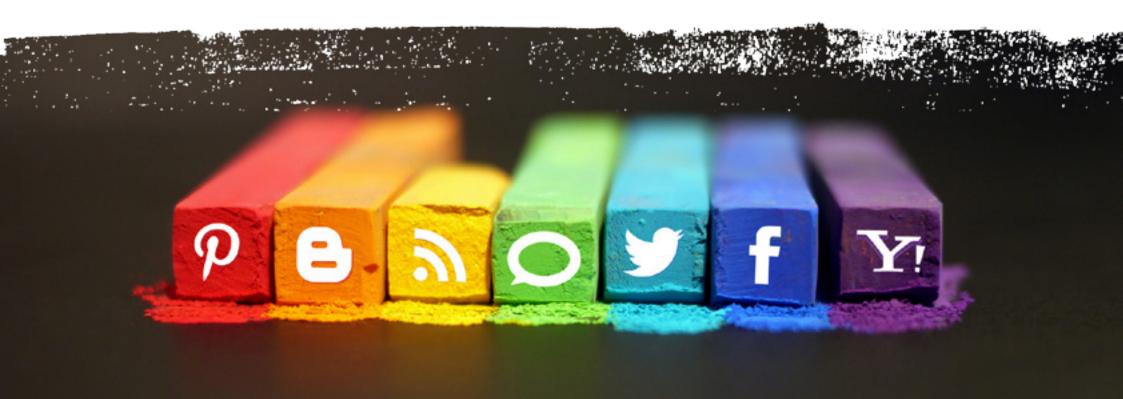
GROWING

The general sentiment and findings are that the African internet, entertainment and mobile markets are growing. Africans, if other parts of the world are anything to go by, will also consume more social, communication and entertainment apps.

The key for most businesses is to test what their customers use their mobile websites for, and be cautious in moving that towards a mobile app environment. It should not be seen as an approach that will work equally well for one business as it does for another.

Links:

- 1. My Broadband: http://mybroadband.co.za/news/cellular/104743-mobile-data-prices-is-south-africa-really-expensive.html
- 2. PwC report: http://www.pwc.co.za/en/assets/pdf/entertainment-and-media-outlook-2014-2018.pdf





A global project, the OSF's Mapping Digital Media examines communication and media environments in 15 of the world's 20 most populous countries, covers over 4.5 billion of the world's population, and investigates 16 of the world's 20 largest economies.

The research confirms that the internet and digital television have had a radical impact on media businesses, journalists, and citizens at large. "As might be expected, platforms distributing journalism have proliferated, media companies are revamping their operations, and citizens have access to a cornucopia of news and information sources," the OSF says.

Other findings show that digitization brought no pressure to reform state broadcasters, and indicates that less than one-third of countries surveyed found that digital media helped to expand the social impact of investigative journalism. Surprisingly the research shows that digitization doesn't significantly affect news diversity.

Common themes that emerged from the research?

- Governments and politicians have too much influence over who owns, operates, and regulates the media.
- Many media markets are monopolistic, corrupt, and lack transparency.
- Online and independent sources of information are a new battleground for censorship and surveillance.
- Data about the media worldwide are uneven, unstandardized, unreliable and not freely accessible.

The African leg of the project looked at Kenya, Nigeria and South Africa, and Russell Southwood writes that in little over a decade sub-Saharan Africa has gone from being largely unconnected to the internet to having millions of people using it. "Because media have been relatively undeveloped—for a host of reasons, including education, income, and lack of access to electricity—the impact of the digital changes has been and may continue to be somewhat more dramatic than in countries where traditional media have been much better established." Southwood states.

The Mapping Digital Media project reported on three Sub-Saharan African countries, namely Nigeria (which has 160 million inhabitants), South Africa (50 million), and Kenya (40.5 million). "These countries represent the vanguard of the digital transition. South Africa is the most urbanized (61 percent) and the wealthiest (US\$ 7,521 per capita) of the three, followed by Nigeria with a 48 percent urban population and a per capita GDP of US\$ 1,753, and Kenya with only 33 percent urbanized and a GDP per capita of US\$ 1,049," Southwood writes. Disparity of wealth is common to all three countries, and all three are ethnically very diverse.



access to basic resources strongly influences media consumption. Southwood writes that the digital divide is in many ways an access-to-electricity divide: 85% have such access in South Africa compared to a mere 20% in Kenya. The impact this has on key media metrics is self-evident in the table below.

Key trends revealed in the research?

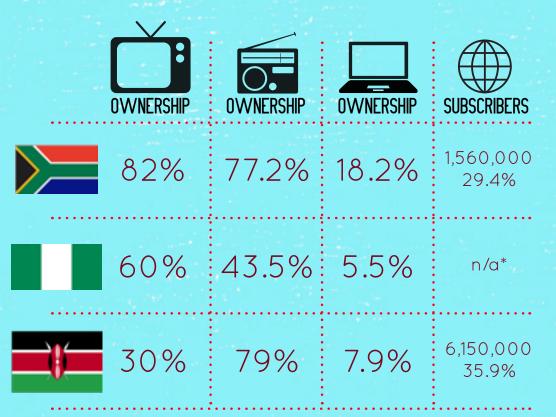
- There is undoubtedly a wider range of media sources available, particularly online. However, despite much wider access to the internet (largely on mobile) there is still a "media deficit": people in rural areas have a much narrower choice of media outlets.
- Printed newspaper circulations are falling or stagnating, and the presence of online news 24 hours a day is exerting the same pressures on journalists as found elsewhere.
- The use of internet and social media sites for news consumption and social activism has risen, although South Africa does not seem to have a well-developed digital activist space.
- Given the high level of mobile internet use for news and information, it is surprising that no media platforms designed specifically for mobile phones have yet emerged. Even with mobile internet access, the small screen size and the limits on text reading mean that a complete rethink may be necessary to get effective mobile media.
- All three countries have experienced difficulties in making the digital transition in broadcasting, but only South Africa has put in place a clear policy for dealing with those households which are unable to afford a set-top box.

• There are high levels of political interference in media regulation and law, and in the PSBs, which in reality are state-run, with the partial exception of SABC. Viewers in Nigeria and Kenya have low levels of trust in their state broadcasters. Nevertheless, in both Nigeria and South Africa, the state broadcasters are powerful players with significant resources.

Read More:

Download the full report - <u>Mapping Digital Media</u>: <u>Global Findings</u> at the Open Society Foundation.

MAIN MEDIA METRICS IN SOUTH AFRICA, NIGERIA, AND KENYA, 2010



*no reliable figures Source: Mapping Digital Media reports

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The biggest media investment in Africa is coming from China (and yet) much of the coverage of China in Africa is based on crude stereotypes of the Chinese.

Anton Harber - Caxton Professor of Journalism and Media Studies and director of the Journalism Programme at the University of the Witwatersrand



"MEASURE WHAT IS MEASURABLE, AND MAKE MEASURABLE WHAT IS NOT SO." - GALILEO GALILEI



AMEC (the International Association for Measurement and Evaluation of Communication) held its first ever Measurement Week from 15-19 September 2014 to educate communications and public relations practitioners about the latest best-practices in measuring the effectiveness of their communications and reputational campaigns. AMEC is the global trade body and professional institute for agencies and practitioners who provide media evaluation and communication research.

With more than 50 events on six continents, AMEC CEO Barry Leggetter hailed the success of this ground-breaking event, being the biggest ever media measurement educational exercise held globally. Since AMEC launched the Barcelona Principles of measurement in 2010, the organisation has continued to promote these best practices in media measurement.

BUDGETS FLAT

The USC Annenberg's Generally Accepted Practices (GAP) for Public Relations study found that spending on communication measurement increased from 4% to 9% as part of US PR budgets between 2009 and 2012. However, up to 80% of respondents claimed that their communications budget remained flat or was even decreasing. Clearly, public relations practitioners need to provide better measurement of ROI on their activities as budgets tighten.

"The 'how' of PR measurement has long been established. What is lacking is the widespread adoption of these techniques. This failure undermines public relations as a business discipline. AMEC's Measurement Week has been established to help fill that gap.

"This could be the most exciting initiative from AMEC since we founded the Barcelona Principles framework," says David Rockland, the outgoing Chairman of AMEC, adding: "Our aim is to get not only AMEC members but the communications and marketing industries behind it."

Ornico recently became the first African organisation to be awarded full AMEC membership, and hosted the first ever official AMEC events on the continent: breakfast talks with communications experts in both Kenya and South Africa, as part of Measurement Week.

SOFT ASSETS

In an era that has seen financial crises, the rise of social media and global strife, it is the intangible or 'soft' company assets such as reputation, goodwill, employee and customer relations, CSI and green initiatives that are now being recognised for their true value. This applies to all businesses and organisations—and even countries—but most public relations and communications specialists, who are entrusted with building these intangibles and changing perceptions, are unable to quantify the value of their work.

Unilever Chief Executive, Paul Polman, has valued the company's reputation at a staggering £60bn, which clearly demonstrates how much intangible or 'soft' assets can be worth these days – trust and public perceptions certainly transfer to the bottom line.

RETURN ON INVESTMENT

Communications practitioners have long bemoaned the fact that business executives do not understand the value of public relations exercises, as compared to 'above-the-line' advertising campaigns, which have a longer history of demonstrating return on investment (ROI) – flawed as that may be.

However, I suspect that historic measurement

metrics, such as AVE (Advertising Value Equivalency), which remain popular with many public relations practitioners, are indeed recognised as a poor measure of value by marketing executives – hence their scepticism. It must be highlighted that AVE is a measurement of cost (e.g. how much it would have cost to buy the editorial space based on advertising rate-card prices), rather than an indication of value, or impact. In other words, was the objective of the communication achieved and to what extent?

The practice by communicators to multiply AVE by an arbitrary factor to try and indicate the 'PR Value' has also been discredited. This practice may be damaging to the communications industry. Weiner and Bartholomew argue in their 2006 paper 'Dispelling the Myth of PR Multipliers and Other Inflationary Audience Measures' that there is no known objective research to support the use of these multipliers, which can see an AVE being multiplied by a factor of anything from 2,5 to 10. As Weiner and Bartholomew put it: "Many reputable researchers believe the use of multipliers may tend towards being unethical and dishonest."

UNFAMILIAR TERRITORY

Philip Odiakose, a measurement professional based in Lagos, Nigeria, says that proper PR measurement and the Barcelona Principles are still unfamiliar territory for the majority of PR agencies in Nigeria, as the use of AVE is still widely practised. "Media measurement however is such a passion," says Odiakose, "that I tend to help agencies measure and evaluate their communication efforts, sometimes at no cost, just to show them what can be achieved by adopting these new measurement principles."

Despite the remaining popularity of AVE, AMEC's new measurement standards, as dictated by the Barcelona Principles, are quickly gaining traction around the world, with 120 organisations across 41 countries now being members. The principles have also been endorsed and accepted by the PRSA (Public Relations Society of America), ICCO (International Communications Consultancy), IPR (Institute for Public Relations) and many other global organisations and businesses such as the Bill and Melinda Gates Foundation, UNICEF, The UK Government, NATO and NGOs like CARE International.



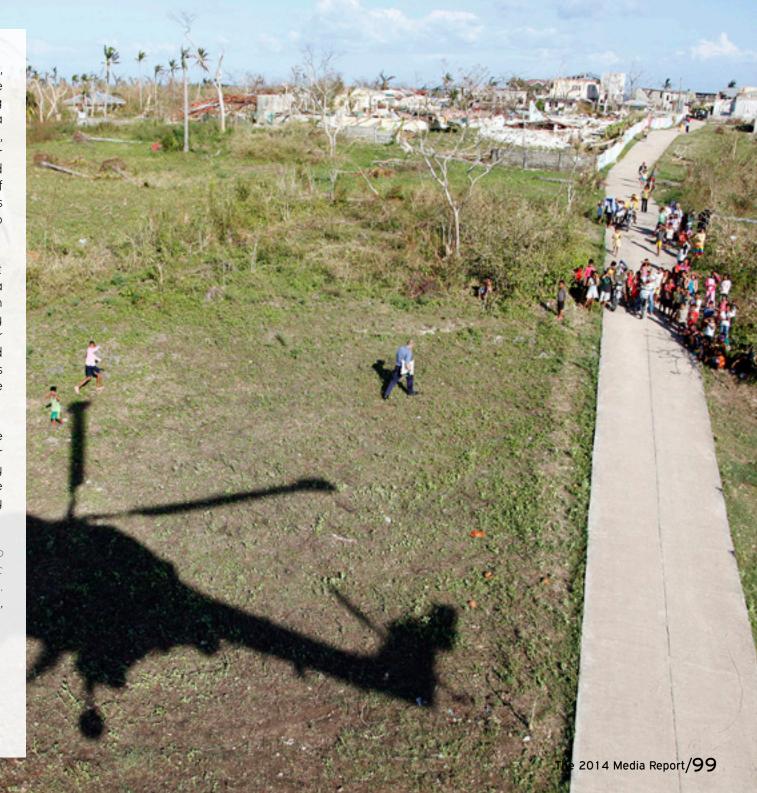
SAVING LIVES

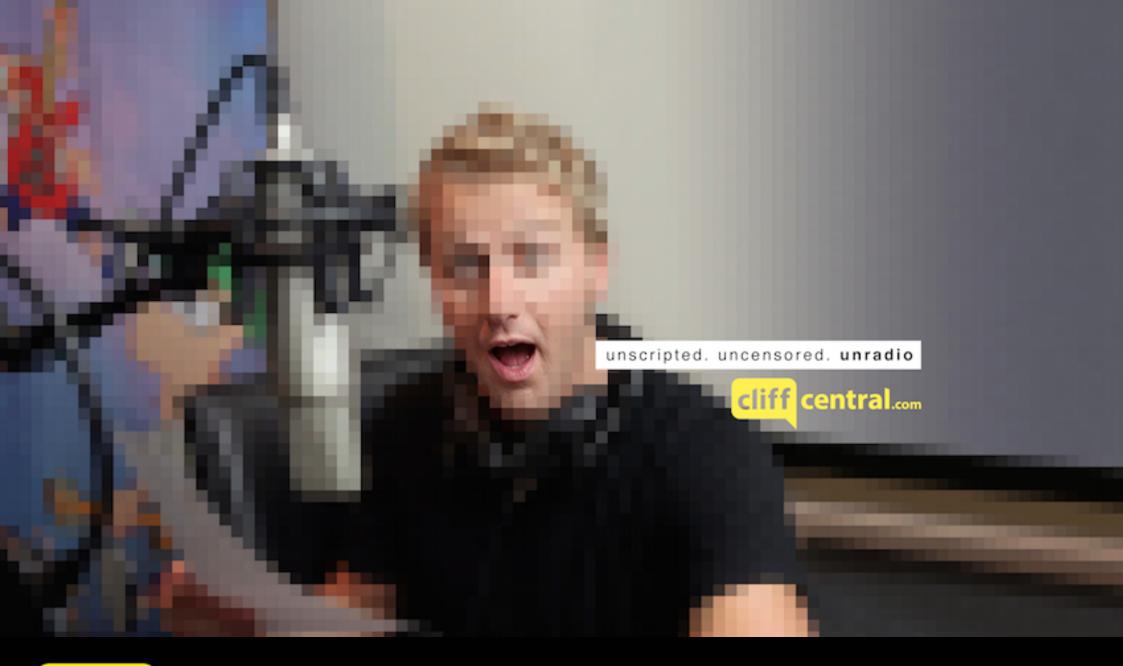
At AMEC's Amsterdam summit in June 2014, CARE showcased a case study of how they were able to save many lives in the Philippines during 2013's Typhoon Haiyan. Using the Barcelona Principles to evaluate their communication, they were able to be more agile in their responses to the disaster – hence they could get relief efforts more efficiently organised. If the adoption of better measurement principles actually saved lives, imagine what it could do for a business!

As global awareness of better measurement standards improves, I am reminded of a proverb from the Akan people (a West African indigenous group) – "Dogs do not actually prefer bones to meat; it is just that no one ever gives them meat." Business executives are tired of only getting the "bones" of communications effectiveness and are now hungry for a piece of rump steak.

Those professionals who can illustrate the true effectiveness and the results of their communications, and tell the relevant story to their executive will prosper – all the more so if this can be ratified independently by measurement specialists.

Francois van Dyk [@sbalie on Twitter] heads up operations at Ornico. He studied and taught public relations before entering the world of media research. He is a news junkie who is passionate about media, and is an occasional bass player.







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INFLUENCE 'Infloens/

noun - the capacity to have an effect on the character, development, or behaviour of someone or something, or the effect itself.

verb - have an influence on.

Mandy de Waal's list of the most influential ZA media people on Twitter.

Adriaan Basson

@ AdriaanBasson

Beeld redakteur / editor. Author of 'Zuma Exposed' (Jonathan Ball) and 'Finish & Klaar' (Tafelberg). Views are my own.

Andile Khumalo

@ Andile Khumalo

#IAMANENTREPRENEUR. POWER 98.7, Capricorn FM, The Communications Firm, Quizzical Pictures, Continental Outdoor, Sonovision, MetropolitanRepublic, MyStartUp

Ashraf Garda

@ Ashraf Garda

Radio & TV presenter/ Founder of Champion SAfrica / MC / Motivational Speaker / Media Trainer

Barry Bateman

@barrybateman

Eyewitness News senior reporter. Co-author - Behind The Door: the Oscar and Reeva Story.

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Caspar Lee

@Caspar Lee

My name has haunted me my entire life.

Charl Blignaut

@sa_poptart

Writer, journalist, pop culture critic. I like what I tweet.

Dave Duarte

@ DaveDuarte

Marketing Technology Educator. Bicycle commuter. Public library user. #YGL

DJ Fresh (Big Dawg)

@DJFreshSA

DJ Box: Since 1985... Radio: Since 1992...

Duncan McLeod

@mcleodd

Founder and editor of @ TechCentral, Sunday Times columnist.

Euphonik™

@euphonik

South African DJ / Producer & Entrepreneur.

Eusebius McKaiser

@ Eusebius

Author of 'A Bantu In My Bathroom' & 'Could I Vote DA? A Voter's Dilemma'; Next book project: 'Searching for Sello Duiker'; former World Masters Debate Champ

Ferial Haffajee

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Ferial Haffajee is editor of City Press in South Africa.

Gareth Cliff

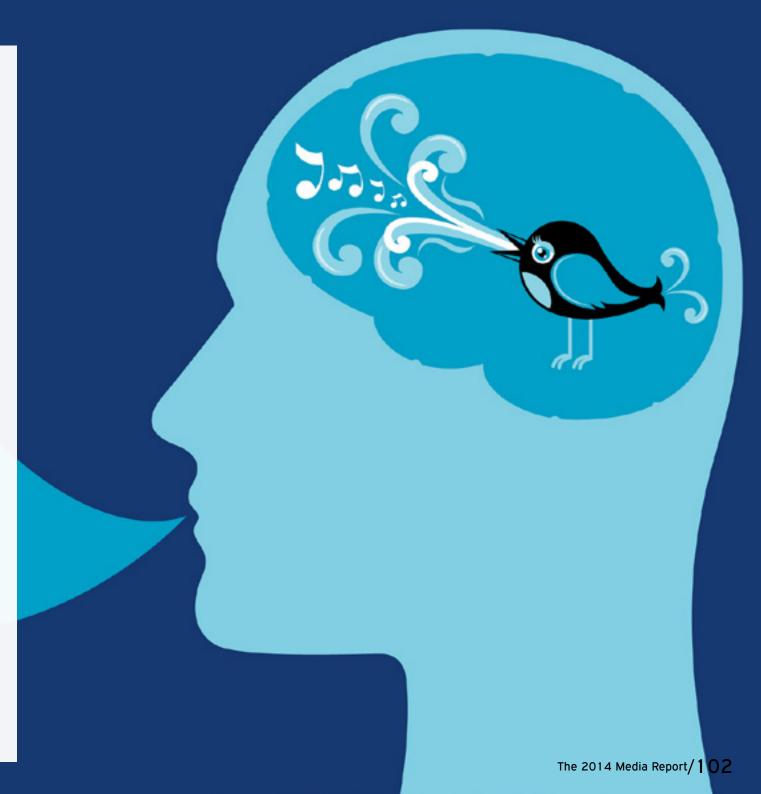
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John Perlman

Talk Radio 702.

@ JohnPerlman

Dreamfields. Presents a current affairs show on Kaya FM.

Khaya Dlanga

@khayadlanga

Author of In My Arrogant Opinion. M&G columnist. Struggling womaniser. Leader of the People's Army Against Typo Nazi. Never eats black Jelly Babies.

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Lauren Beukes

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Mandy Wiener

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Phylicia Oppelt

@ PhyliciaO

Editor of the Sunday Times, South Africa.

Ranjeni Munusamy

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Professional cynic and prophet of doom... Associate Editor Daily Maverick

Rebecca Davis

@ becsplanb

30-something writer, dreamer, lover, lemur, thinker, talker, reader, stalker. I write for The Daily Maverick. I wrote for the late http://hayibo.com

Redi Tlhabi

@ RediT Ihabi

Talkshow host on talkradio 702&567 CapeTalk. Sunday Times columnist, student.

Richard Poplak

@ Poplak

Author, journalist, graphic novelist, doggeralist. Therefore, this should rhyme. But nah. Senior writer person

Sentletse

@ Sentletse

Self-appointed EFF Supreme Commander of the Twitter battalion | Asijiki | Follower discretion is strongly advised.

Siki Mgabadeli

@ sikimgabadeli

Broadcaster, moderator of debates, reader... One day I will write. I am a child of the world.

Sizwe Dhlomo

@SizweDhlomo

It all happens at its own pace, that's the beauty of it...

Sthembiso Sithole aka Social Media Savvy

@SITHOLEFXPRESS

Digital News Producer @ SABCNewsOnline

Tim Cohen

@tim_cohen

South African journalist. Editor of the Financial Mail. Author of #APieceOfThePie, the story of nationalisation and why bad ideas succeed in politics.

T. O.

@TOMolefe

#writerofthings Working on a book on attitudes toward and perceptions of race and reconciliation in post-apartheid South Africa.

Trevor Ncube

@TrevorNcube

I am an African

Trevor Noah

@Trevornoah

Comedian from South Africa. I was in the crowd when Rafiki held Simba over the edge of the cliff, like an African Michael Jackson.

Verashni Pillay

@verashni

Mail & Guardian associate editor, columnist and online junkie.

Zapiro

@ zapiro





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