

The Media Business For Pioneers

How to Attract
Advertisers
and Media Planners

Focus
North Africa



mict



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Focus: North Africa

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he DOEN Foundation supports international cultural and social initiatives that advocate for a just and sustainable world and the development of free, creative and caring communities. We know that these goals depend on the existence of a critical and independent media. Or to put it more concisely: A free and civil society will not develop in any nation that does not have an independent and critical media. In the long term, that kind of media can only exist if they make ends meet.

Fearless reporting and analysis is essential in countries which have recently witnessed social upheaval. Fortunately there are many well educated, professional and engaged journalists working in Arabic-speaking regions who approach their jobs with ambition. However, there is a shortage of media producers and organisations with clear moral compasses who can publish the work of these critical journalists on a solid, financially-stable basis.

Complicating things further, these regions have many tribal, clan or extended family groups who own media such as radio stations or newspapers but who have little interest in genuinely independent reporting. Often they run these media in a self-serving manner, to improve their image or increase their influence. Or else there are obstacles like old-boys' networks or traces of a former regime, where people are still profiting from senior positions they used to hold. These individuals are hardly likely to be interested in forging an enlightened, argumentative and critical society.

Unfortunately it is difficult to find critical journalists who also happen to be great advertising salespeople or who want to found their own media business. But that is the order of the day. For this reason Plural and Media in Cooperation and Transition (MICT) are tackling this very important task.

Both organisations support entrepreneurial approaches that we consider key for the establishment of an independent media. And this point cannot be stressed enough: Any form of critical media that cannot financially sustain itself is doomed. And its failure will spell the undoing of the humanist, civil society project – a project that cannot exist without them.

Seeking a just society does not necessarily preclude the establishment of a successful business. However, there is frequently distrust between these two worlds, or there are unnecessary and artificial barriers to co-operation. The DOEN Foundation was founded and is currently supported by three charity lotteries which support a lot of non-governmental organisations. Given this background DOEN's DNA includes both the entrepreneurial gene and the civil society gene.

Many independent journalists working in the Arabic-speaking world only survive because they think commercially. Many are forced to take on another job, working in a café, running a workshop or earning money some other way, in order to keep writing. This personal effort is obviously praiseworthy but under such conditions the kind of enlivened media landscape one would wish for cannot grow, and nor can the civil society that requires it.

We must help independent journalists build media products that can become financially viable – and we must do that so that no single interest group, or single individual, shapes the public debate. That is the task tackled by Plural.

This publication has been produced to help independent media become sustainable and, therefore, remain independent. The authors understand the media and the media market and, in this publication, they illuminate the mechanisms and rules as well the fast-moving changes currently underway in the sphere.

They know which organisations are promising

and they explore how to evolve a business model that supports its founder, and a good team, on an ongoing basis.

Despite all the difficulties newly founded media face, it is important to remember that conflict and post-conflict zones offer great opportunities. There may be a high level of distrust towards state-sponsored media and other established media organisations that appear to be part of the former regime.

However, there is also enormous potential in people's hunger for objective, independent journalism.

It would be difficult to establish large, new media organisations – in some cases, this task would be nigh on impossible. But this process is eased by focusing on a particular target market, for example, the country's intellectuals, students, men or women. Our partners in this project, Plural and MICT, who do this kind of work in a range of regions, have expertise in homing in on these target markets, via questions like: Who does a media product want to reach? Who exactly is their audience and what does that audience need? And how does one differentiate oneself from other media products?

The answers involve courage, engagement and commitment – and a sensible helping of realism. Conditions in the media sector are currently far from optimal. The sector's traditional business models are under massive pressure all around the world and nobody knows what the sustainable model of the future looks like. This backdrop doesn't make starting out in conflict and post-conflict areas any easier.

However, one thing is clear. There is no alternative to boosting professionalism and working towards financial sustainability. Only those who accept this will continue producing truly independent and critically important journalism in the future.

Idriss Nor, Programme Manager, Culture and Media International, at the DOEN Foundation.

The DOEN Foundation supports people and organisations that take the lead in the field of sustainable, cultural and social innovation, making our societies greener, more socially-inclusive and more creative. The Foundation's work in the Netherlands and abroad is funded by three private Dutch lotteries.

It works with subsidies, loans and guarantees and invests in suitable businesses.

www.doen.nl

Media Landscapes In Transition: Addressing The Un- answered Questions

F

or the countries of the MENA region, the Arab Spring revolutions ushered in unprecedented political and social upheaval - and there are still no definitive outcomes in sight. The outlook for many of the nations remains uncertain. Old regimes have been toppled and new systems of government are evolving, but conflict and violence continue to dominate. For many of the region's citizens, the goal of democracy has been overtaken by simpler wishes, such as stability and security.

One of the outcomes of – and indeed, one of the main motives for – the revolution, has been a total deregulation of media in these countries. This has resulted in both a compression and an expansion in how the media and the public communicate. The mood was euphoric immediately after the revolutions, when many new media businesses were founded. But that euphoria has given way to more a sombre atmosphere, as it has become clear that the political and financial survival of these new media organisations is uncertain. Commercially run media houses are in particular danger because of the post- revolution economic crises. Yet they are also essential to the democratic process. This publication seeks _[to tackle this dilemma by exploring: How can private media survive financially in times of political instability?

The changes within the media scene in Libya, Tunisia and Egypt differ in some respects. But there are common threads, not least, how media production is increasingly under the control of political parties and interest groups. In some cases this control is direct – for example, political parties launch a new television station and use it as an instrument for political communiqués. But more common is a more indirect relationship between the media organisation and the political party, such as political parties supporting the media organisation financially and senior political party members assuming senior managerial roles within it. Often media insiders and the media audience are well aware of these political connections or influences – and this obviously influences the credibility of various media products. For example, most television audiences are well aware of local broadcasters' political agendas and they are unlikely to take the information at face value.

The new pluralism and the new openness of the media can be considered positive factors serving the long term goal of democratic

inclusiveness. All parties, political bodies, minorities and even those on society's borders can now be heard, loud and clear. And when one compares this to the past, where authoritarian forces controlled media's message, it can be seen as a push toward democratization. On the other hand though, the segmentation of the media can also be seen as a deepening of fissures that already divide a society – because the audience that is using a certain media product are the same kinds of people as those creating it. In other words, the media product and their audience are homogenous; no other messages get through.

Such fissures exist in every society and it is critical that different sectors have a voice – however, this trend causes problems in countries going through potentially violent conflicts, such as Egypt most recently and Libya and Tunisia, in the longer term. In this case, the segmentation of the media landscape to reflect different political or ethnic groups can actually exacerbate conflict.

State-sponsored broadcasters can work against this if they act as public service broadcasters should, adhering to a mandate including good intentions like inclusion, integration and dialogue. In Libya and Tunisia the consultative process toward making this a reality has begun. In Egypt, no such changes are planned for the state broadcasters as yet. And there it seems that the current government is more interested in a state broadcaster that is a powerful instrument to communicate their messages, than a broadcaster working for the common good.

So this role of media for the common good seems to be largely fulfilled by more commercially oriented broadcasters and newspapers, those making a living through their cover price or by selling advertising space. They are the media most interested

in increasing distribution, which is why they are more focussed on non-partisan and general-interest material. On one hand, this focus may encourage a host of products aimed at entertainment and leisure. But on the other, it could also be an opportunity to counter the historical enmities between different groups in the society with balanced, accurate information and critical analysis. Even when they represent certain political philosophies – say, they are generally considered left wing or right wing – commercial media are not generally suspected of control from the outside. There's a big difference between political party messages and reports influenced by political parties. In the case of independent media, the decision which political position to take is made by the editors. In the case of party-owned media, partisanship is just part of the service. This makes party-owned media predictable and independent media unpredictable – the latter in a positive sense.

In Europe and the USA, the increasing commercialization of the media system, at the expense of journalism as a public service, is much debated. Numbers of clicks, distribution and readership are seen as the most important goals for many editors as they decide on certain topics, based on the preferences of an audience they only imagine. The historic tasks of the fourth estate – such as political analysis and explanation, the provision of accurate information, criticism and holding the powerful to account – seem to be being pushed into the background. If one believes that a free press is integral to an informed democracy, then this is a problem – especially when public broadcasters have to compete with commercial media, taking on some of the less high-minded goals these have.

Commercial media are generally seen here as a necessary addition to existing

media houses including national broadcasters, which mainly toe the political party line.

Political transformations in all the Arab Spring countries have weighed on their economies, which in turn, has had a negative impact on commercial media. Consumer purchasing power has diminished, as has any willingness to invest. The new complexity of the media market also repels potential advertisers. Many of those working in the newly founded media have no experience dealing with the advertising industry.

Statistics on readership and circulation are missing as is, in many cases, any form of audience research. These are all facts which potential advertisers use to inform decisions how to spend money. This means commercial media lack room to move when it comes to development; their financial margins for survival are tight. That is evidenced by the fast-changing media landscape in all three countries: At the moment, the number of closures matches the number of newly founded media businesses.

That is why this publication challenges two serious misconceptions. Firstly, how privately-owned, non-partisan media products are seen as unimportant to the democratic process. Secondly, the economic plight of those media producers.

And this book is more than an instruction leaflet, it is also a plea for those working in media development to tackle head-on questions of financing and economics, questions that are often lurking in the shadows but which urgently need to be addressed.

Klaas Glenewinkel, Managing Director of Plural Media Services, is an expert in international media. He produced cultural projects in Tokyo and was project manager at Ponton European Media Art Lab. In 2004, Glenewinkel and Anja Wollenberg co-founded the nonprofit organization Media in Co-operation and Transition (MICT). Klaas Glenewinkel has been an Ashoka Fellow since 2011 and a BMW Young Leader since 2012.

Potential spending
for advertisements per year
Top international brands
and spending in the Middle East
and North Africa

(in million USD)

Morocco
474

Tunisia
374

Algeria
928

Libya
242

The average annual growth of ad spendings
in the Middle East and North Africa (MENA)
is 2.5 % (2013 to 2015).

Advertising expenditures in major media
(newspapers, magazines, television, radio,
cinema, outdoor, internet) of the MENA Region
in 2014 will reach approx. 4,412 million USD
and 4,521 million USD in 2015.

Source: ZenithOptimedia
Estimation of figures from 2011

Lebanon
438

●●● GARNIER

18.50

Gillette

10.19

FAIRY

9.69

**Ultra
DOUX**

6.43

dunhill

5.75

ARIEL

10.89

Maggi

10.14

Pampers

9.67

Johnnie Walker

6.38

pepsi

5.47

Oral-B

5.33

Syria
302

Iraq
404

Iran
3,548

vodafone

18.54

SUNBITES

7.91

CHEVROLET

5.70

Coca-Cola

4.65

Pampers

3.58

pepsi

16.57

TOP

7.65

KFC

4.86

Doritos

3.74

KIA

1.22

pepsi

0.87

Mercedes-Benz

0.66

SAMSUNG

0.96

Ford

0.73

Egypt
1,426

Jordan
140

Yemen
20

Inside Media Business

Thomas Koch about the basics and secrets of media markets:

Thomas Koch served as managing director of GGK Media, Dusseldorf and media director at Ted Bates, Frankfurt. In 1987 he founded the agency thomaskochmedia, which merged in 2002 with Starcom. In 2008 he became a member of the board of Crossmedia, Dusseldorf. In 1995 Capital declared Thomas Koch "the most distinguished architect of German advertising." Media & Marketing Europe included him in its gallery of the 15 people who have moved the European advertising industry the most. At the 10th anniversary of the German Media Prize in 2008, Koch was elected Media Person of the Year. Thomas Koch is co-founder and senior consultant at Plural Media Services.

- A _____ The Genesis of Advertising:
What Is It All About And Why Do It?
- B _____ The Decision Makers:
Who's In Charge of Advertising?
- C _____ Deciding Factors:
What Makes Advertisers Choose
Certain Media?
- D _____ The Advertising Business –
How To Seal A Deal.
A Step by Step Guide
- E _____ Income Sources For Media –
Basic And Additional

A

The Genesis of Advertising: What Is It All About And Why Do It?

In this chapter we will discuss the following questions:

- A1 _____ Why do businesses advertise?
- A2 _____ How does advertising work?
- A3 _____ Do businesses advertise in markets which they are not selling?
- A4 _____ Do international businesses use advertising in a different way to domestic businesses?
- A5 _____ Does advertising via different media – TV, radio, print or online – always have the same goals?
- A6 _____ Do businesses advertise differently in different countries?
- A7 _____ Will advertisers advertise in every form of media?
- A8 _____ Do advertisers have any influence over editorial content?
- A9 _____ If advertisers try to influence editorial, does it do so in the same way with every kind of media?
- A10 _____ When is it important to declare an advertiser's influence over editorial?
- A11 _____ What is an appropriate reaction to being asked about editorial in exchange for, or in addition to, advertising?
- A12 _____ What happens if the business won't place an advertisement without the promise of editorial support?
- A13 _____ Do all advertisers expect to receive positive reviews or reports?
- A14 _____ What should one do if competing media organisations are giving advertisers whatever they wish?
- A15 _____ What to do when advertisers expect advertising space for free?
- A16 _____ Do advertisers pay for services other than advertising space?
- A17 _____ How do you deal with advertisers who actually contradict your own organisation's principles?

A1

Why do businesses advertise?

A business often needs to get information to the world outside its own company walls. This could be information about a product they're making. But it could also be a message – for example, if a business is looking for new staff or is doing some-

thing new, or opening a new subsidiary. Advertising this information helps businesses communicate with their own customers, and potentially, with many other members of the general public who may become their customers.

By looking at how the business is developing and what stage it's at, and by looking at the market in which the business works, or wishes to work, it's also possible to uncover a variety of motivations behind their advertising practice.

At the beginning of a business life cycle for brand name producers, it's usually always a certain product that needs to be advertised, for example, a new soft drink. If a company is launching a new soft drink, it wants to alert potential buyers. Or if a company is releasing a soft drink onto a new market for the first time – say in a country where it hasn't been sold before – it has similar motivations. In both of these cases, the company wants to let people know about its new soft drink. Hello everyone, you can get this new soft drink at your neighbourhood store now! they're saying.

Maybe the company's soft drink has competitors. There may be other businesses trying to sell their own soft drinks in the same market. In this case, the company needs to differentiate its new soft drink and their advertising will praise the virtues of their product. Our soft drink, they may say, is more refreshing and more exciting because it's new and it tastes better!

Later on, when potential soft drink buyers know all about the product, the company is likely to stop focusing on the drink's differences but will concentrate on strengthening its image. This kind of advertising campaign – based on image enhancement – is not necessarily about increasing sales of the soft drink. Rather it wants to load the image of the soft drink, and the company, with positive attributes and feelings. In the long term, this brings more customers to the product, and related products: They would rather go to this particular company because they feel good about it. This is known as building a brand. A further goal of advertising might be linked to human resources – the company might attract employees because of its image, or it might motivate current staff members, giving them a sense of pride in their company.

Aside from advertising placed by big brand names, there are also advertisements placed by far smaller, more local firms. For example, advertising from the local supermarket lets

customers know about current offers in its store. Or a new restaurant lets customers know its opening hours or that it's putting together a value-for-money lunch menu.

A2

A2 How does advertising work?

Advertising – and in particular, successful advertising – is an inexact science. But there are some basics that you can rely on. People prefer to buy and use products they already “know”. That's why most companies want to build up trust in their products and they want the general public to get to “know” their

products. That building of trust can really only happen if advertising avoids making false promises – that is, the product does what the advertising says it does. For example, if an airline advertises that it's always on time, that it has great service and that it is safe, then it must invest in ensuring that it can deliver on these promises. Or if a car manufacturer says its vehicles hardly ever break down, then their name should not appear at the top of a list of vehicles most likely to break down.

A3

A3 Do businesses advertise in markets which they are not selling?

That does not happen often. Generally businesses don't advertise in a region or country unless it is possible for customers to use their product or service there. However, there are some cases where this does happen. For example, a global logistics services provider like DHL or TNT may advertise in a market they are not particularly

active in because they want to make people aware of their presence in the near future, or because they are seeking staff.

This is like when a retailer plans to open a store in a local shopping centre. If renovations are still underway, the retailer may alert people to the fact that he will be opening soon with a “Coming Soon” sign. This kind of advertising lets potential customers know about the business and it also helps the retailer because, as soon as the doors are open, they can take advantage of the fact that people already “know” them.

In advertising, the goals of an international business are no different to the goals of a domestic business. However, there may be a difference in the kind of advertising that is done and how it is created.

A4

Do international businesses use advertising in a different way to domestic businesses?

Brands that are known around the world – such as the soft drink Coca Cola or the chocolate Mars bar – don't create a new advertising campaign for every country; they tend to adapt one campaign idea for several territories. The campaigns are translated and checked, or possibly changed, to make sure they suit the culture they are bound for. For example, to make sure they don't offend cultural, religious or ethnic sensitivities. Questions over different

nations' senses of humour or generally accepted moral codes can also force an international brand to alter a campaign.

Meanwhile domestic firms will create advertising that specifically suits their own territory, or country.

A5

Does advertising via different media – TV, radio, print or online – always have the same goals?

No, each different medium reaches different kinds of customers, in different ways and on different occasions. Radio and Television are considered mass media all over the world. They have the potential to reach everyone, regardless of social class, age, education or location. Almost everybody watches television or listens to the radio at some stage, if these media are available to them. The same goes for advertising on posters – they

have the potential to get the message across to everyone who sees them, regardless of who they are or what they do.

Print media work in a completely different way. For one thing, print media often costs users money. While radio programmes or posters are free, most readers pay for their print media. Additionally, in order to use print media, you have to be able to read.

And there are other factors to consider. The issue of which language is spoken strongly impacts who media reach. For example, if you issue a newspaper in French in Morocco, you would reach one group of readers. If you issue it in Arabic, you would reach a completely different group of readers. All of this means that, in the end, print media cannot be considered a "mass medium" in the same way that television and radio can.

A6

A6

Do businesses advertise differently in different countries?

Theoretically, yes, they should have a different focus in each market because of cultural differences. However, in practice, this doesn't happen often, usually for financial reasons. It's simply too complex and too expensive for most businesses to come up with a specific media strategy for every single country.

Take Tunisia and Coca Cola, for instance. For various reasons, the people of Tunisia do not watch as much television as people in comparable countries. Yet Coca Cola still invests most of their advertising budget in television advertising there. And they do this for one reason: Because this is the multi-national company's global strategy. What Coca Cola should rather be doing is to do better research on their Tunisian consumers and as a result of that, investing something like 40 or 50 percent into television advertising and the rest into other, more popular media – maybe online or radio advertising. But they don't. Instead they stick to their global strategy. And that behaviour is typical of big, multi-national firms.

A7

A7

Will advertisers advertise in every form of media?

No. Advertisers will select certain media which best fulfil their requirements. They know they will reach a certain number of people, or a certain kind of people, using a certain kind of media. That's why they will concentrate on particular media. Hardly

any business will use every single kind of media, or every single kind of media to the same extent. Instead they will choose which media best serves their purpose and focus on these.

Getting back to a big multi-national company like Coca Cola and their global strategy to use television for advertising: They use television because it allows them to reach the largest possible number of potential customers. Additionally it allows them to reach as many young people as possible, which is very important to them. The advertising also reminds older consumers – in Coca Cola's terms, that's over 40 year olds – how much fun it was to drink Coca Cola in their youth and hopefully they are inspired to go out and buy it again.

So if a company like Coca Cola is advertising on television in one country, that does not automatically mean that they will also be interested in buying advertising space on local radio stations.

A8

Do advertisers have any influence over editorial content?

Unfortunately there are many businesses that expect to exert some influence over editorial content if they place ads. And that happens regardless of whether they are working in a highly developed media market or a less developed market. Whether those businesses actually exert influence depends on several things:

The attitude of the media they approach, the strength of the media to resist this practice and, more generally, what is considered acceptable in the particular market.

In general, a clever advertiser will not try to influence the media. In the long term, media will only be considered trustworthy and be accepted by its audience if it proves its independence and credibility over time. That goes for television stations, radio broadcasters, magazines, newspapers and online websites. And only when the audience believes and trusts the media, the advertiser's message will be approved and accepted by them.

A good example is the women's magazine that recommends a certain skin cream. The readers expect that the editorial staff of the magazine have tried the cream, tested it and came to an independent, unbiased verdict about it. The readers would not want to think that the editor of the magazine was somehow pressured or blackmailed by the makers of the skin cream to give the lotion a good review.

Because one thing is clear: The audience is not stupid. They notice biases and unjustified opinions fairly quickly. The result: They may no longer use this media product or at very least, they won't take it seriously any more. That is extremely damaging to the media product and that damage reflects onto the advertiser as well.

In general, in well developed media markets, advertisers who try to exert influence on media are frowned upon and the practice is not considered acceptable. Additionally large and serious businesses have come up with moral and ethical guidelines for their staff and – hopefully – would not try to exert this kind of influence. However, there will always be marketing staff who think that, because they are buying advertising space in a medium, they have the right to make editorial decisions as well. And they may express, either directly or indirectly, that they will only buy that advertising space if the media in question produces positive reports about their product or company.

Serious media organisations put a stop to this practice immediately because they know that it endangers their perceived independence, their credibility and their impartial reporting. However, there are always black sheep in the media who may agree to do what those

black sheep in the marketing department ask them to – even though this poses a danger to their publication's reputation and credibility.

A9

A9 If advertisers try to influence editorial, do they do so in the same manner with every kind of media?

You can imagine that some media might be confronted with this sort of pressure more often than others. For example, a publication that deals with one particular market only, like a car magazine. A magazine about politics would most likely have to deal with less of this kind of thing. But, in reality, they all face this problem.

Magazines about politics and current affairs play an important role in national development.

They play an adversarial role and undertake

what many journalists see as their most important mission: They hold the power of reporting. But this doesn't just mean government officials, it may also mean holding representatives in the business world and in financial circles to account. It is quite likely that a business or business person who has been the topic of a critical report would react to that – and in the past, these individuals or companies have pulled all of their planned advertising out of the critical media. Every current affairs magazine can probably recall more than one incident like this.

Taking this drastic step – or even threatening to take it – is an attempt to punish a media organisation for a critical report or to hinder its publication. One can only advise every media organisation facing something like this to try and stand strong, to stick to their own organisation's principles and to avoid causing anyone to doubt their work.

In the long term, trustworthiness, credibility and a good reputation is the most important thing any media organisation can possess. But it's obvious that media organisations that are financially secure and have a good standing in their own market, will find it easier to stand up to these kinds of tactics and pressure. After all, their existence is not endangered by one advertiser changing their media plans. It can be more difficult for new, less financially secure media organisations to make this call.

This is particularly true of print media that do not generate much revenue from copy sales, because their potential audience cannot, or does not want to pay so much for their product. This renders them more dependent on advertising sales to secure printing. However, it's important to keep in mind that if a publication succumbs to this kind of pressure they risk damaging their audience's trust.

A10

When is it important to declare an advertiser's influence over editorial?

A journalist from Azerbaijan once reported on being invited to a bank's press conference. At the press conference every attending journalist received an envelope containing US\$100. Nothing further was explained or said about the cash, what it might be for, or what was being paid for. However, it was clear to every journalist present that

the bankers believed they were paying for a positive report on the press conference.

In Azerbaijan that amount of money is not just a significant amount for the individual journalists attending, it's also a significant amount for the media organisations they were representing. Some journalists might well have been tempted to take that envelope and file a positive report. And perhaps this is understandable. However, for an ethical journalist there can be only one, simple answer to whether you take the money: No. If a journalist accepts corrupting gifts of this sort – or indeed, other items – they are impugning their own credibility and they are toying with the most important assets their media organisation has: Independence, credibility and their position as a trusted, unbiased source.

Of course this example is an extreme one. Things don't usually happen like that. A more common experience is that a business comes to a media house and says, "I will buy advertising space if you feature my business in your publication". In the media business this is known as "added value" – that is, whatever a media organisation can offer its advertisers "in addition" to the actual advertisement they're paying for. These things happen a lot and more often they happen because there are always media organisations willing to play along. There can only be one reaction to this kind of offer: Don't accept it.

A11

What is an appropriate reaction to being asked about editorial in exchange for, or in addition to, advertising?

If this happens it is important to explain to the enquirer in a polite, friendly and diplomatic way why this is not possible – the main reason being, that one's audience is expecting independent, truthful and credible reporting. Of course, truthful reports are not necessarily always critical reports. They can be critical – but they don't have to be. A journalist could be impressed by some product, person or brand – but they should come to this conclusion by them-

selves, and how they arrive at this conclusion should be clear. Asserting one's independence is important. If a journalist or media organisation is not independent, then they're not much good to their audience. And if a media organisation is no good to its audience, then it's not much of use to its advertisers either. Nobody wins.

A12

A12

What happens if the business won't place an advertisement without the promise of editorial support?

Then the media organisation must walk away from that client and collaborate with other businesses that have more respect for independent journalism. This kind of business may be easier to find in a developed media market.

If every media organisation, whether print or broadcast, in a market is financially insecure, there is more likelihood that potential advertisers will try to tempt them with the paid-advertising-for-content

argument. This can be a very difficult situation to circumvent. One can only hope for advertising clients that behave decently, appreciate the importance of a credible media landscape and manage to resist exploiting the other's weaknesses to their own advantage. And one can only hope that, even in tough times, there will always be media owners who can resist corrupt offers.

And there is one truth that cannot be ignored: Media users these days are smart enough to know if their newspapers, magazines or broadcast media are independent. Given the choice, they will always prefer independent media to media that is not.

A13

A13

Do all advertisers expect to receive positive reviews or reports?

No. Because after all, advertisers are buying space in the media – part of a page in a newspaper or magazine, or time on a television or radio station. They're not buying editorial or positive reviews. Advertisers step up to specific media for one main reason: They want their product to appeal to the audience that this particular media attracts.

It's a simple transaction: space or time for money. Anything more is a misunderstanding.

Let us take a hard hitting business magazine as an example. Theoretically this business magazine may be challenged to write critical stories about its advertisers on a fairly regular basis. Now let us consider a major international airline – an aviation firm often

places advertisements in the hard-hitting business magazine because it wants to appeal to the magazine's readers, a group of high-income business people who travel regularly. Now imagine that there is a change in the airline's executive board and the business magazine has to write a particularly critical story about those changes. The fact that the airline is a regular advertiser should not have any impact at all on the magazine's story. After all, the airline advertises in the magazine because of its readership and that remains unchanged regardless of the negative story. If the airline was to cancel its advertising in protest at the negative story, it won't be able to communicate with the readership and thus would hurt not just the magazine but itself.

A14

What should one do if competing media organisations give advertisers whatever they wish?

The competing media organisations will get that business and, in the short term, they will make money. But, if they are a serious media organization, success will not be sustainable. In more developed media markets in North America and in Europe a variety of ethical and other generally accepted policies on how media and advertisers work together, have evolved over decades. In most cases interaction between the two goes smoothly

A14

but there are obviously also some problematic cases. People contravene those policies, don't stick to arrangements or try to influence editorial indirectly. A developed media market can live with these problematic cases though.

However, in less developed, less financially secure markets, where advertising and media is still learning how to get along, the rules for interaction will evolve in the short or medium term. It won't take long because the costs of doing business in an unregulated market are too high for everyone. So the faster a local market develops, the faster these ground rules for interaction will develop.

A15

A15

What to do when advertisers expect advertising space for free?

Some newspapers will give advertising space away for free to a business in the hope that one day, the business will return the favour and pay for advertising. But there's a lesson that's been learned in the business world that applies here too: If you give something away for free once, you'll find it very difficult to sell it later. If one looks at this from

the point of view of the advertiser, then why would they ever want to pay for something that they have had for nothing in the past. This is why media owners shouldn't even attempt to give advertising space away for free. The only positive exceptions are advertisements that might be placed by charitable organisations like the Red Cross or other humanitarian organisations.

One other exception is the newly launched magazine that gives away advertising space in its very first issue because it doesn't want to publish without any advertising at all. It may also want to demonstrate to potential advertisers how great their brands would look in this launch issue. But obviously this kind of advertising giveaway is done with one purpose in mind and it has a strict time limit.

A16

A16

Do advertisers pay for other services, other than advertising space?

In any serious and reputable media product, it is clearly obvious what is advertising and what is editorial; the two are markedly separate. There are only a few exceptions and these are always clearly marked as such. These exceptions involve cooperation between editorial and advertising and they can take a variety of different forms.

One of these forms is sponsorship – a business can “present” a certain section of a newspaper, for instance, without having any other influence over the content of that section. In Germany for instance, there is a reputable daily newspaper that has the German airline, Lufthansa, sponsoring their weather reports. There is no possibility that Lufthansa could influence the contents of the weather reports. One sees similar instances of sponsorship on television. And it is immediately clear that this is pure sponsorship, meaning there is no necessity to do anything extra to demarcate the relationship between the advertiser and the media producer.

However, this relationship can take other, more complicated forms, which are less apparent to the audience. In order to make sure media's credibility and trustworthiness is not harmed, these types of relationship must be emphasized in some way.

An example of this is what is known as “advertorial” – that is, a mixture of advertising and editorial that will often see editorial staff working for the advertiser and being paid by them. In cases like this the advertiser might contract journalists to write a story about the advertiser’s product or business. Advertorials must be described as such so the audience knows immediately what they are looking at. They’re looking at a space that has been sold to the advertiser so they shouldn’t expect any particularly critical viewpoints, nor should they be surprised if the whole piece has an overtly positive tone. As long as this sort of space is clearly marked as such, it’s hard to argue against it and hardly anyone will likely be offended by it.

Occasionally one might see media using a series of advertorials to cater to a number of clients. However, if all the advertorial space is about one advertiser it can look strange to the audience. For instance, if it’s a financial advertorial, then the media might display advertorials presenting a number of different banks.

Many media organisations prefer not to run advertorials because, despite indicating to their audience what they are about to see, it remains a grey area. Some readers could be put off. Quite often advertorial content is designed so that it looks as much like the actual editorial content as possible and there is the distinct danger that some of the audience may not notice the banners or other signifiers telling them that they are looking at advertorial. The audience may well begin to have doubts. They may wonder: If the advertisers can buy this kind of editorial space, how credible and trustworthy is the rest of the information here?

Some printed publications have chosen to give whole advertorial sections out with their publications – but these inserts appear separately and it is usually quite clear they have nothing to do with the publication’s other editorial content. The fact that the inserts are separate indicates that the journalists working on the publication didn’t produce them; instead another team with a more commercial bent was responsible.

It is well worth putting time and serious consideration into what kinds of opportunities for cooperation would best suit a certain media organization. Some sorts of cooperative ventures might do no damage but others might give the audience cause for doubt. For example, the well known women’s rights activist, Amani El Tounsi, runs an online radio station in Egypt. The radio station has a distinct and worthwhile mission but it also has a lot of financial problems. So there are some serious doubts about working with what one might consider normal advertisers. But running a radio station, even online, costs money.

So the radio station's staff came up with some novel ideas for partnerships with advertisers, concepts that the women's rights activists were more than happy to tolerate. For example, producing a series of radio shows on the lives of women in other countries would be a suitable topic for the radio station – but an expensive undertaking. But it was also the sort of radio show that an international airline might be interested in sponsoring because it dealt with travel to other countries. This was the kind of cooperative sponsorship that could help create a critical and interesting show. At the same time there was no chance that sponsors could exert too much influence over the content. Meanwhile the airline could enhance its image as a tolerant, liberal and worldly business. Both sides would profit from this partnership.

An example like this shows that it's possible and even positive to be creative about how to add value for an advertiser.

A17

A17

How do you deal with advertising that actually contradicts your own organisation's principles?

It sometimes occurs it happens that a business or organization that appears to be working in direct opposition to certain media, wishes to advertise in that media. Say an arms company wants to advertise in a left-wing magazine or a cigarette manufacturer wants to advertise in a health and fitness magazine. There are many reasons why some advertisers will not impress the

media they want to advertise in.

Ideally the media would be in a financially secure position and reject the advertiser, with no regrets or difficulties. And this does happen in developed markets, albeit not all that often.

When it comes to publicly funded media, there may be different considerations. For example, during election campaigning in a country like Germany, every competing party has the right to advertise on national television channels. This is one way that a democracy ensures that all different political parties can express their points of view.

If a media producer has concerns about whether or not to accept advertising from certain businesses or organizations, it is possible to discuss this situation within one's own publication or broadcast. For example, if the media owner knows that the audience will react badly to a certain advertiser, the media owner could write about this in an editorial and make the audience part of the discussion. It is more than likely that the readers will value this kind of openness. Media owners could even do the same thing if they refused to run a certain advertisement; they could tell their readers why and let

them know how this decision was made. This strengthens the bond between the media organization and its audience, adds to the impression of transparency and also makes for an interesting story.

“ A Lot of New Media Will Disappear – You Need a Unique Selling Point.”

Tarek M'Rad, marketing director of Tunisia's business-radio specialist Express FM, talks about competition and marketing after the revolution – and explains the secret of his station's success.

In terms of media technology, the revolution created some genuine freedoms. All of a sudden there were new broadcasters, newspapers and websites everywhere. But from the beginning there was a problem – almost everyone was working in the same field, fighting to throw the most current, the most important news onto the market as quickly as possible. A lot of those new newspapers have already disappeared because, in financial terms, they just couldn't survive. The publications that have survived are funded by political parties or by wealthy benefactors.

The majority of new publications here arrived via the Internet and each website wanted to be first with the news. But in the age of Facebook that's difficult. In Tunisia there is no site more popular than Facebook – even Google isn't more popular. Which means that information can be shared rapidly – often even faster than news websites can disseminate it. In fact, news websites hardly ever win that race.

The publications that have stood out during this boom period are those that bundle news reports together from other sources but then also have space for their own editorial, reserved for scoops, exclusive news and other stories. This combination appears to be the most successful and most promising – that is true for media with advertising anyway, even if the volume of online advertising in Tunisia remains relatively low.

Another thing that changed after the revolution was how Tunisians watched television. Before the revolution international channels like Al Jazeera were popular because national broadcasters were heavily censored. But now Tunisian broadcasters can report freely. The

result? Nobody used to watch the local 8 pm news – but now it is one of the most watched shows.

In the meantime, we have gained two public broadcasters, at least three private channels and an ever-increasing number of satellite channels. Some of those [local] TV channels have already disappeared because they couldn't sustain themselves financially. Interestingly though, there are still channels that hardly seem to have any advertisers at all, they appear to be surviving solely due to the efforts of their producers – but nobody knows how long that can go on for.

Tunisian media are forced to share a relatively modest amount of advertising. We're talking about advertising worth around 180 million Tunisian dinars (US\$107 million). In Morocco, it's worth 1,200 million Tunisian dinars (US\$700 million) and in Egypt it's 1,800 million Tunisian dinars (around US\$1 billion). Tunisia is a small market and television gets most of the advertising dollars – around 100 million dinars. Radio stations are next, with about 30 million dinars and after those come newspapers, magazines, posters, the Internet and any other forums for advertising.

The radio stations are improving, the newspapers are operating at a continual loss and the amount of online advertising remains negligible. The latter may be at around 3 percent – but it is increasing fast.

In this highly competitive market the media that fare best have a unique selling point.

In a lot of cases that seems to be more important than the audience share. We've experienced this ourselves, with our own radio station, Express FM.

From the beginning we positioned ourselves as a business news station, something that makes us unique in Tunisia. A lot of people told us we would never be able to get advertisers – but the type of audience we have is now far more important to our advertising clients than the total number of listeners we have.

Our listeners include manufacturers, business people, the well educated – all those who have real responsibilities here. Almost nobody else has such a desirable audience, all in one place. That's how we differentiate ourselves. Of course, we might not get the advertisements for chocolate bars coming to us. However we do get the big telecommunications companies and those from the financial sector.

So how do we know who is listening to us? In Tunisia the relevant numbers are gathered by three major agencies and advertisers tend to rely on those figures. Up until now attempts to bring those

“In Tunisia
Facebook is even
more popular
than Google.”

three agencies together to form one nationally recognised body have not been successful. So in order to come up with more convincing arguments [for advertisers] we also conduct our own audience research and that is far more detailed.

The larger businesses in Tunisia also work together with global media agencies like Mindshare or Universal Media and we try to keep close to those agencies too. But often it is even more important to have a good relationship with the actual businesses themselves. When a business already knows us and is convinced by what we do, they will often suggest us to the agencies. We keep those responsible for advertising up to date with our latest information and every now and then we also make sure to invite them to an interesting event. Of course, maintaining our own image also means maintaining quality programming. Ideally, this means getting a few scoops to show advertisers that they're in the right place.

Sponsoring provides another important part of our income. It now makes up about 30 percent of our earnings. We're now at the stage where we try and come up with new broadcast formats that might suit certain sponsors.

For example, we came up with a competition between businesses – because we knew it was a hot topic for telecommunications companies. As a result of their interest, they sponsored the competition.

The Internet provides with another source of income. We get a lot of hits on our website and we're developing this aspect of our business. We've developed two new apps for the iPad and for smartphones. We offer advertisers banner advertisements on the apps and we offer audio advertisements on our streaming and our podcasts. These are new things but they're going to become more important. It simply isn't enough to rely on classic radio advertising now.

“Good journalism
was never as prized
as it is now.”

Competition between various media outlets often hinges on programme quality and the standard of the journalists. Good journalism was never as prized as it is now, journalists have never switched jobs quite like this before. Tunisians have demonstrated that they will remain loyal to the journalists they like best. So that means that if you have a certain journalist, they are likely to bring their

listeners with them. We actually increased the number of listeners for one show significantly because we employed a very popular journalist, who used to work for someone else.

In the next few years we are going to see consolidation of the Tunisian media market. There will be a clean-out and a lot of the new media will disappear. The survivors will be the larger media houses and those with unique media products. At the same time, we will see smart-

phones boosting media in new ways. Thanks to lower prices, there are more and more smartphones in Tunisia – and slowly but surely they are reaching the target groups that advertisers are most interested in. Any media producer who doesn't want to lose contact with their audience must be prepared to come up with suitable products in this sphere.

B

The Decision Makers: Who's In Charge of Advertising?

In this chapter we will discuss the following questions:

- B1 _____ Who decides whether to advertise or not, and how to advertise?
- B2 _____ What role does a media agency play?
- B3 _____ How influential are media agencies?
- B4 _____ Media agency or advertiser – which is the more important relationship to have?
- B5 _____ What do media agencies care most about and what goals do they have?
- B6 _____ Who are the most important people inside a media agency?
- B7 _____ Media agencies often compete with one another – how do media producers deal with that?
- B8 _____ How does one find out whether a business uses a media agency?
- B9 _____ What kinds of people work at media agencies?
- B10 _____ Are media agencies only interested in numbers, statistics and money?

B1

Who decides whether to advertise or not, and how to advertise?

The answer depends on how big a business is and how it operates. In a larger business, one that is large enough to have a marketing department, someone in the marketing department will make that decision. A marketing department is responsible for every aspect of how a business, or a business' product, is represented publicly. That

can mean anything from packaging, prices, distribution and even advertising. The head of marketing is ultimately responsible for making these decisions.

Inside smaller businesses, that do not have a marketing department, it is often the business owner or managing director that makes these kinds of decisions.

Over the past decade or so, industrialized states have seen a trend towards trimming marketing departments to cut costs. At the same time, however, marketing seems to be increasing in importance and evolving into a major concern for top managers.

B1

B2

What role does a media agency play?

In the most basic terms it is possible to differentiate between an advertising agency and a media agency. Advertising agencies tend to be creative businesses that develop advertisements and media agencies tend to be responsible for the placement of those

advertisements. This structure is the same the world over and these agencies appear whenever a new market opens up.

As soon as the world's biggest brands become interested in a region and believe they can do business there, these service agencies will turn up alongside them. And the speed at which these global professionals operate can sometimes take the local media by surprise. Before the international agencies turn up, the media owners may well have known most of their potential advertisers personally or by reputation, they may have taken tea with them when they were doing business. But now, all of a sudden, they're confronted by agency personnel they've never heard of before. Local media owners need to be prepared for this.

Usually the larger and more international a potential advertiser is, the more likely it is that they will be working with a media agency. If a potential advertiser is a smaller business, the media owner is more likely to be talking with the business owner or with a marketing director.

B2

B3

How influential are media agencies?

A media agency has two main jobs. Firstly, the agency develops a media plan with the business that wants to advertise. The media agency and client will decide where they will advertise – that is, in which mixture of media; they will decide how many advertisements

there will be and for how long the advertisements should run, as well as which formats best suit the advertising. Some sample questions a media plan will answer include: For print media, whole pages or half pages? For radio, advertising spots that are 20 seconds long or 30?

The agency provides the potential advertiser with a number of options and makes recommendations, based on what the potential advertiser has told them about their goals. When all options are on the table and all the agency's advice has been heard, the business that is advertising makes the final decisions. At this stage the media agency takes on its second main job. It puts the media plan into action. It places the advertisements in the chosen media and keeps accounts on all the costs.

The business doing the advertising has several important tasks here too. It must define the goals of its advertising campaign and provide a budget. It must decide which kind of people it wants its advertisements to reach.

For example, when an auto manufacturer releases a new model of car, they will already have a fairly clear idea about whom the vehicle is most likely to appeal to. A van would appeal to a family with children, a sports car might appeal to wealthy single people, a smaller car might be sought after by first time car-buyers. The media agency knows how to reach the right market. It has all the statistics and data on which media can be used to best reach the target group of potential buyers. So they will help the auto manufacturer make sure their advertising appears in the right media.

Now let's say that the auto manufacturer believes that a certain kind of man is most likely to want to buy this vehicle. It obviously wants the advertising to reach these men. Using information gathered from surveys and other data, the media agency might tell the auto manufacturer that women will also have a great deal of influence over the men who might want to buy these cars. So it would be important for the advertising to reach both sexes. Together the media agency and the auto manufacturer then decide where it would best to advertise.

For example, television tends to reach men and women in equal numbers but certain magazines and newspapers would be more likely to be read by males and others by females. All of this will be carefully considered before the media plan is constructed. In the auto

manufacturer's case, the advertising might largely be directed toward the target males but then a second or third option would also be used in order to reach the women as well. Media agencies have a lot of influence in cases like this. The marketing manager in any large company, such as an auto manufacturer, has to make so many decisions over the course of a working year that they really need to trust their media agency – the media agency has the time and information to build an accurate picture of the market the auto manufacturer wants to appeal to with its advertising campaign. The marketing manager often does not.

So if the media agency tells the advertiser they should forget about advertising on television in a certain country because most people there listen to the radio, the advertiser has no option but to heed that advice. If the media agency tells the advertiser that, if they want to reach the goals they have set, they will need a long or medium-term solution, or campaign, then the advertiser must run a long-running advertising campaign. And when it comes to deciding in which media to advertise, online, radio, TV or print, the media agency yields almost all the influence and therefore the power.

B4 Media agency or advertiser – which is the more important relationship?

The potential advertiser. Always. The advertiser has the brand, the product and the money. And they may well change media or advertising agencies. Many businesses do this regularly – often at a rate of every two to five years. What this means for media owners is that, although agencies may change and they

may be dealing with new people there, the business doing the advertising and their products will stay the same.

What this means in practice is that media owners must cultivate a good relationship with both parties: The advertiser and their media agency.

Media agencies usually work for many different clients. Occasionally media owners will need to deal with an in-house media agency but this is not very common. Some large companies have an in-house media agency because the volume of business they're doing and the speed of their turnover means they cannot afford to waste any time – an in-house media agency allows them to make their advertising decisions faster.

B5

B5

What do media agencies care most about and what goals do they have?

Observing media agencies at work, there's a wide range of answers to this question.

Let's take the best possible scenario first – where the media agency is absolutely at the service of their client. It does everything it possibly can to help the advertiser achieve the goals they've set for their advertising

campaign and, in doing so, it delivers its services transparently. But not all media agencies are as selfless as that. Some agencies are more focussed on their own profit and they will tailor their advice in order to attain their own financial goals. They may see a better profit margin for themselves a certain mixture of recommended media – so they will steer the client towards that option. For example, television advertising may be presented as necessary to the campaign – but instead of providing real benefit for clients, this may be because it will make the eventual profit margin higher for the media agency.

To take that bad example further, the media agency may even commit what one might describe as a kind of "betrayal" of their clients' interests. They may negotiate a better deal with certain media owners, where the media owner will give them a price reduction for advertising space if the media agency promises to steer more of their clients in that direction in the future. In other words, they guarantee the media owner their business and are rewarded for that. But often savings or kick backs are not actually passed back to the media agency's client. Instead they go the media agency.

B6

B6

Who are the most important people inside a media agency?

For media owners the most important people inside any media agency are what are called media planners. These individuals are the interface between the media owners and their advertising clients. They negotiate directly with media owners and suggest where and when adverts should be placed.

If they don't recommend certain media products, those media products will find it difficult to sell advertising space to the media agency's clients. There are also what are known as media buyers – these are the individuals who negotiate prices for advertising space and are eventually responsible for spending advertisers' money buying that space.

But it can be problematic when media planners are separated from the media buyers in two separate agencies, as has occurred in Egypt recently. This means that media owners are often only

dealing with the media buyers. They no longer get to speak to the all-important and more influential media planners, which means they can no longer give the media planners information that might help them advise potential advertisers. Media buyers tend to talk mostly about conditions, costs and timing. This can present media organisations with a difficult situation because one of their most important contacts is out of reach.

If a media owner runs up against that kind of agency structure it is worth trying to establish direct contact with the media planners, rather than just working with media buyers. The media planners are an important way to connect with the potential advertisers. Additionally it is worth trying to build up or strengthen more direct contacts with the business doing the advertising. The media owner needs to ensure that the potential advertiser is well aware of the merits of the media organization's work and why it would be a good idea to advertise there. This means that if the media agency is not placing any, or enough, emphasis on the media organization when planning the advertising campaign, the business involved may bring up the idea themselves – they may ask the media agency about that particular media organization and push for involvement with it.

B7

Media agencies compete with one another – how do media owners deal with that?

Actually, they do not deal with it. The world market for advertising is currently labouring under an oligopoly, where up to five major media agencies basically do all the work, in various constellations, in various different countries. In a country like Germany for example, about 80 percent of all media agency business is done by one of those four media agencies.

These five major media agencies are huge groups and own many different, smaller media agencies. At the highest level media owners might reasonably expect to come into contact with between 10 and 20 different, smaller media agencies working under those auspices. Additionally there are also smaller, independent media agencies working in every country and their market share of the local advertising industry differs vastly. In some countries, their share of the market is close to zero – when those big multi-national agencies enter a country they tend to take over most of the business fairly quickly. In others, the situation is different.

When it comes to the topic of advertising agencies it's a different story altogether. Often local agencies will control the lion's share

of their domestic market with the multi-nationals not really in the running. In the Middle East, most of the advertising agencies doing most of the work are based out of Beirut, which acts as a hub for advertising in the region. Those agencies serve up to 15 countries.

B8

B8

How to find out whether a business uses a media agency?

The best way to find this out is by contacting the business directly. They will be able to tell you if they use a media agency and who to contact there.

B9

B9

What kind of people work at media agencies?

Often one will find young, highly motivated people working at these agencies. Generally this area of business is a young one and the trend towards online media has only strengthened that. On the whole, media agency staff tend to be very communications-

savvy and have professional training that allows them to analyse and interpret market data.

B10

B10

Are media agencies only interested in numbers, statistics and money?

Circulation, readership and reach: These are the most important figures for media planners because this is what they base their advice to clients upon. But that is only part of the picture.

It is essential to remember that advertising is an industry that is all about people and behaviour – which means that other, less

concrete factors can be just as important as numbers and data. Media agency people want to hear about magnificent visions, exciting stories and passionate endeavours. The media planner will be able to share that enthusiasm with their clients – even if the data is saying something else. It's also worth considering that, even in developed media markets, a newly launched publication doesn't have any data available for readership or circulation immediately so that is when the strong convictions and passion really count – it is the only thing the media organization has until real figures become available.

One Job, Two Professionals

On the different roles of creative and media agencies in advertising.

by Sebastian Turner

T

o communicate effectively you need to come up with the right message – and you must reach the right audience. This simple, apparently obvious piece of advice has led to a complex split in agency services in many media markets. Until the 1980s it was obvious that one agency would come up with the message and then disseminate it. But in many markets today, this is the exception rather than the rule.

There are many reasons for this. Both tasks have become more challenging and in many basic areas, they have become very different. Coming up with the right message is a creative task with subjective values. It is usually done by creatives who begin their careers as wordsmiths or aestheticians and designers. For many of these creative professionals, quantitative data is not something they work with on a daily basis. Yet this data cannot be ignored during the development of any campaign – so it falls to the media planners to prepare audience research data in such a way that it can be used by the creatives, the copy writers or the art directors.

Meanwhile, there has been an explosion in the number of channels through which one can communicate with any market and this has made getting the message to the right audience a highly scientific task, especially when costs need to be kept in check.

While the creative-versus-media-planning splits in advertising agencies are understandable, there are some unhappy side effects. One of these is the skirmish for leadership roles. Of course, such skirmishing can be positive because it encourages competition and innovative solutions. But on the downside, they are forced to work separately and both sides neglect a particularly promising aspect of cooperation: the possibility of a unified concept for both the message and its distribution. Back when media agencies only had to choose the right venue for a message – the right newspaper or the appropriate television broadcast – this problem rarely arose. But now the opportunities for communication have multiplied – one only has to consider the huge choice of satellite television stations, or websites – the increase in creative opportunities has led to a decrease in holistic utilisation of them. This lack of a holistic approach can be frustrating both for advertising clients and for the consumers of advertising materials. But, in this area, developing markets have the potential to do better. The first thing that must be improved is the transparency of cost schedules. The change in media agency structures and the resulting concentration of media-buying power in very few hands has meant that agency clients cannot always tell if they are getting the best package of media and advertising space. They may well be getting a package that is a result of negotiations for discounts between the media agency and the media producer, a deal that doesn't necessarily prioritise the advertiser's own needs. The costs of advertising space – or perhaps, the costs of discounted advertising space – answer the question of which mixture of media is best for the client – but that question is answered far from where

creative decisions are made about the contents of a campaign.

The costs, or moreover, the emphasis on cost-cutting, has shifted attention away from the key question of what sort of media, or media-mix would work best.

The second relevant point where performance could be improved: advertisers in the development phase are well advised not to conclude separate agreements on the message, nor with the media. This means that agencies must either overcome the distance between the creative and media planning teams by having them improve cooperation. Or they must turn the clocks back and re-learn the expertise they have outsourced. Both of these things are happening in the industry, albeit on a relatively small scale – but it does seem to be a growing trend.

For the advertisers, agencies and media producers working in developing markets there is one major lesson to be drawn from all this: They should try not to repeat the mistakes made elsewhere regarding over specialisation. Instead they should ensure that creative teams and media-buying and -planning teams are not working so far apart.

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C

Deciding Factors: What Makes Advertisers Choose Certain Media?

In this chapter we will discuss the following questions:

- C1 _____ What are the most important figures for decision makers?
- C2 _____ What are the most important numbers for decision makers?
- C3 _____ How important are circulation figures when it comes to print media?
- C4 _____ What is the so-called "cost per thousand"?
- C5 _____ What is a target market?
- C6 _____ What do you need to know about your own audience or users?
- C7 _____ How do you do your own media research?
- C8 _____ How important is the category "income"?
- C9 _____ How much do potential advertisers care about the political orientation of a media organization?
- C10 _____ Do multi-national businesses care about advertising with smaller media organisations?
- C11 _____ What is a marketing hub and what does it do?

C1

What are the most important factors for decision makers?

There are two factors that take precedence over almost every other factor, including facts and figures, and these are uniqueness and credibility. Media producers must be able to demonstrate that they have these qualities in their own market.

C1

In terms of uniqueness:

- Why is my media product essential for my audience?
- What is it about my media product that makes it so relevant to my audience's lives?
- What makes my media product unique and sets it apart from others?
- What makes my target audience unique, what sets them apart from others?

At the same time a media organisation should have credibility with its own audience. This is an important factor for media planners because only a media organisation that is taken seriously by its own users has the image that potential advertisers want to be associated with.

Figures and data alone are not always the most reliable criteria for decision makers like media planners, as the following example shows.

In the city of Erbil, in the semi-autonomous northern region of Iraqi Kurdistan, the market is literally swamped with daily and weekly newspapers. Most of them are giveaways and are available at the local markets for anyone to take away for free. How these newspapers are financed differs. Some are funded by political parties, others by a collective with similar interests. All of them carry advertising but mostly these have been placed, and paid for, by government institutes or other state bodies.

In contrast, the new independent media must finance themselves and they do this by selling their newspapers. But even if they only ask a very small copy price, this may be a lot of money for many locals - too much money for many, in fact. So it stands to reason that the circulation figures for these newspapers are going to be far smaller than those for the free newspapers. In a city like Erbil the independent newspapers might sell between 2,000 and 3,000 copies. Their free-of-charge counterparts will see ten times that many distributed.

The media planner who wants their clients' advertisements to reach as many people as possible would clearly be more interested in the free newspapers to reach more readers. However, one small

study, commissioned by a potential advertiser because of the lack of figures available on this topic in Erbil, found that, although the free newspapers were often picked up and readers leafed through them, they were also thrown away fairly quickly. The free newspapers didn't have a lot of value to their readers – they knew too, that the content was unlikely to be objective or particularly credible.

On the other hand, the newspapers that people had to pay for, were read from cover to cover and then they were passed on to other readers. By the end of that process, the paid-for newspapers had been read by just as many people as the free newspapers. Additionally the readers of these newspapers read them intensively and they believe what the newspapers say: The paid-for newspapers were seen as far more credible than the free newspapers.

This information might make a media planner change their mind. After hearing this the media planner might prefer to advertise in the independent newspapers which is paid for. Why? Because they eventually end up with the same reach but at the same time, their readers are more loyal and more interested. For big businesses with brand names to consider, this is by far the more attractive media product.

C2

C2

What are the most important figures for decision makers?

For newspapers, magazines and other printed publications the most important figure is that of circulation – that is, the number of printed copies in people's hands, either because they bought it or because it was given to them. Following on from that, one should also differentiate between printed copies sold or given away and the

readership – that is, how many people read a media product as opposed to buying it.

For radio stations, the number of listeners and the area the broadcast covers are deciding factors. For television channels that are available nationwide, the number of viewers is important, as is the broadcast's coverage of a certain market sector.

When talking about online media, the most important figures include the number of visitors, the unique users and the page impressions. One of the advantages that owners of new media – that is, online media – have over other media producers is that they can easily and exactly research these figures themselves.

C3

How important are circulation figures when it comes to print media?

Circulation figures are the most important factor when it comes to print production. But they're not enough on their own. Media planners will also want to know how often a newspaper or magazine is published and how it is distributed. Is the newspaper sold in kiosks or by street sellers? Are subscription services available and if so, what is the difference between

those who buy the newspaper on the street and those who have a subscription?

It is extremely important that the figures presented to the media planner and their client, the potential advertiser, are credible and solid. In markets where there is no independent audit verifying circulation and readership figures, anyone can invent these numbers – which is why no media agency, or their clients, will simply accept the information they're given. However, in emerging markets it can take a long time for this kind of audit to start up. So in the meantime how do you verify your own figures to show to media agencies and potential advertisers?

Print run: Every printer counts how many copies they have printed and theoretically one can prove how many copies of a publication have been printed, using the printer's count. But it would be easy to manipulate those figures. So what is really needed is an independent third individual or organization that can observe that this number of copies is correct and who will sign a statement attesting to that. The most suited to do this job are the likes of notaries, lawyers or other trustworthy, neutral public figures.

Of course, keeping track of printed publications on your own initiative is certainly not perfect – after all, the numbers can still be fiddled with. However, it is better than nothing – and it is far better still, if competitors have not done anything similar. A media planner will appreciate this kind of effort, even if the number of printed copies is not usually a major factor when they are making decisions.

Copies sold: Getting the correct numbers of copies sold is far from easy, even in developed media markets. Often an independent audit must be allowed to look at the publication's accounting records, in order to see how much money really was earned from sold copies. Should that authority not yet exist in a market, again a notary, lawyer or any other trustworthy individual can be used to verify the publication's accounts. The other option is to show the auditor, or media planner, copies of the accounts from kiosks or other places where the publication has been sold.

The number of copies sold is one of the most important points for media planners and their clients, the potential advertisers. It shows how many readers like the publication, how popular it is and how it compares to other similar publications in the market place.

If a media organization can present credible circulation figures in a market where nobody else is presenting any figures at all, then it's a good argument for media planners to take them more seriously – even if those circulation figures are the result of a self-audit. For example, one could go to a media planner and say: "OK, my competition in this market says they have a circulation of X thousand. However, they have no proof of this at all. And our own circulation is around 5,000 fewer than that – but we have notarised proof that our numbers are correct".

In a case like this, such honesty and proof of circulation are important factors for a media planner trying to make a decision. If you're making media products in a market where there is no official or generally accepted system for auditing circulation, then you must become more active in this field on your own behalf, as it could be a decisive factor for advertisers.

If working in a market where competing media organisations do have proven circulation figures, the numbers presented by the competition will obviously also be presented to a media planner.

If the competition's circulation figures are better than yours, then you must rely on other arguments to make your case to potential advertisers. For example, other factors like the kind of audience you attract, the geography of your distribution, or anything else that makes your publication stand out and which can be proven.

That is the minimum information that should be given to any media planner. Because otherwise they only have your word to go on. Any decision they make will involve significant sums of money so they need more than somebody's word. That minimum amount of data is something that any media organization can organize, with only a little bit of effort.

Additionally the number of copies sold (or in the case of free media, number of copies distributed) is the basis for the cost of advertising in the publication – which is why circulation figures are so important and why they should be proven and credible.

C4

What is the so-called “cost per thousand”?

If there is no other analysis of what kind of audience a publication has, then the price of the advertising space and the circulation figures are the most important factors for decision makers.

C4

To calculate the cost-per-thousand, or CPM as it is also known, you take the price of the advertising and divide it by the circulation. The result is a figure that indicates what it would cost to reach one thousand people or households via a certain media product. This number is used to compare the costs of advertising in different media and to analyse how efficient any advertising campaign might be. Looking at the results of this equation one very quickly becomes aware that products with higher circulation and wider distribution will end up with a lower CPM than products with a smaller circulation. However, the price for advertising in either title might be similar. Or the title with the higher CPM might even charge more for advertising in their publication. This may be because of the kind of audience that that title has – although the audience is smaller, it may be exactly the kind of audience that the advertiser wants to reach. In other words, that audience is worth more to the advertiser.

The print publication that has high advertising charges despite a smaller circulation still has to be able to pay the price of making a product that appeals to that more expensive target audience. Say you want to produce a business magazine and you wish to attract readers from among the business leaders in your community. It is highly likely you will need top journalists to write complex stories, something that costs a lot and usually more than your average news story. So in many ways, even though you're reaching a smaller audience with this business magazine, it will cost just as much, maybe more, to produce such a publication. The value of the business magazine, and its target audience, is reflected by its higher advertising charges.

C5

What is a target market?

Before talking more about the end users of any media to media planners or to potential advertisers, it's important to be able to answer these questions: Who am I making this for? Who is it that I want to attract

C5

to my newspaper, to my broadcast, my magazine, my website or my blog? After all if the media owner is unable to answer that question in private, then how are they going to be able to explain the make-up of their audience to anyone else, especially, media planners?

Nobody can take this particular definition of your audience away from you – it is the very heart and soul of your media product. You often meet journalists, editors-in-chief or publishers who cannot explain who their potential target market is, or anything about their audience and their attitudes. And if they cannot do this then they will have a lot of trouble trying to explain what makes them different – and better – than their competition.

There are a lot of definitions a media owner can use when coming up with a profile for their audience. Is the media product conservative or liberal? Is it secular or religious? Does it reach out to young people, those decision makers who set the social standard? Or does it reach out to traditionalists? Is the media product all about debate or is it all about analysis? Does it concern city dwellers or country folk? Business people or sports fans?

The content of a media product will be what makes it attractive to the target market. A media product for professionals will contain serious, demanding articles. A media product for students will be distributed on campus. As long as any action or content is consistent with the media product's basic message, then anything is possible.

Potential advertisers expect the producers of any media product to be able to explain why it's there and what is special about it. If the producers of the media product are unable to do this, they are unlikely to be able to do much business with advertising clients. Your "declaration of intent" is a first step toward getting advertising. The next step in this process is to research the media product's audience – it's akin to a reality check. The declaration of intent makes it clear what kind of audience the media product is aiming to get. Audience research determines what kind of audience the media product actually reaches.

C6

C6

What do you need to know about your own audience or users?

Media planners and potential advertisers don't want to reach just anyone – or even everyone. They usually have some target market in mind – for instance, "housekeepers" or "people interested in technology". To reach these specific groups they will prefer one media product over another. Which is why the more information media producers

can provide about their audience, the easier it is for media planners or potential advertisers to get an idea if this media product is appropriate for them.

Decision makers want to know exactly who is consuming a media product. They want these kinds of questions answered: What gender are most of the audience? How old are most of the audience? Where

do they live? How much money do they earn? What sort of lifestyle do they aspire to?

In developed media markets there is a lot of elaborate audience research undertaken to find answers to these questions. With this kind of research one regularly finds that some print products are read by a lot of people while others are read by hardly anyone. Two different titles may have similar circulation – that is, the number of copies in circulation – but they may have very different readerships; that is, the number of people who actually read the copies in circulation. There are some titles that only have a few readers each on a daily basis, possibly just members of the same family – a daily newspaper could be an example of one of these. And then there are other titles whose readership grows by the week. These are the publications that will be taken to work, or to social meetings, where more and more people will read them – a sports or fashion magazine displayed in a doctor's waiting room is an example of one of these.

The more detailed audience research is, the easier it is to prove the uniqueness of a media product to a media planner. How is this media product different from the others in the market, all of whom are competing for the same potential advertisers? What does this media product do particularly well? What is particularly noticeable about this media product?

It is hard to stand out in the sea of offers being made to potential advertisers without having some of this information available.

In many capital cities in the Arab world, there are numerous newspapers at the kiosk, all of whom claim to be “very popular” with their readers. Mostly the newspapers have no concrete proof of their popularity, nor do they have information about who exactly is reading them. Precisely because there are so many publications in this market, it becomes even more important to be able to give potential advertisers this sort of information. Which newspapers are likely to have more female readers and which have more students? Which newspaper is particularly influential in religious circles?

These are all important facts that will interest a media planner – without these facts, they will find it difficult to find the right media product for the client that wants to advertise.

C7

How do you do your own media research?

It is true that in many countries there is no credible media research authority to turn to. Yet media planners still expect data about a media product's audience. In this kind of market it is up to the media owner to do the research and come up with the information

themselves. Following are some ideas that can be used by media owners to do exactly that, and at no huge cost.

Print media: It is easy enough to place a questionnaire inside one's own publication and ask readers to send it back to the editor. The questionnaire would ask questions about age, income, sex and preferences about the media product (how often do you buy this title? What do you normally like to read in this title?).

Online: This kind of reader survey is even easier online. One simply adds a questionnaire to the website and directs readers to it. To encourage the audience to send the survey back or to fill it in online, it's also possible to offer a small prize in return for their assistance with this research.

TV or Radio: Doing audience research for broadcast media is a lot more difficult and expensive.

It's best not to expect too much from these kinds of surveys. Even in developed markets a satisfactory rate of response from your audience sits at between just 5 and 10 percent.

Responses from a survey like this cannot be considered strictly scientific either, nor are they completely representative of an audience. This is because your average reader or viewer won't necessarily take the time to fill out a survey and bother returning it. The individuals who do take part in the survey do so for a reason – maybe they want to make their opinions known, maybe they want to take part in media production somehow. This can make the results of surveys like this somewhat distorted. But still, it is a start – especially if no other audience research data exists. Additionally media planners will still find this information useful – particularly if other media outlets do not have this kind of audience research data available. It gives you a competitive edge.

Further down this road, media planners and potential advertisers will want to see data that they can compare – that is, data that was gathered in a similar way, via similar channels, about all the media products in the market. This makes for a more accurate comparison. But no single media organisation can afford to fund this kind of research. What usually happens is that several media organisations must cooperate to get this kind of research done. But as you can imagine, that kind of cooperation can involve a long and difficult process and mediation. The best thing is to have your own data available in the meantime.

It's also possible to undertake what you might call informal "field research". For example, this might involve getting someone to stand at a kiosk where a certain newspaper is sold and asking questions of the individuals who buy it. These questions could include: How often do you buy this newspaper? What other newspapers do you buy? What sort of articles do you like reading the most? Who else will read the newspaper you are buying? If you asked 500 people at ten different kiosks you would soon get some sort of useful data. Again, the data cannot be considered completely representative but again, it remains important for media planners.

If a media producer employed, say, ten students over the course of three days to undertake this research, the costs should not be too high. It would also be possible for several media producers to band together to cover these costs.

Of course even what seems affordable may be expensive for fledgling media organisations. However, the outlay would give them the edge over their competitors.

Radio and television broadcast: Doing audience research with these media products is much harder than with print media, where the results are usually concrete and easy to verify. However if there is no data on broadcast media, potential advertisers don't have much reason to spend their money there.

In undeveloped media markets, media owners working in TV and radio may well make certain statements about their audiences that they cannot prove. For example, in the semi-autonomous region of Iraqi Kurdistan there are a lot of TV stations, most of who say they are very popular with local viewers. However, when one large telecommunications firm decided to research the matter more thoroughly they found that this wasn't true: The local audiences seemed to be relatively equally divided between the various stations. Which meant that no single TV station was "very popular" – they were all almost equally popular.

A situation like this can be likened to the situation in the USA where no one single TV station has a large proportion of the market. Most of the countless number of TV stations have only 1 or 2 percent of the population watching them. The situation in western Europe is different again – there TV stations may still have as much as 10 percent, or more, of the local population watching.

Analysing markets like this has an impact on potential advertisers and media buyers and planners. For example, if an advertiser wants to reach a large proportion of the population in the USA – and in Iraqi Kurdistan – they must pay for advertising on many different channels. In western Europe they can choose which station they want to spend money on.

In order to give media planners some of the data they need about television viewership, one could again employ a handful of students to survey local habits.

It is obviously important to consider the culture in which one is working. In some places it would not be suitable to send students out to knock on doors and survey the inhabitants in their own homes. In other places, it would not be appropriate to approach strangers on the street to ask them about their media habits.

But if this kind of survey is undertaken it is important to try and get as balanced and fair a representation of the general populace as possible. So it's important to send the survey-takers into different parts of the city, or region. It also helps to get them to ask at every tenth household, for example, which keeps the survey relatively random.

The survey takers should ask questions like this: Which stations do you watch/listen to? When do you watch/listen to them? Which are your favourite programmes? Who watches/listens with you?

Once you reach a reasonable number of households surveyed, you can multiply that sample and make it a proportion of the local population. So if 10 percent of your sampled households watched Channel X regularly, and the population of the place is 10,000 people, then you may assume that 1,000 people watch Channel X regularly. In this way you get a simple but powerful picture of who is watching and listening to what – and this information can be very useful to the media planner looking to spend on advertising.

C8

C8 How important is the category “income”?

Media planners always want to know about the incomes of the audience for any media organisation. Mostly they want to know about the income of a whole household – that is the total that everyone living in one household earns. In developed markets

this number is absolutely essential.

Getting this data is difficult because one has to ask a lot of people questions about income before one gets a decent representative sample. But that is not all. These kinds of questions about income get a different reaction in different cultures. For example, in the USA many people won't mind answering this kind of question. However, in Germany people are more reticent about answering questions on how much they earn. When research is done in countries where people prefer not to answer such questions, you may find that the data is just an estimate based on the size of someone's home, the neighbourhood, the car parked outside and so forth.

For some potential advertisers the data on income is far more important than it is for others. For a company like soft drinks

manufacturer Coca Cola, exact income levels are not so important. Age, education and employment status are more important to a brand like that. Because if someone has no job, they may well not be able to afford a soft drink like Coca Cola.

C9

How much do potential advertisers care about the political orientation of a media organization?

In general, large multinational brands do not care about the political orientation of a media organization. They see everyone as a potential customer, no matter what their issue on politics. However, if the company that wishes to advertise is a domestic one, then the answer to this question might be very different. Factors such as political orientation may play a

C9

major role for those companies – it may even be a deciding factor. Potential advertisers in the same country as the media organization will also know all about the subtle differences between the different media organizations – after all, they too live and were socialised in this country. Locals will know about the political or ideological differences between different media products.

If politics are going to be something that could influence a potential advertiser's decision, then the media organisation should make that clear to the media planner. The media planner's job is not to judge the politics or ideology of a certain publication – instead they should consider this a unique selling point. It is quite possible that because of their political orientation, the media organisation will reach a group of people that the potential advertiser has never reached out to before.

It doesn't matter to the potential advertiser whether this group of people is liberal, if they're Communists or if they are members of the Muslim Brotherhood, what matters is that the media organisation has some influence over them. After all if the goal of the advertiser is to reach at least 80 percent of their market – because brand recognition is seen as a successful outcome of any advertising campaign – then they can't afford to just dismiss any one group of people simply because they don't necessarily use more mainstream media.

C10

C10

Do multi-national businesses care about advertising with smaller media organisations?

Anyone producing a media product in a country where the market is only just developing, or where their kind of media product is a new thing, doesn't need to worry that multi-national companies and brands are simply going to pass them by because of their size. What counts for potential advertisers is comparative size. For example, if you're producing a newspaper in Erbil in

Iraqi Kurdistan, you don't need to compare your circulation with that of the New York Times. You just need to compare yourself to other newspapers in Erbil.

There are some simple rules of thumb to consider. If a multi-national company does not have any kind of representation in your country, then it can be very difficult, if not impossible, to get in touch with them. Having no representation in your country also indicates another thing: they do not find your country an interesting enough market as yet. Which – often enough – means they will not be advertising there either.

However, if the multi-national company does have representation in your country, then there's even less need to worry about the size of your media product's circulation. There are local experts that work for the multi-national company. For instance, if you're living in South Sudan you can call the Coca Cola representative in the capital, Juba. In their office there, you will find a South Sudanese person who knows the country well – after all, it is his or her own country – and who will have a good idea of the size and circulation of various media products.

C11

C11

What is a marketing hub and what does it do?

Generally speaking, if a multi-national company doesn't have representation in your country, they're not interested or ready to advertise in your country. But there is one important exception. Some places are what are known as "marketing hubs" – that is,

a spot from where many multi-national companies will undertake all of their advertising and marketing business.

For a long time the city of Dubai in the United Arab Emirates has been considered the marketing hub for most Arabic-speaking countries in the region. Many large multi-national companies and many media agencies have set up offices there and they run the marketing and advertising budgets for more than 20 Arabic-speaking countries out of Dubai. The big agencies there have specialists in their offices who are experts on various nations. Another example is South Africa

which acts as a hub for much of the African continent's advertising and marketing business.

As individual countries within any region develop, marketing activities start to move away from the marketing hub and into the individual countries themselves. For many Arabic-speaking countries though, decisions are still being made in Dubai. Should a Tunisian editor want to speak to someone from a big company like L'Oreal or Siemens about advertising, it's quite possible that they will go straight through to a media planner sitting in Dubai.

“ Advertisers are looking for branded content”

Ahmed Dafrawy, Sales Manager and Representative at MEMS Choueiri Group and former Senior Planning Executive at Omnicom Media Group on future challenges.

What is the media situation in post-revolutionary Egypt?

The Internet has become massive. In pre-revolution times around 20 to 25 of the population were online and that figure has jumped to 42 percent of the total population. We are talking about 14 Million users of Facebook alone. We observe a very strong and impressive shift towards mobility: Almost everybody has access to phones these days. We have 115 million mobile phones in total. This development is strongly driven by Egypt's young people: Under thirty year olds make up almost two third of the population. That fact influences the future of every kind of media.

How do advertisers work in the digital world?

The online sphere has become a part of everyday life. It is not the future - it is simply something you need. And I think it is much more effective for advertising than TV: The "cost per thousand" is much less than for TV. Using online adverts is the most reliable and easiest way to reach large chunks of the population. There are other advantages. You get better feedback, more reliable data, you are, to sum it up, really in touch with your customers. All advertisers are online. The volume is growing fast. It was 2 percent and now we are talking about 6 to 7 percent, I would estimate. We are also seeing lots of advertisers using Facebook and other websites to reach out to customers.

What do you expect will happen in the future?

Modern technology will play a growing role in less developed countries. Everything will be done on the Internet: Buying clothes, paying bills, checking news. It is just a matter of time before the whole world moves online. Maybe Egypt's revolution has helped trigger this development, meaning that Egypt can move to the fast track of the digital world.

Which media will suffer, which will become stronger?

Classical media like newspapers will never die. They are a habit for a lot of people and will remain so for a very long time. Of course they become interlinked with the online world but I think newspapers are here to stay. Magazines, however, will likely lose ground in the future. They must become smarter and specialise as things in the digital world are moving very fast. Broadcasting is strong but also has to adapt. In the evenings a lot more people are online and that influences their viewing habits.

A lot of the successful independent new media in broadcast or TV is more about entertainment than news. They attract big chunks of the advertising business. The survival of different media will depend how creative media outlets are. TV is king and will be king for a long time king - that is unquestionable.

What do advertisers want?

Advertisers are looking for branded content and opportunities rather than normal ads for consumers. They are looking for new and innovative ways to engage and link with their consumers. This is true for all kinds of media. On TV you find everything from branded programmes to tailor-made content for certain clients

How important is size to the advertisers?

This always depends on the brands. If we are talking about big brands, they prefer mass media, such as TV or leading radio stations or newspapers with high circulations. If we are talking about high-end products, advertisers often target their audience via niche media like business magazines.

D

The Advertising Business – How To Close A Deal. Step by Step

In this chapter we will discuss the following questions:

- D1 _____ Who to contact – and how?
- D2 _____ How to introduce yourself when first contacting a potential advertiser?
- D3 _____ What facts and data are needed during the first call with a potential advertiser?
- D4 _____ What facts and data are needed during the first meeting with potential advertisers?
- D5 _____ How to decide on the costs of advertising space?
- D6 _____ How to decide on the costs of advertising space, when there are no easy comparisons to be made in your market?
- D7 _____ What to do if potential advertisers want to pay a different price?
- D8 _____ Does an advertising client expect to receive copies of the final publication or broadcast containing their advertisement?
- D9 _____ At what stage do advertisers pay the media organization for their advertising space?

D1

Who to contact, and how?

Every media owner should be aware of their own profile and they should know who they want to approach. These are the basics. After all, simply by being aware of your own profile and your own target audience, you get an idea of who might

want to advertise in your media product. For instance, a business magazine might decide that banks and insurance companies are good advertisers. For a media product aimed at younger people, a denim fashion brand or a soft drink brand would be good advertisers.

When you have a firm idea of which kind of company you'd like to approach as a potential advertiser, the next step is to place a call to the company's central headquarters. You then ask to speak to whoever is responsible for advertising and marketing. The goal of this first contact is to arrange a time to meet, which is when you will be able to introduce your media product and any relevant data more fully.

If you find out that the company you want to approach is not represented in your country, your chances of attracting them as a potential advertiser are not all that high. Here the best thing to do is to focus your efforts on companies that do have local representation.

The first contact should be made by phone. This gives you the best chance of being able to arrange a meeting later. If your first attempt at contact is via email, you may well find that it goes unanswered, or worse, is ignored. People working in these offices get many more emails per day than they can answer, or that they even care to answer. If they do not know you and your email is unsolicited, you will find it hard to get a reply.

Of course, once you get a person on the phone they may ask you to write them an email with further details.

D1

D2

How to introduce yourself when first contacting a potential advertiser?

It is important to let the person on the other end of the phone know exactly who you are when you first call. Are you the advertising sales executive of a media product? Or are you the publisher, or perhaps the editor-in-chief?

The best thing to do is to have the most senior person in your media organisation

speak with the most senior person in the potential advertiser's organisation. For example, have the editor-in-chief or the publisher call the CEO of the company.

D2

This senior person can then explain, in short, precise and well-presented terms, what the media organisation or product is about and why they are calling. So they may say something like this: We are an influential newspaper focussed on politics and business. Or: We are the radio station that most local professionals listen to regularly. Or: We are the TV station that reaches more young people than any other.

Anything that your media organisation does better and that makes it stand out from the crowd should be presented during this brief conversation. It is important to make it clear that you are not calling regarding an interview or a story but that you are calling about marketing and advertising and that you would like to arrange a meeting if possible. At that meeting, you would like to present your media product or organisation in more detail.

What is important is to put everything in such a concise way that it interests the person on the other end of the phone so much that they want to continue the conversation (or, if requested, in an email). The message should be restrained but clear: This is the media product that will let you, the advertiser, reach your target market.

D3

D3 What facts and data are needed during the first call with a potential advertiser?

The goal of the first telephone conversation, or alternatively, the first email, is to organise a meeting where further information can be introduced properly and in more detail. It is about preparing the ground for further dialogue. It is not a fervent sales pitch. For this reason, you should try and avoid throwing too many numbers into the conversation. If the call is not expected, the

person on the other end is hardly likely to remember all the numbers.

In fact, they may well find them annoying. Even if you're writing an email or a letter, you should avoid too many numbers.

What should be considered is what the person on the other end would find attractive, what they would want to hear more about. Consider this before making that call. Say you call an auto manufacturer that specialises in small cars. Don't be surprised if they hang up a little faster when you tell them that the captains of industry all read your business magazine. The captains of industry are unlikely to drive small cars around town - so they are not the target audience that a maker of small cars necessarily wants to reach.

If nobody answers your call and nobody returns your call, then it is totally acceptable to call back a week or so later. This is not impolite and it is completely normal to do so.

D4

What facts and data are needed during the first meeting with potential advertisers?

At the first meeting you will need to bring all the relevant data with you, in the form of a compact and detailed presentation, on a laptop or tablet. It is also important to leave time and space for a genuine conversation. Most people do not enjoy overly long presentations filled with bar graphs and pie charts. You should be able to show why your media product is unique

and useful within the space of five or six charts. After that, you can talk further about it.

The technical details of any advertising – required formats, sizes, demands of the medium – are unlikely to be discussed during that first meeting. However, one should have the details of these on hand should they be required.

D4

D5

How to decide on the costs of advertising space?

In developed markets this is relatively easy: You look at the prices charged by your competitors – and in particular, their “cost per thousand” – and work it out from there. In less developed markets, this is a much more difficult question to answer. It may be

that you cannot find out what prices your competition is charging. Or it may be that as yet, you have no competition. It is also highly likely that some very basic data – such as the circulation figures for media products in your market – are also missing.

But the more research you can do into this area, the better it will be when you speak to potential advertisers.

The first thing to try and do is find out what circulation figures your competition has. Often with competing radio or TV stations in an undeveloped market, this is near to impossible. In fact, most media organisations can simply boast any number they like – without some sort of generally accepted auditing system, nobody can say whether they are correct. This is also why these claims are virtually useless to a media planner.

If you have no other way of discovering what sort of prices your competition is charging for advertising and what circulation numbers they are claiming, you may well be able to find this out from your potential advertiser. But the best thing to do is to try and ascertain what your own circulation might be first (as outlined previously in C3 to C7).

D5

D6

D6

How to decide on the costs of advertising space, when there are no easy comparisons to be made in your market?

If there is no way to make comparisons within your own market in order to work out what to charge for advertising space, then you can use your own costs to come up with charges.

Step One: Work out how much money is required to keep the media organisation or product running.

Step Two: How many advertising spots, or how much advertising space, would you need to sell in order to get the money for

Step One? Or to put it another way, how much advertising do you reasonably think you can sell, and how much would each advertiser then need to pay, in order to get the money for Step One? In order to do this you need to be fairly sure of how much advertising is currently available within your market.

Step Three: The first two steps have allowed you to arrive at a figure, the cost of advertising space. You can now work out your "cost per thousand". At this stage either you, your potential advertiser or their media agency will be able to compare your price to others in the same market.

Experience in developed markets has shown that the price of advertising in certain segments of the market are usually fairly similar. A weekly newspaper in Tripoli tends to have advertising prices similar to other weekly newspapers in Tripoli. If that weekly newspaper in Tripoli wants to charge advertisers a lot more for advertising in it, then it must have good reasons that it can substantiate – for instance, it must be able to prove it has a special readership, which is why it will cost advertisers more to reach them through this newspaper. The more elite a publication's readership is, the more money they may charge for their advertising space. That idea is generally accepted around the world.

D7

D7

What to do if potential advertisers want to pay a different price?

Every media owner must try to develop an awareness of, and feeling for, what sort of prices can be charged for advertising space in their own country. They must also develop an idea of how such prices are negotiated.

There is no hard and fast rule here; it comes down to each individual market.

If the potential advertiser's idea of what they want to pay and the media owner's idea of what they should be paying is vastly different, then it is important to try and work out why. For example, if the potential advertiser is basing their

assumptions on the advertising prices being charged by the competition – and you didn't know what those prices are – then you may need to revisit your own pricing schedule. Or you need to come up with some good arguments to persuade the advertiser that there's a good reason for those differences and that your media product is worth more of their money.

In developed markets you often find an official schedule of prices for advertising. However, these are not often strictly adhered to because every single business relationship in the industry is different and unique. A media owner could offer a potential advertiser a discounted price in return for a long term relationship. Or an advertising client could ask the media owner for other services in return for a higher fee. Negotiations are done on a case-by-case basis and much is possible, as long as it is allowed by law.

D8

Does an advertising client expect to receive copies of the final publication or broadcast containing their advertisement?

Yes. If the media product in question is a printed publication, then the advertising client will expect to receive copies after it's been published.

With online media it has become common practice to send the advertising client screen shots of their advertisement on the website and to inform them of the website's statistics - i.e. page impressions and visitor numbers and so forth.

It is more complicated for radio and television broadcasts. If there is no generally accepted system of monitoring and auditing broadcast media in the country, then it is a good idea to send the advertiser a written confirmation as to when their advertisement will be broadcast. That is the least a media organisation can do. The written confirmation should contain details such as when the advertisement will be broadcast, how long it will be broadcast for and how often, if the advertisement is supposed to be shown or heard more than once.

This confirmation must be completely correct. It is quite possible that the advertiser will ask someone to watch television or listen to the radio at those times, in order to confirm that their advertisement has been broadcast.

D8

D9

D9 At what stage do advertisers pay the media organization for their advertising space?

The answer to this question differs from country to country so it is difficult to give an exact reply.

There are some countries in which advertisers are expected to pay for any advertisements broadcast on TV in advance. They may well benefit from a discounted price for doing so, and this encourages more advertisers to do the same. But that is a perfect situation for media owners and not all that common.

In other countries, payment for advertising is expected anywhere between 90 to 120 days after the advertisement has been printed or broadcast.

The only certainty you have when working out how to arrange payment, is that you will hear plenty of horror stories about how media owners often have to chase after the money owed to them. Unfortunately this seems to be a regular part of the business.

“ In Libya Television Is A Political Business ”

Managing director of Al Assema TV, **Nabil Shebani**, talks about the challenges faced by Libya's fledgling media scene and explains why he left the television channel he founded in order to move into radio.

Mr Shebani, why did you start Al Assema when there was almost no income to be made from the advertising industry in Libya?

Because the Al Assema concept was not about money. It was planned as a station for people who fought [former Libyan leader] Gaddafi. I had to take many small steps until Al Assema became truly professional. Now it is a serious television production company with professional programming.

The situation in Libya is still very difficult but I always tried to maintain that original activist concept – right up until I left. I have now gone into radio which is more flexible and cheaper to produce. If I want to run a successful business then it will have to be done outside of Al Assema.

Currently in Libya, the television industry is a political business. Rich business men want to influence public opinion and they gain influence through reporting in their favour. We don't need media training here at the moment. We just need a transparent and fair media market – with rules. There are no rules at the moment.

So there is no paid advertising in Libya at the moment? There must be some kind of income – there seem to be so many local television stations and they do have some advertising...

A lot of TV stations air advertisements free of charge so that they look professional.

In Tunisia an advertising spot on television costs around 4,500 Tunisian dinars [almost US\$3,000]. Here in Libya we could charge 400 or 500 Libyan dinars [up to around US\$400] for a spot and a lot of other channels do that. But we have to stay with the prices we formulated early on – we want to be a high value product, not a cheap station funded by dirty politics.

The decision was made to try and wait it out and keep our prices as they were and not lower them as others did. I think until the market stabilises you just need to take a deep breath and try to survive. When I left, there was virtually no income. Media work is more like activism.

What about government support?

There is no vision at the Ministry [of Communications and Information Technology]. They don't understand that we media activists have almost no chance against the business moguls who buy TV channels.

The TV station Al Nabba is even owned by another country. [Al Nabba is linked to Al Jazeera, which is owned by Qatar.] If the government had given the Ministry the job of creating a new media channel like Al Nabba, they could have done it by now. But they do not care.

There is not even a law on the private sector in media. That's a big mistake because now everybody is just doing whatever they want to. Who pays tax? Who has a license? There is no assistance for a middle-sized channel like Al Assema – or even for the public broadcaster or public news agencies. To be completely frank, there's no government.

And now you have moved into radio. Why is that?

It is fast, it reaches people directly, it's inexpensive to produce and it is discreet. If there is something going on in Benghazi that we want to report, then we have to go in with a film crew, get some pictures and endanger our lives. With radio, I can simply organise it with one reporter. I believe radio is the right format for these turbulent times.

My current plan is to move in small steps. I can't invest any more effort in Al Assema because I don't know how laws and regulations will look in the future. So I'm planning to invest in radio for the time being. I believe we need to focus more on marketing skills so that when the time is right, we can create a strong, private media sector.

E

Sources of Income For Media – Basic And Additional

In this chapter we will discuss the following questions:

- E1 _____ How can independent print publications earn income?
- E2 _____ How can a radio station earn income, apart from selling advertising?
- E3 _____ How can a TV station earn income, apart from selling advertising?
- E4 _____ How can online media earn income?
- E5 _____ What other sources of income for media owners and organisations exist?

E1

How can independent print publications earn income?

This section will discuss what publications that wish to be financially independent must do in order to finance themselves. There will always be publications who do not need to worry about this because they are being supported by the state, by wealthy private individuals or by political organisations. This section is not about them.

E1

In general, print publications earn around half of their income from their copy price – that is, how much they sell the publication for to their readers – and the other half from selling advertising space. But of course, as with any situation in today's media, there are a wide variety of ways in which print publications make this work.

For example, there are magazines that have virtually no advertising and which derive almost all of their income from their copy price. Other publications make almost all of their money from advertising and are given away for free. And there are still many countries where a copy price cannot play a big role in financing a publication simply because many people in those places wouldn't consider, or couldn't afford to buy the publication. These facts make it hard to generalise.

If the printed publication is being produced in a market where there is some possibility that it might earn money from charging a copy price, then this price will influence what is charged for advertising in the publication – and not the other way around.

E2

How can a radio station earn income, apart from selling advertising?

A radio station can start what are known as "call-ins" or "phone-ins". The radio station asks the listener to call in and answer a question or win a prize. These calls are made over special telephone lines that cost the listener money to use. The radio station and the owner of the telecom company share the profits. In developed markets

E2

a commercial radio station can earn as much as 30 percent of its income from call-ins.

E3

E3

How can a TV station earn income, apart from advertising?

Apart from selling advertising spots on their channels, to be aired between shows, a TV station can generate extra money by cooperating with local businesses. They ask the businesses to “sponsor” a certain show, usually one that is appropriate to the business. It is also possible to invite sponsors to radio shows and in print publications but TV has

the best opportunities for a sponsor. These joint ventures range from having the business present the show right up to cooperating on special events, concerts or sports games.

In developed markets TV stations can also make money from selling programmes they have produced themselves to other stations. However, for less developed markets, this is unlikely to be short-term possibility.

E4

E4

How can online media earn income?

No other medium has as many varied opportunities for advertising as an online media product. It begins with the classic “banner advertisement” – that is, an advertisement that lays like a banner at the top of a website or elsewhere. At first the banner

advertisement was an important source of income but over time, audience analysts have discovered that many people do not react well to banner advertisements, or perhaps they don’t pay them as much attention as they used to.

Website users do not enjoy being greeted by dozens of small advertisements, or even pop-up advertisements, when they land on a website, wanting to search for a piece of information or some news. These pressures the viewers and makes them feel uncomfortable. They may also make it harder to find the information the reader wanted in the first place. In order to avoid this, it can be a good idea to reserve a place for only one or two banners on the opening page. Then you can also ask for more money for this exclusive space. This strategy has worked well for many.

Full-video ads also work well. And they no longer need to be high-quality, expensive pieces of video. Most important to viewers in the end is authenticity and uniqueness.

E5

What other sources of income for media owners and organisations exist?

Besides the basic generation of income a media organisation can apply, there is obviously no harm in trying to find new sources for income.

One example are advertorials, (as discussed earlier in A16). This sees the editorial team presenting a company's brand or products in a sort of combination of editorial and advertisement that is clearly

marked as such. In developed markets, media owners will often devote a number of special pages to advertorials, with a "special section" devoted to them. This trend can contribute up to a fifth of all advertising income. Often these special pages are themed, you may find pages devoted to "Home and Decoration" or "Travel" or "Personal Finance". These special theme sections may only interest parts of the media product's audience. However, those interested are often highly interested – which is why advertisers are willing to spend more on these pages.

These days, media organisations are finding many different ways to generate income from different sources. For example, they may introduce seminars for their readers on topics close to the publication's usual themes. A business magazine may organise a financial seminar, a political magazine might consider a debate about the state of the nation. There are no boundaries to the topics and interested readers will happily pay to attend such an event.

Another popular activity is organising reader tours in cooperation with travel agents. Media audiences like to travel on educational, thematic or city tours that are recommended by their favourite publication. The media organisation and the travel company will eventually share the profits.

Another increasingly common way of generating extra revenue is the so-called "publisher's dinner" where readers and editorial staff meet for an exclusive meal. Of course, a publication's readers have to be in a financial situation where they can afford to attend such an event.

A media organisation can also earn money by selling books and DVDs that they have written about or reviewed. In developed markets this has long been a lucrative source of income for media organisations. The same applies to ticket sales to sports events, concerts, theatre and similar.

If a media organisation is well established, they may also consider selling their own branded merchandise. Many of their readers and users may wish to identify themselves with their favourite media product and they will buy T-shirts, caps or key hangers

E5

bearing the product's logo, to prove it. A little bit of online research will bring up dozens of examples of how these kinds of merchandising opportunities have been utilised.

In some countries, media organisations are known to generate between 10 and 20 percent of their total revenue from these kinds of additional activities. Currently the opportunities for cooperation with the music industry are particularly ripe for broadcast media.



Who Does This Newspaper Belong To?

An Introduction to Foundations and Funding

by Werner D'Inka

The constitutions of most countries guarantee freedom of the press. So far, so good. However, a constitutional guarantee of press freedoms does not say anything about if, and how much, media is influenced by politics, business or other powers.

Here there's a wide spectrum. Political publications express the positions of their political masters. Media products belonging to political parties publicise that party's opinions. Alongside these there are media organisations that feel absolutely no moral duty about content – they are just there to make money. And then there are other editorial teams who have a basic founding concept, a journalistic “line” they won't cross, meaning they won't take influence by their owners or any other external powers. These are the independent media, in the truest sense of the term: They only follow their own moral compasses.

But the term – independent media – actually has two dimensions. The first is about independence from outside, that is, freedom from political, business, legal pressures exerted by governments, political parties, companies or other lobby groups. The second is independence from inside the media organisation, far away from the actual business of publishing the editorial team's work – or whether they have to be aware of the wishes of their advertising clients. In terms of securing financial and philosophical independence, there is one crucial question: To whom does this newspaper or broadcast belong? This must form our starting point.

Organisations based on not-for-profit foundations may be considered a good business model for media. This is how the Frankfurter Allgemeinen Zeitung, also known as the FAZ, emerged in 1949. In legal terms, the newspaper is a limited-liability company, a private business that must operate at a profit and survive in the open market. But the newspaper doesn't belong to one single individual and the majority shareholder is the FAZIT-Stiftung Gemeinnützige Verlagsgesellschaft – or the FAZIT Foundation Non-Profit Publishing House. The latter has the job of ensuring

the newspaper's independence. Members of the Foundation are individuals who advocate an independent media; often they have stood for that all their whole lives. The Foundation uses any profits it gains from its shareholding in the newspaper for non-profit purposes. It supports universities, research institutes and museums, it grants scholarships and awards prizes in the fields of journalism and science.

The publisher, F.A.Z. GmbH, is left untouched to perform its entrepreneurial function, so as not to endanger the economic foundations and prosperity of the newspaper.

Only a newspaper that earns its own money and makes a profit can maintain its independence in the long term. The majority shareholder of this newspaper, the FAZIT Foundation, is charged with a very special task: To ensure the newspaper's independence. And the Foundation's not-for-profit nature ensures that the Foundation itself cannot pursue any other goals. Additionally the five editors, who head the editorial team, are also shareholders and they have the right of veto, should the character of the Foundation change in any untoward way.

Foundations like this play important roles in other publications too. The Bertelsmann company, one of the biggest media companies in the world, belongs mainly to the Bertelsmann Foundation. The British newspaper, the Guardian, belongs to the Scott Trust, another foundation recently turned into a limited liability company. A further example is the US' St Petersburg Times, re-named the Tampa Bay Times in 2012, which is owned by the owned by The Poynter Institute, also a non-profit journalism school.

Foundations such as these contribute to innovation in journalism, especially in the

USA. The website, Spot.us, is an example of a crowd-funding platform where journalists can raise money for planned projects. The platform, founded in 2008, was supported by the Knight Foundation. In fact, since its own founding in 1950, the Knight Foundation has invested more than half a billion dollars in journalism.

One of the leaders in investigative journalism in the US is the self-described "independent non-profit newsroom" ProPublica. A recent story by ProPublica reporters made public which doctors accepted money from the pharmaceutical industry. Since 2008, ProPublica has been receiving US\$10 million annually from the Sandler Foundation as well as being supported by private donors. ProPublica's New York-based team of 20 reporters publish more than a hundred investigative stories every year and they allow reprints in other media at no cost.

Meanwhile the investigative journalism group, California Watch, covers topics such as police brutality and earthquake safety in California. All of the above initiatives can thank their existence to the American tradition of non-profit foundations, which will support journalism projects in the short or long term. Besides the Knight Foundation there is also the Ford Foundation and the McCormick Foundation.

Werner D'Inka is one of the five publishers of the Frankfurter Allgemeine Zeitung.

“ Egypt Doesn’t Just Need Independent Opinions, It Needs Independent Information ”

The founder and director of Welad Elbalad Media Services in Cairo, **Fatemah Farag**, talks about political pressure on journalism, the legal situation for media in Egypt and how to overcome the financial problems independent media face during times of crisis.

Ms Farag, What are your organisation's main goals and what have you achieved?

Welad Elbalad Media Services was founded in April 2012. Our goal is to support and help develop independent, non-partisan, ethical and professional journalism in regions outside of Cairo. We have started up local editorial teams in nine different locations and they bring out weekly newspapers. We also produce video, we're active on social networks, we run an SMS news service and soon we'll also have a complementary website online. Our teams get continuous training and support. The training happens either in the individual offices or else in conjunction with local universities.

How are your activities funded?

We are supported by organisations like Open Society Foundations (OSF) and International Media Support (IMS). We also earn income by selling our publications, through advertising and through opportunities like the SMS service, online partnerships and scholarships.

How difficult was it to gain support from international organisations like OSF and IMS?

When the Arab Spring was happening, a lot of people wanted to support promising endeavours. But when it comes to supporting media there are some very specific problems. A lot of potential supporters didn't want to get too involved with the media because they didn't want their own activities to distort marketplace competition – even though the media market was already totally

distorted. Some of the potential financial support then went into programmes more concerned with good governance or freedom of expression but that often meant there was nothing left for activities that would allow a media organisation to become sustainable in the long term.

Last but not least there were also other civil society organisations that could put money into this area without being directly involved in media development.

How reliant are you on this kind of support?

Even if the ongoing financial support of our partners meant that we could survive for longer, we don't want to go down that road. We firmly believe that independent journalism requires its own stable and satisfactory income. That kind of financial independence is part of our strategy and it is our goal. Which is why we need to put major effort into ensuring that the income created by our media activities increases significantly in the future.

So who do the newly founded local newspapers belong to?

The goal is for them to own themselves. However owning private media is subject to strict legislation in Egypt. That is why, for the time being, all nine newspapers belong to Welad Elbalad Media Services and the editorial team is funded by a Welad Elbalad budget.

How important are advertising sales for an independent media organisation?

Local advertising is particularly important when it comes to long term stability. We have founded these newspapers in tough economic times and that has affected the willingness of local firms to advertise in these publications. Additionally there isn't a functioning market here, and there are significant political hurdles to overcome too. It's difficult to make any money, at any [advertising] price, and to maintain ethical standards at the same time. Marketing and advertising are fairly new are for those involved - but we are working on it.

Can you explain that a little more?

In order to increase our advertising potential, over the past year we developed an advertising policy and we also set up accounting and other financial systems so that we could keep track of what advertising income we had and work out what tax we needed to pay. We actually had to change our conditions several times before we could get any interest from local businesses. It was virtually impossible to find advertising or marketing experts in those places so we started to get our own staff involved in the advertising business and paid them by commission. Currently we are developing a training program for advertising sales personnel. In order to make their jobs easier in the future we've also constructed an information pack – this contains a dummy of the newspaper pages

and shows all of the potential spaces advertisers could work with, and what they cost.

Do you ever find that your advertisers want to influence your editorial?

Unfortunately in the recent past the advertising business here was really shaped by various political interests. We indicated very early on that we would be doing things differently. But the area of political advertising is still a very tricky one. At first we didn't want to run any political ads. But even after a short time we realised that was unrealistic. Now we work on a case by case basis with these kinds of ads and we hope that, with the experience we gain, sometime in the future we will be able to come up with some universal guidelines on the subject.

How do you react when an advertiser makes editorial demands?

Over the past few months we have not really had any problems with individual advertisers demanding to have influence. Instead the big problem has been political groups that are in the opposition. This makes for very difficult working conditions for our staff.

How important is audience research to you? And if it is important, how do you conduct your audience research?

We are operating under stretched financial capacity which means that, even though we would like to, we don't really have the resources to research our audience or the market. As much as we can, we ask our audience to give us feedback and through any available channels, from letters to the editors to Facebook.

You operate on a variety of different platforms – which do you feel is most important?

Our print publications build a community; one shouldn't forget that in many parts of Egypt there still isn't a lot of Internet access. The indicator of credibility is still whether it appeared in the printed form or not. With our SMS service we are hoping to increase and extend our target audience. A lot of Egyptians have smartphones – at least they do, in the areas we're working in – even though you often cannot get 3G service. We generate income with the SMS service and we share that with the telecommunications provider. With our new on-line presence we want to reach further groups and we also want to strengthen our brand and open up some more potential revenue streams. That is also where we are heading with our video productions and the partnership with YouTube. Having said all this, I find it difficult to weigh up all the different platforms and tell you which is more important.

How did the SMS service come about?

The SMS service came from out of our journalism work and it ensures that we have broader distribution for our content. It is mainly directed at the local communities and it is the first such service for Egypt. And it delivers more than just the local headlines. Users get all

kinds of information, everything from local sports news to information about lower grain prices in the region. To get the service going at all we had to negotiate with the appropriate service provider because telecommunications companies don't deal with news agencies directly. We were very unhappy with the first service provider we used – so we broke off the arrangement and went for a new provider. Additionally there is almost no marketing information available about the places in which we are working – so most of our marketing activities have just been done on instinct.

And what role is YouTube playing in all this?

Recently we established a partnership with YouTube and we are actually earning a little bit of money out of this. We have an audience of around 1.5 million viewers. In the future we are going to put English subtitles on our videos to see if we can generate an even bigger audience for the videos. The production of these current affairs videos comes from the Welad Elbalad Media Services' central budget.

Finally, what are your thoughts about the future of independent media in Egypt?

It is really very difficult to make any predictions about Egypt at a time like this. The state legislature doesn't really encourage independent media because everything is connected to very expensive licensing. What has become clear since January 25 though, is that Egypt doesn't just need independent media – it needs non-partisan and reliable media sources that don't just publish opinions but which also provide accurate and relevant information for people.

The reactions that we have had to Welad Elbalad have shown us that there is a demand for this – as long as media professionals take their job seriously. Meanwhile, it clear that we need to find appropriate business models, not based on financial support from political sources. These would eventually be linked to transparent regulation of the media business.

Why and How Newspapers Must Change

by Cordt Schnibben

O

ver the past few years, new forms of media have entered the market alongside their traditional counterparts. These satisfy readers' desires for speedy information in a unique and less expensive way – especially when compared to newspapers and other printed publications. Websites run by established print media, news aggregators like Google and Flipboard and social media like Facebook and Twitter, as well as dozens of new kinds of news applications, or apps, deliver current affairs. Meanwhile blogs and specialist websites offer users other information in novel formats.

It is clear from listening to friends and carefully observing one's own media habits that the daily newspaper has lost its place as the main shaper of public opinion. In the future, the news item which dominates public consciousness, the one that scandalises the most, or that is being debated the most, will come after a speedy to-

and-fro between websites, television and social media along with various online aggregators. New media plunders old media to do this and, in doing so, steals all the glory. The former is becoming what newspapers used to be in the past: a public square where opinions and information are freely shared.

The reader that believes daily newspapers are important – because of the quality of their editorial and their decades as “lighthouses” which stand strong in a tidal surge of information. But they must now seek out concepts that go beyond the electronic newspaper. If they do not, they will find they have lost something important. The Internet has created a very different reality for classical media – no longer can print media simply throw their products out to their readers as though they were care packages. The Internet makes the readers equal – readers become sub-editors, fact-checkers, columnists and an inspiration for media producers, as well as teases, trolls and antagonists at times.

In the USA around 450 out of 1,380 newspapers have tried to establish a model for paid content in order to make up for losses they are incurring in print. However only 2 to 4 percent of readers are willing to pay for online journalism. The New York Times now has around 700,000 subscribers to their digital edition. But even what is arguably one of the world's best newspapers with a global audience, can't motivate more than 3 percent of their readers to pay.

The increasing use of tablets has potential for print producers. Around 5 million are in use in Germany and, in the US, every fourth local now swipes and scrolls on a tablet. Tablets are portable televisions, websites and print publications in one package that allow a combination of illustrations

with in-depth feature-style stories and the moving pictures that only television can offer.

Most of all though, tablets and smart-phones allow users to remain online almost all the time. This has an impact on the readers, the Internet, journalism and even society in general. The user doesn't just read stories; they are continuously feeding the Internet with their own texts and pictures. The Internet has become an archive of contemporary culture that journalists can use and where they can develop new formats and unique products that fulfil demands print media cannot.

An online community is now evolving whose members no longer require newspapers in order to be able to debate current affairs or shape their own societies. The most recent protests in Istanbul, Turkey, and Brazil showed again just how strong these global Twitter-connected communities are. The hunt for the Boston bombers also indicated just how powerful, smart and awesome this new journalism without journalists has become.

Social media like Facebook and Twitter is becoming more important as the conveyor of news and information – millions of users “like” or post articles there. Now 20 percent of all Americans are getting their news via social media – that figure has doubled over two years. Of these, 35 percent are aged between 18 and 24. For the global, early adopters, Facebook and Twitter have become leading forms of media.

And Twitter and Facebook have virtually no real competitors – the same goes for Google and Amazon. Yet their home bases are in the hands of big US business – a digital-industrial complex has established itself in the US, and nobody even realised what kinds of problems this might entail until the recent revelations from whistle blower Edward Snowden.

The most important capital for both of these social media giants are their millions of users around the world. As the users seek information, orientation and conversation online, they are also leaving a trail of billions of pieces of data about themselves. That data has a commercial value and, as we now know, it is also valuable to government agencies. This has resulted in a form of capitalist state monopoly, a new form of digital imperialism, that doesn't involve conquering nations, rather it involves conquering networks and minds.

As millions of users are willing to put their private lives online, they are also unknowingly allowing others to get a look inside their heads, as they search for, recommend and post articles on Facebook, Twitter, YouTube, Flipboard and others. That is how digital media products can actually become a kind of brain scan, allowing those who want to, to rifle through the contents of your Internet and your thoughts.

The promise of participation is the finest promise the digital world makes – but unwittingly participating in spying on yourself is leading to disillusionment. The changes in what is public and what is not, cannot be reversed. Those changes are being driven by giants who make money with them, by the publishers who see them as their salvation, from new media who only exist because of them and from users who cannot give up their new toys.

Smartphones and tablets that allow one to always be online function differently from the 20th century's mass media. The digital citizen communicates in his or her own niche, in networked groups and with followers and friends. The digital citizen is a diva, spoilt by possibility and bored with the analogue texts in newspapers that cost too much and which are stuffed with words that simply do not interest. The digital citizen wants a customized product - nothing mass produced -

and it must also be cheap. Free would be best. The digital citizen enjoys things like Flipboard, Zite, Huffington Post, tumblr, TED and taptu.

Newspapers with websites don't feel innovative enough to this digital citizen – often the content is not much different from the print version and the innovative possibilities offered by online media are underutilised.

So the media producer who listens to their readers' opinions will find that any future newspapers must have the following qualities:

Firstly, the newspaper has to have different content – there must be more kinds of content, it must be exciting, it must be personalised and it must be more service-oriented.

Secondly the newspaper must depart from the idea that it is simply a digital version of what has already appeared in print.

For this reason the newspaper of the future's third task is to overcome the editorial construct of sections – where sections of the newspaper about certain topics are filled, even if there is nothing to report.

Fourthly the newspaper must be able to translate its content, form and functions onto a smartphone.

Fifthly the newspaper must engage with readers in a totally different way than how the print product does – its readers are now co-producers and even sources.

The sixth point is that readers must also have the option of personalising the newspaper for themselves, to choose topics that interest them best and subjects they want to be informed about on an on-going basis.

The seventh point is that the newspaper should incorporate products by journalists but they should also use products by bloggers and their own readers.

Finally though, the newspaper of the future must become more than a medium for

news, articles and opinions. It should also help users navigate their every day realities and it must become what it once was: a public square where opinions and information are freely shared.

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Do-It-Yourself Audience Research On A Shoestring

A Guide, with Sample Questionnaire by Anke Fiedler

Anke Fiedler studied communication science, sociology and psychology at the University of Munich and Paris. Prior to joining Media in Cooperation and Transition in 2009, she has worked for the UNESCO in Paris and in Amman. In 2012, she completed her PhD at the University of Munich where she also worked as a researcher.

T

here are many good reasons to conduct audience research. But for media producers there are two particularly important ones. By knowing your audience, you can better cater to their tastes, whether they are listeners, viewers or readers. And if the media producer is able to offer the audience better options and respond to their wishes, it follows that the circulation or viewership will likely expand.

The second reason is connected to the first. Audience research is used as the basis for the sale of advertising space – whether that is the time between TV shows on a certain channel or the back page of a newspaper. Audience research allows the media producer to tell the media planner, who is going to buy that advertising space, something about their audience: WHO is using this media product? Is it younger people? Is it men or women? Is it people who didn't go to university? And HOW do they use this media product? Do they prefer the parts about politics or would they rather have the sports reports? And WHEN are they using this media product? For example, do they use it in the morning, before or during breakfast? Or do they use it in the evening before they go to bed?

This section will give media producers some guidance as to how they can answer these questions and learn something about their own audiences.

It might sound dull but before you start doing this kind of research you need to consider the best way to answer the questions WHO, HOW and WHY. In many countries you will hear journalists saying: "Oh, but I've seen a lot of young people reading my newspaper/ listening to my radio show/watching that TV channel".

This type of comment is simply arbitrary. It also fails to indicate who else might be reading that newspaper, which shows on that TV channel are particularly popular or what times of the day people tend to tune into that radio station. If a media producer wants to know more about their audience they must ask. And a survey of local audiences is relatively easily done using the most simple of materials.

Before beginning, there are several things to note:

- I) WHO should I ask? → The target group for the survey
- II) WHAT questions should I ask? → Constructing a survey
- III) HOW to interpret answers? → Analysis of the survey results

I

The Target Group for the Survey

If you want to get a valid and credible result from your survey, it is important to interview a representative sample of the population. The universe and unit of analysis may well be the entire population of a country – or it could just be the population of one city, or even one small town. In some countries it is difficult, if not impossible, to get current

data on population numbers – it may be very difficult to find statistics on how many people live in a certain city, which ethnic groups are represented in a certain place or how many locals are over the age of 15. Regardless of this, if the survey is to produce credible results it is best to try and get as diverse a sample as possible participating in the survey. In this case it's important to survey all of the following:

- Equal numbers of males and females.
- People from many different age groups and generations. Bear in mind though, that those under 15 years of age are often left out of such surveys because they have different preferences to adults simply because of their age. Surveys that include children under 15 will also need questions specially formulated for them. So a good way to conduct a survey with variously aged individuals is to split your sample group into youths and post-adolescents aged 15 to 24 years, people aged between 25 and 50 and then the older generation, aged over 50.
- People with and without educational qualifications.
- People from different religious and ethnic groups, depending which groups live in the country.
- People from different parts of a city, region or country – this depends on the reach and circulation of the media product in question.

There are some rules of thumb regarding how many people are being surveyed. Surveying between 10 and 50 people is a start but in terms of patterns of usage, it's still a comparatively small number to base any analysis on. Surveying over 50 people allows you to begin to analyse the results properly – you will be able to see correlations between, for example, gender and favourite TV or radio shows, or favourite parts of the newspaper.

Those correlations become more clear and more credible with each extra person who is surveyed.

Surveying 100 or more people will result in some relatively solid results.

Of course, this is a lot easier on paper than it is in reality. Often in crisis areas, or in post-conflict zones, it's not easy to move around and ask questions and it is difficult to find people who are happy

to take the time to answer questions – there are also issues of distrust and privacy to overcome in these areas. Here are some suggestions on how to recruit potential interviewees for a survey. It would be possible to use a combination of these ideas. The ultimate aim is to include as many people from different circles, sects, ethnicities and age groups as possible.

- 1) Distributing the survey with the help of your media product: This is something that works best with print publications. For example, one simply includes the survey with the newspaper or magazine, asking readers to answer the questions and return the survey. Online media can also use this method, loading a survey onto their website and asking their audience to fill it in and send it back via the website.

Broadcast media will find this method a little more difficult. One option for them is to ask radio listeners who call the radio station during a call-in show or a quiz, to stay on the line and answer some extra questions.

Pros: The costs are relatively low and security risks are negligible. The survey reaches the audience directly.

Cons: It is impossible to know how strong the media product is in different sectors of the market as the survey may only actually be reaching individuals who already use the media product. That is, it is a narrow audience sample. Traditionally the number of audience members who return these surveys is relatively low.

- 2) A survey by telephone: This is something that all types of media can carry out. Of course, most media producers don't have the phone numbers for every person in a city or town but they can conduct a survey using the "snowball sampling method" of interviewee recruitment. This is done by calling three or four friends, for whom one has the telephone numbers, and asking them to take part in the survey. Following this, the three or four friends are asked to give the telephone numbers of three or four friends of their own who might also be willing to do the survey. Then one calls the friends of the friends and repeats the process. This carries on until enough people have participated in the survey.

Pros: Very low security risk. The survey reaches individuals who might not be users of the media product so the results will be particularly useful, in analysing the value of the media product in the local media landscape.

Cons: People who do not have a telephone are automatically excluded from the sample. This method of surveying is expensive and takes a lot of time. Interviewing people on the telephone on an ongoing basis can also be stressful and tiring.

3) A survey on the street: This is also something that all types of media can carry out and there are a variety of options for conducting a survey like this. For example, if you are interested in surveying the general public about how they use newspapers, you can position yourself near a newspaper kiosk or stationery shop or accompany a newspaper seller on their rounds. Then you can survey those who buy the printed publications. It is also possible to conduct a survey by going from door to door, by going to the local market or by approaching people on the street. It is particularly important to ensure that the sample is diverse enough – if the security situation allows, this can be done by going down different streets, to different neighbourhoods or other parts of the city.

Pros: Theoretically you can reach many different kinds of media users.

Cons: Conducting a survey this way takes a lot of time. There is also a high security risk.

II Constructing a Survey

The most important factor for any kind of survey is this: The anonymity of the respondents must be guaranteed. Interviewees must be certain that their answers will only be used by the media product for their survey and that there won't be any negative consequences for them if they take part. This is why it is not usual to take

the name of the interviewee. In order to win the interviewee's trust the survey-taker must be prepared to be completely transparent about why they are conducting the survey and they must be able to tell the interviewee how the results of the survey will eventually be used.

Here is an example of what a survey-taker might say:

Hello, my name is _____. I work for the newspaper / radio station / TV channel _____. We are working to improve our product and are conducting a survey where we are asking members of the public what they think of our product and of others. We're doing this so we can improve our service to the general public. You can help us by answering a few questions about your use of local media. All the information that you give us will be kept private and we will only use it for the purposes of this survey. Additionally we will not need to take your name or address or any other identifying information that would connect you to the answers you give us. This survey is completely anonymous. If you would like to participate in our survey, it would not take longer than _____ minutes of your time.

An introduction like this is useful in two ways. For one thing, the potential interviewee immediately knows what the survey is about – his or her use of media – and they are also informed how long the survey should take. They are also told that their participation could help change something for the better. This means the interviewee would also gain from this survey as they would benefit from the improved media product.

So what is included in this survey? One of the first things to decide is whether questions will be “open” or “closed”. If questions are open, this means that interviewees can answer them in any way they want. The answers are not predetermined. For example: Could you tell me which media products you use the most? And what do you like most about these?

Open questions can be excellent in some ways but they can also spark problems. The interviewee may talk for a long time and the interviewer must record everything and transcribe the interview later on. In addition, it is difficult to compare answers from different interviewees. There is no standard answer to an open question. Although open questions can be useful, the following examples in this section will only use closed questions.

The sample questions have been divided into four categories. These are media products and access to them, media usage, media evaluation and personal details. Of course it is up to each individual survey-taker which questions they decide to use and from which categories. The choice of questions will depend on what is important to the media producer and what they want to find out. Certain questions may not suit certain objectives and these can be left out.

Putting a survey together and choosing the right questions is not random. In general, one works from the general toward the specific. For example, first you would ask an interviewee if any-one owns a TV in their household. Afterwards you would ask which

channel they like to watch the most. These questions cannot be asked the other way around.

The section on personal details must always be completed, in every survey.

1 Media Products and Access

These questions ascertain what kind of media products are used by the household in question and who has access to them. This information is useful in that it lets you know if anyone is actually even using any relevant media products in this household. So if you are an online media organisation and you find that the interviewee does not have an Internet connection, and doesn't have any access to one, then you can finish the interview right there and then.

Sample questions:

We are interested in knowing how you access media. Please tell us which of these are used in your household? (Please cross the correct answer, and only use one cross per question.)

How many radios are in your household? ☐ none / ☐ one / ☐ two / ☐ more than two

If you don't have a radio in your household, is there any way that you can listen to radio at all? (say, at a neighbour's house or with friends or at your workplace?) ☐ yes / ☐ no

How many televisions do you have in your household? ☐ none / ☐ one / ☐ two / ☐ more than two

How many newspapers do you buy regularly? ☐ none / ☐ one / ☐ two / ☐ more than two

How many magazines or periodicals do you buy regularly? ☐ none / ☐ one / ☐ two / ☐ more than two

How many mobile phones do you own? ☐ none / ☐ one / ☐ two / ☐ more than two

How many computers or laptops do you own? ☐ none / ☐ one / ☐ two / ☐ more than two

Do you have a satellite dish? ☐ yes / ☐ no

Do you have access to international television broadcasts? ☐ yes / ☐ no

Do you have access to international radio broadcasts? ☐ yes / ☐ no

Do you have access to international printed publications? ☐ yes / ☐ no

Is there an Internet connection in your household? ☐ yes / ☐ no

If there is no Internet connection, do you access the Internet elsewhere?

In an Internet café? ☐ yes / ☐ no

At friends', neighbours' or relatives' houses? ☐ yes / ☐ no

On your mobile phone? ☐ yes / ☐ no

Do you have a Facebook profile? ☐ yes / ☐ no

Do you have an email account? ☐ yes / ☐ no

Do you have a Twitter account? ☐ yes / ☐ no

2 Media Usage

This category of questions gives an insight into how media products are being used. Here it is possible to restrict questions to one media – for example, only TV or only newspapers – or to restrict questions to one particular media product – say one TV show or a certain radio broadcast.

Sample questions:

Now we are interested in knowing how you use media. How often do you watch TV?
(Please cross the correct answer, and only use one cross per question.)

☐ regularly / ☐ a lot / ☐ occasionally / ☐ seldom / ☐ never

How often do you read this newspaper [name of newspaper]?

☐ regularly / ☐ a lot / ☐ occasionally / ☐ seldom / ☐ never

How often do you listen to the news on this radio station [name of station]?

☐ regularly / ☐ a lot / ☐ occasionally / ☐ seldom / ☐ never

Please try and estimate how many hours a day you are online, on average?
_____ hours and _____ minutes

Please try and estimate how many hours a day you watch TV, on average?
_____ hours and _____ minutes

Do you watch TV most days? ☐ yes / ☐ no

Do you read a printed publication most weeks? ☐ yes / ☐ no

There are many newspapers available here. Did you read any of the following at least once over the past three days?

National daily newspapers such as [name of newspaper] or [name of newspaper]?

☐ yes / ☐ no

Regional newspapers such as [name of newspaper] or [name of newspaper]?

☐ yes / ☐ no

A tabloid newspaper like [name of newspaper], [name of newspaper] or [name of newspaper]? ☐ yes / ☐ no

I would like you to think about the last day on which you worked. At what times did you listen to the radio on that day? (Please cross any applicable times; more than one cross if you listened more than once.)

☐ 5-6am / ☐ 6-7am / ☐ 7-8am / ☐ 8-9am / ☐ 9-10am / ☐ 10-11am / ☐ 11am-12pm /
☐ 12-1pm / ☐ 1-2pm / ☐ 2-3pm / ☐ 3-4pm / ☐ 4-5pm / ☐ 5-6pm / ☐ 7-8pm / ☐ 8-9pm /
☐ 10-11pm / ☐ 11pm-12am / ☐ 12-1am / ☐ 1-2am

Now I would like you to ask about your most recent weekend. At what times did you watch TV on that day? (Please cross any applicable times; more than one cross if you watched more than once.)

☐ 5-6am / ☐ 6-7am / ☐ 7-8am / ☐ 8-9am / ☐ 9-10am / ☐ 10-11am / ☐ 11am-12pm /
☐ 12-1pm / ☐ 1-2pm / ☐ 2-3pm / ☐ 3-4pm / ☐ 4-5pm / ☐ 5-6pm / ☐ 7-8pm / ☐ 8-9pm /
☐ 10-11pm / ☐ 11pm-12am / ☐ 12-1am / ☐ 1-2am

How often do you watch the following TV channels?

	all the time	often	seldom	hardly ever	never
TV Channel A					
TV Channel B					
TV Channel C					

How often do you watch the following programmes on TV Channel C?

	all the time	often	seldom	hardly ever	never
Programme A					
Programme B					
Programme C					

How often do you watch the following kinds of programmes on TV?

	all the time	often	seldom	hardly ever	never
News					
Documentaries					
Movies					
Series					
Advice shows					
Talk shows					
Advertorials					
Quiz or game shows					
Cartoons					
Music videos / concerts					
Chat shows					
Sports shows					
Religious shows / prayers					

How often do you read the following sections / about these subjects in your newspaper?

	all the time	often	seldom	hardly ever	never
Domestic politics					
Foreign affairs					
Economy / business					
Sport					
Culture					
Local events					

I would like you to consider a newspaper that you read regularly. Do you read this newspaper all the way through, paying attention to every article – or not?

☐ Yes, I read everything. ☐ No, I don't read everything. ☐ No opinion / I am not sure.

How often do you use the Internet...

	more than once a day	once a day	4-5 times a week	2-3 times a week	never
...to see what others are doing on Facebook and/or other social media sites?					
...to read and write emails?					
...to be more informed about current events?					
...to write your own commentaries or blog posts?					
...to get information for school, educational purposes or for work?					
...to get information for your private life?					
...to listen to music, play online games or watch films or a TV series?					

3 Media Evaluation

This section allows you to get information about how the general public sees certain media products. Again, you can ask general questions about all media here (radio, TV, Internet and print) or you can restrict the survey to more specific programmes or media products.

Sample questions:

Imagine you are being sent to a desert island and you can only take one kind of media product with you. What would you take? (Please only cross one answer.)

- ☐ TV
- ☐ Radio
- ☐ Internet
- ☐ Newspaper

How much would you miss the following kinds of media, if it suddenly just disappeared overnight?

	very much	a lot	a little	not much at all	not at all	no opinion
TV						
Radio						
Print						
Internet						

How much would you miss the following newspapers, if they suddenly just disappeared overnight?

	very much	a lot	a little	not much at all	not at all	no opinion
Newspaper A						
Newspaper B						
Newspaper C						

If different media carried different accounts of an event and some of those reports were contradictory, how much would you trust each of the following media to be correct?

	very much	a lot	a little	not much at all	not at all	no opinion
TV						
Radio						
Print						
Internet						

If different newspapers carried different accounts of an event and some of those reports were contradictory, how much would you trust each of the following newspapers to be correct?

	very much	a lot	a little	not much at all	not at all	no opinion
Newspaper A						
Newspaper B						
Newspaper C						

Now I would like to know how you feel about various different types of media in your country. Please tell me if the following things are not at all true, a little true, sometimes true, mostly true or very true about the different media.

Television in my country is...

TV station A is...

International radio station B is...

Newspaper C is...

	not at all true	a little true	sometimes true	mostly true	very true	don't know
accurate						
current						
objective						
contains many opinions						
entertaining						
balanced						
up to date						
informative						
trustworthy						
factual / realistic						
critical						
independent						
impartial						
investigative						

We would also like to know your opinion about the following statements.

Media is good because...

	not at all true	a little true	sometimes true	mostly true	very true	don't know
...it informs.						
...it entertains.						
...it brings family together.						
...it instils good values.						
...it gives the day structure.						
...it educates.						
...it allows a glimpse into different worlds.						

4 Personal Details

At the end of every survey it is necessary to ask interviewees some more personal questions so that the survey can be properly analysed. It is very important to leave these questions until the end of the survey. It is also important to repeat that any information the interviewee gives will be kept confidential and private.

We have almost finished our survey. Now I just need to ask some questions that will be used purely for statistical purposes.

Are you...

☐ male / ☐ female

Obviously you will only need to ask this question when the survey is being done via mail or online. If the survey is conducted on the telephone or face to face, then the survey-taker can answer this question themselves.

How old are you?

- ☐ Between 15 and 19 years old
- ☐ Between 20 and 39 years old
- ☐ Between 40 and 55 years old
- ☐ Older than 55

What sort of education qualifications do you have? Please choose the highest level of education you have attained? And in the main, we are talking about educational institutes. Professional qualifications are not included in this question.

- ☐ Did not go to school
- ☐ Left school without qualifications
- ☐ Primary school
- ☐ Secondary school
- ☐ Bachelor's degree
- ☐ Master's degree
- ☐ Doctorate / PhD
- ☐ Other: _____

In which sector do you work, if you work?

- ☐ Student
- ☐ Apprenticeship
- ☐ If a student, which subject are you mainly studying: _____
- ☐ Employed / If employed, in which area are you working? _____
- ☐ Civil servant / government employee
- ☐ Self employed / own business
- ☐ Unemployed
- ☐ Other: _____

Depending on your survey and the country you're undertaking it in, you may also wish to ask some of the following questions:

In which region do you live? (→ **Several regions listed to choose from**)

In which city do you live? (→ **Several cities listed to choose from**)

In which part of the city do you live?(→ **Several areas listed to choose from**)

Are you religious and if so, which religion do you belong to?

(→ **Several religions listed to choose from**)

Which ethnic group do you belong to? (→ **Several ethnic groups listed to choose from**)

It is also a good idea to include the answer, "Other", just in case the survey doesn't list all of the regions in a country, or neighbourhoods in a city. This answer ensures that the survey-taker doesn't have to read out a long list of neighbourhoods or regions. There are also a few other factors that are worth considering. The number of questions and the order in which they are asked will very much depend on the way in which the survey is being conducted. It's better to make do with fewer questions when conducting a survey on the telephone – this method is more stressful for both the interviewee and the survey-taker. Say for instance, the connection is not very good, then the survey-taker or the interviewee will have to repeat themselves – this quickly gets tiring and frustrating.

If a survey is being conducted in person, then it should not take longer than 30 minutes to complete. The interviewee is highly likely to get bored or impatient after just a few minutes. If this happens, reassure them that the survey won't take long and tell them how many more questions there are to answer, so they can look forward to being finished.

It sounds obvious but it is also important that the survey-taker remains calm and friendly at all times. The interviewee may well express opinions that the survey-taker does not agree with. However, the survey-taker must remain neutral and non-judgmental at all times.

It is important that the survey-taker does not influence the interviewee. This would invalidate the answers the interviewee gives, and the survey as a whole.

The best way to get an understanding of how a survey-taker should behave is to do some small auditions before setting out. Get family members or close friends to take the survey first in order to see, firstly, if they can understand all of the questions and secondly, how long it takes them to complete the survey.

Before exploring how to analyse the results of your survey, one further piece of advice: Cooperating on surveys with other media producers and media houses can save money and time. It is

possible to develop a set of survey questions and to arrange survey-takers together, and then finally, to analyse the results together too.

III

Analysis of the Survey Results

Analysing the results of any survey is actually one of the easiest parts of this task. It is possible to analyse the results of a survey using software specifically developed for the purpose, such as SPSS Statistics or PSPP, a free software application for the analysis of sampled data. If you do not have access to these kinds of software but you

do have some knowledge of statistics, you can use a chi-squared test on the data you have collected. Further information is available on-line – just search on that term. But even if you have absolutely no experience dealing with statistics, there is still hope. It takes more time but you can easily work with tables that will also provide clear insights into the collected data.

The following example shows how. Let's say that 60 people took part in your survey. Of those, 35 were men and 25 were women, 20 had left school with qualifications, 30 had no tertiary education and 10 had university level qualifications. Five people surveyed were aged between 15 and 19, 20 were aged between 20 and 39, 20 more were aged between 40 and 54 and 15 were 55 or older. These attributes can be put into this table, like this.

One of the questions in the survey asked this: How often do you watch the following programmes on Channel A? These answers from the 60 interviewees can be put into a table too.

Sex and Education

	male	female	total
High school diploma	10	10	20
University qualification	10	0	10
No qualifications	15	15	30
total	35	25	60

Sex and Age

	male	female	total
15 - 19 years	2	3	5
20 - 39 years	10	10	20
40 -54 years	15	5	20
55 years and older	8	7	15
total	35	25	60

	all the time	often	seldom	hardly ever	never	total
News	5	10	15	25	5	60
Daily Talk	15	10	5	20	10	60
Music Show	45	5	0	0	10	60

[One example of an analysis: Five interviewees said they never watched the news on Channel A.]

It is now clear to see that two shows on Channel A – the Daily Talk show and the Music show – are popular, and that the News show gets less viewers. This kind of analysis may well be enough for those who don't feel comfortable going further into the mathematics of statistical analysis.

It is also possible that you may wish to go further into the survey to retrieve more data. You may wish to answer questions such as: Who is actually watching the music show most? Is it men or women, or older or younger viewers? Who doesn't like to watch the news?

To answer this, it's necessary to make another table. We'll begin with the news and whether men or women watch it most. To do this we will take the numbers of men and women from the questions where they answered how often they watched certain shows.

Audience for the News, by Gender

	male	female	total
all the time	5	0	5
often	8	2 (8%)	10
seldom	15	0	15
hardly ever	5 (14.3%)	20 (80%)	25
never	2	3 (12%)	5
total	35	25 (100%)	60

This table then shows that men watch the news more than women do. It would also be possible to change these numbers into percentages. Doing that shows that 80 percent of women hardly ever watch the news and that 14.3 percent of men hardly ever watch the news.

Now it would be interesting to see who watches the music show, but this time we want to know which age groups are most interested in the music show. This table is going to be a little more complicated. It may be worth putting the survey answers into age groups, as you collect the data. So in the end you would have a pile of five surveys where interviewees are aged between 15 and 19 and a pile of 20 where interviewees are aged between

20 and 39, and so forth and so on. This makes it easier to compile the viewer data around age.

Audience for the Music Show, By Age

	15 - 19 years	20 - 39 years	40 - 54 years	55 years and over	total
all the time	5 (100%)	20 (100%)	20 (100%)	0	45
often	0	0	0	5 (33.3%)	5
seldom	0	0	0	0	0
hardly ever	0	0	0	0	0
never	0	0	0	10 (66.7%)	10
total	5 (100%)	20 (100%)	20 (100%)	15 (100%)	60 (100%)

[One example of an analysis: 20 respondents aged between 20 and 39 said they watched the music show very often; this means that 100 percent of that age group watched the music show very often.]
Once again, the results of this table are very clear. Those interviewees aged under 55 years watched the music show very often – in fact, 100 percent of those in that age group did so – while 66.7 percent of those interviewees aged over 55 years hardly watched it at all. When working out percentages it is important to have the dependent variable (the “unchangeable characteristic”) – such as age, education or sex – on the top line of the table. Most of the data gathered in the personal details section of your survey – such as religion, ethnicity and location and the aforementioned qualities – count as such. On the left side of the table you always place the independent variables (the “variable characteristics”) – the answers given in the first three sections of your survey.

And now a final example that looks at the educational qualifications of the viewers who watch, or who do not watch, the show Daily Talk. Once again we have made three piles of the completed surveys to work with and then filled in this table.

Audience for the Daily Talk show, By Education

	High school diploma	University qualification	no qualification	total
all the time	10	5	0	15
often	3	5	2	10
seldom	2	0	3	5
hardly ever	4	0	16	20
never	1	0	9	10
total	20	10	30	60

The results in this table clearly show that those who have high school or tertiary qualifications are more likely to watch Daily Talk. But this becomes even more clear when we change the figures into percentages.

Audience for the Daily Talk show, By Education

	High school diploma	University qualification	no qualification	total
all the time	10 (50%)	5 (50%)	0	15 (25%)
often	3 (15%)	5 (50%)	2 (6.7%)	10 (16.7%)
seldom	2 (10%)	0	3 (10%)	5 (8.3%)
hardly ever	4 (20%)	0	16 (53.3%)	20 (33.3%)
never	1 (5%)	0	9 (30%)	10 (16.7%)
total	20 (100%)	10 (100%)	30 (100%)	60 (100%)

[One example of an analysis: Three interviewees with high school qualifications said they watched the Daily Talk show often – so that was 15 percent of all the interviewees with high school diplomas. Additionally 7 further interviewees from other educational categories said they watched the Daily Show often, making that 16.7 percent of all those surveyed, who watched the show often.] If you take all of the questions in the surveys and put them into tables in this way, you will eventually end up with a very good idea of which kinds of people (male or female, young or old) are watching which media products and how they are watching them (often or seldom). This is a good way to get an impression of how a media product is received by its local audience (e.g. relatively objective, credible, or balanced).

The ABC of Media Planning

advertising agency

An organization that works with companies or individuals who wish to find customers for their products and services. The companies and individuals are the advertisers. Advertising agency services are usually creative in nature but in the recent past the agency's job has expanded to include research services and media planning and buying. Agencies are often classified by the type of advertiser they work with – for instance, whether they are advertising financial or consumer goods, and by the range of services they offer, whether those are, for example, just creative or whether they offer media planning and other services.

Advertising agencies earn money in three ways. They get commissions from media when they place advertising in it, they get fees for services like market surveys, creation of advertisements or media planning and they also get a percentage of what they charge clients for materials and services used as they make advertisements.

advertorial

This word comes from combining the words advertisement and editorial and it refers to an advertising message that is presented in an editorial format. Often the law says that this kind of advertisement must be labelled to avoid confusion with real editorial.

gross rating point (GRP)

The rating of any television show represents the percentage of people or households watching it, compared to the number of television sets in that particular area. Each rating point is equal to 1 percent. If a show has a rating of 7, that means that

7 percent of all the people or households who have a television in that area were watching that show. It doesn't matter whether televisions were turned on or not. The Gross Rating Point is the sum of all the ratings over a particular period of time. So if there are two shows on a particular station during a particular time and the first show has a rating of 7 and the other a rating of 10, then the GRP for that time period is 17.

Media planners use GRPs when they design a media schedule for advertisers. Their aim is to deliver the highest GRP at the lowest cost.

impressions

This phrase has various meanings. In advertising it indicates how many people were exposed to a certain advertisement or schedule of advertisements (the media schedule). In Internet marketing it is the basis on which advertising is sold. Generally speaking ten page views equal one "impression". And in the printing business it is the number of times a page has to be run through a printing press before it is printed. Black and white printing usually only needs one impression whereas printing in colours requires several.

click-through rates

The rate of people who actually click on the advertising on any web page – that is, they "click through" to the advertiser's site because the advertising interested them enough to do so. Some Internet advertising is based on a cost-per-click basis – that is, if anyone clicks through then the advertisement costs money. The cost-per-click can be calculated by multiplying the cost per impression by the click-through rate. Click-through rates decline over time and the rate is generally quite low anyway.

circulation

The amount of people who read a publication or any other printed medium. The cost of advertising in print is based upon the number of readers.

Following are some specialized terms regarding circulation:

Bulk circulation-distribution is different from individual circulation. As an example, schools may subscribe to a local newspaper in bulk and distribute it to students so it can be used in classrooms. This is part of a newspaper's bulk circulation.

Controlled circulation or unpaid circulation – this refers to publications distributed to readers free of charge. Franchise circulation involves sending free copies of a publication to customers of a business. And paid circulation refers to the copies people have paid for, whether by single issue or by subscription.

cost per thousand (CPM)

The cost per thousand is a figure that indicates what it would cost to reach one thousand people or households via a certain media product. To calculate the cost-per-thousand or CPM as it is also known, you take the price of the advertising and divide it by the circulation. This number is used to compare the costs of advertising in different media and to analyse how efficient any advertising campaign might be.

media kit

A package of information and materials put together by a certain media organisation that has all the required information about advertising in the medium. It may include information about the audience, specifications for advertising, circulation and readership figures and any other information a potential advertiser could need.

media mix

The combination of media any advertiser will advertise in during a campaign. Television and magazines often dominate a media mix because they reach the biggest sectors of any market. However, more recently, rising advertising costs, smaller audiences and other factors have seen advertisers looking for more cost-efficient media mixes. So today's mix might include everything from cable television, billboards, supermarket shopping carts and online avenues.

media plan

The media to be used in any advertising campaign. A media plan will state objectives and explain the strategy, the time frame and the budget.

media planner

These individuals are the interface between media producers and their advertising clients. Their main job is to match the desired target audience for each campaign with the appropriate media. The media planner identifies the target audience, based on what the advertiser has told them, and selects media while also evaluating costs. They negotiate directly with media producers and they advise advertisers about where and when they should advertise. There are also what are known as media buyers – these are the individuals who negotiate prices for advertising space and are eventually responsible for spending advertisers' money buying that space.

media research

Surveys conducted to investigate what kinds of consumers are reading or watching certain media products.

package plan

A combination of advertising spots offered to television or radio advertisers at a special price. This is sometimes also called a total audience plan. It's a little like bulk buying. For example, a radio station may offer an advertiser a special flat rate for several time slots of advertising over the day. Package plans are usually bought on a weekly or monthly basis.

rate

The cost of advertising space or time in any medium. The rate is usually based on circulation or the size of the audience, the quality of the audience and other factors. Sometimes advertisers get a discount, depending on various conditions – such as how much advertising space they buy or if they pay for it quickly – and this is called the net rate.

rate card

A pamphlet detailing costs of advertising in the media product. It usually gives the advertiser all pertinent data related to advertising in the medium. It may list rules and regulations, requirements for advertisements such as size or format, facilities available to advertisers and other things.

reach and frequency

These two factors are used to figure out gross rating points. Reach looks at how many households will see the advertising. Frequency is about how often each household will see them. The media planner decides how best to balance the two. For some campaigns, reach is more important – say, if a product is new and you want as many people as possible to know about it.

In others, frequency may be more about – for example, if the information in the advertising is detailed then it is important that people see it more so they can familiarise themselves with the details.

rebate

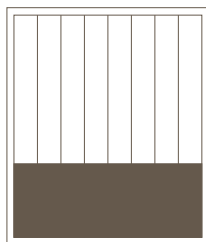
The refund given to an advertiser by a media product that usually comes when the advertiser places more than a certain number of advertisements and earns a bigger discount.



Double Spread (F/P)
52 x 66.5 cm
BD 6000



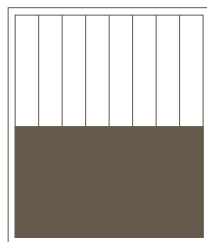
Double Spread (H/P)
26 x 66.5 cm
BD 4500



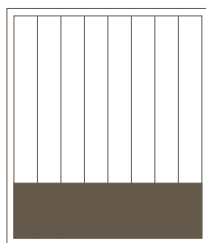
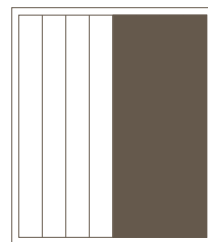
Front Page
20 cm x 8 cols
BD 2880



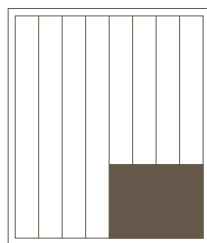
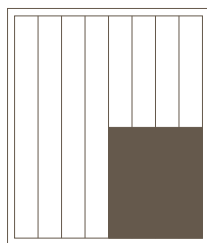
Full Page
52 cm x 8 cols
BD 1750



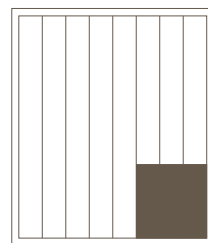
Half Page
26.5 cm x 8 cols / 52 cm x 4 cols
BD 1450



Quarter Page
26.5 cm x 4 cols / 13 cm x 8 cols
BD 725



One Sixth Page
20 cm x 4 cols
BD 560



One Eighth Page
20 cm x 3 cols
BD 420

Rate Card

Maximum size on Page 1	20 cm x 8 cols
Minimum size on Page 1	20 cm x 2 cols
Minimum size on Back page	20 cm x 2 cols
ROP rate	BD 7.000 per single col/cm
Front page	BD 18.000 per single col/cm
Back page	BD 16.000 per single col/cm
Feature	surcharge 10%
Guaranteed position	surcharge 30%
Ear panel Front page	BD 400
Ear panel Back page	BD 300
Single spot colour	BD 300
Full colour	BD 475

Editorial (Advertorial)

Full page B&W	BD 3333
Half page B&W	BD 2424
Quarter page B&W	BD 1414

Classified Advertising

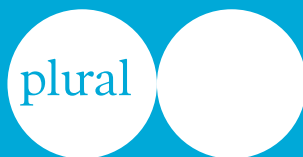
Display: BD 5,500 per single col/cm
 lineage adv 500 fils per line (3+1 free) max 20 words
 Properties ad: BD 100 per month (5 cm x 2 cols)
 Deadline: Display 10am

Technical Data

Printing process	Offset
Full page size	52 x 31.5 cm
Full page DPS	52 x 66.5 cm
Ear panel size	5 x 15.5 cm
Columns per page	8 cols
1 col width	3.5 cm
2 cols width	7.5 cm
3 cols width	11.5 cm
4 cols width	15.5 cm
5 cols width	19.5 cm
6 cols width	23.5 cm
7 cols width	27.5 cm
8 cols width	31.5 cm

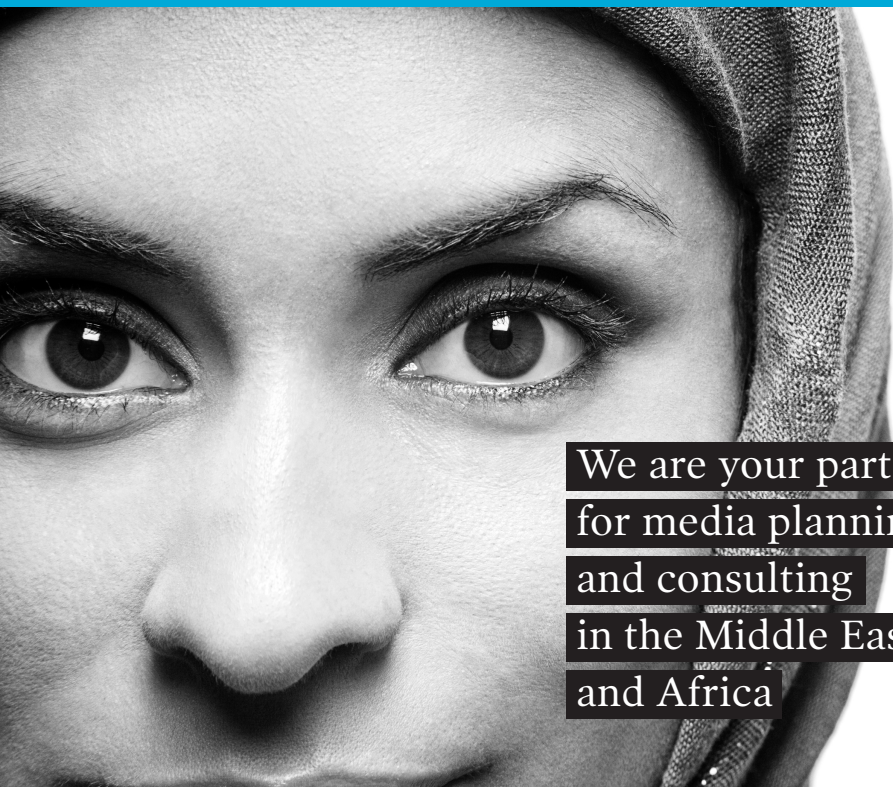
“Through their advertising efforts, businesses pursue economic goals. But with their communication efforts they also bear a responsibility, a responsibility for the emergence of an independent media landscape from which they themselves could eventually profit. And so the circle closes.”

Thomas Koch
Managing Shareholder Plural



Plural Media Services
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Plural. Media Matters.



We are your partner
for media planning
and consulting
in the Middle East
and Africa