



# BROADCAST FILM & MUSIC A F R I C A

**Africa's Leading Business & Technology Event  
for Creative Content & Digital Media**

## **4th Annual Conference & Exhibition**

Kenyatta International Conference Centre, Nairobi

26-27 June 2013

### PLATINUM SPONSORS



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 DISCOP AFRICA 2013 EDITION		 ZANZIBAR INTERNATIONAL FILM FESTIVAL	

Two days of intensive education, networking and business for the continent's booming electronic media industry.

### Vision and Highlights

- Over 700 participants in 2012 – One of the largest annual gatherings of broadcast, film, music, other electronic media and content creation and distribution professionals in sub-Saharan Africa.
- Regional and international industry experts' latest insights.
- Distributing content to new channels, supporting co-production.
- A platform to develop digital multi-play strategies for Africa.

- **Leading business and technology ideas to serve the creative content and electronic media industry through an integrated educational and marketing platform.**
- **This fourth edition will empower audiovisual/broadcast players with the knowledge and business contacts they need to build Africa's media future.**
- **A unique opportunity for the media and entertainment industries to connect with telecom service providers, as well as research, regulation and policy-making leaders.**

## Special Features at BFMA 2013

- **The BFMA Exhibition** of leading local and international suppliers of equipment and service providers to the film, broadcast and music industries
- **The Kenya Film-Makers Pavilion**, under the auspices of the Kenya Film Commission, to showcase 28 film start-ups and SMEs
- **The Training & Education Pavilion**, for universities and other training institutions providing courses for the sector.
- **The Animators Pavilion**, organised in partnership with the Association of Animation Artistes, to showcase 12 animation start-ups
- **The Africa Media Business Exchange**, organised in partnership with FilmBiz Africa and The Growth Hub, to provide a showcase area for 34 creative content start-ups to showcase their products and business ideas to 20 investment funds and angel investors and their production ideas to commissioning editors.
- **The BFMA Preview Cinema**, to provide viewing opportunities for African film-makers to showcase their features, documentaries and short movies.
- **The BFMA Sound Stage**, which will have live performances by new music acts and artists each day of the conference pre-conference, during lunch and each evening.
- **Training Workshops:** Two Workshop Rooms will each have training programmes throughout the conference with local and international experts sharing knowledge and expertise in a series of practical workshops.

To participate in any of these special features, email [info@aitecafrica.com](mailto:info@aitecafrica.com)

# PROGRAMME

## Day 1 – 26 June 2013 Content Production

### SESSION 1

## OPENING SESSION

#### MODERATOR

**Sean Moroney, Chairman, AITEC Africa**

#### Welcome Address

**Peter Mutie, CEO, Kenya Film Commission**

#### KEYNOTE PRESENTATION

State of the market: Where African broadcast and film has come from and where it's going - Africa's multi-screen future

**Russell Southwood, CEO, Balancing Act, UK**

An overview of the broadcast and film industry in Africa over the last three years and look at the wide range of opportunities opening up in the next five years.

#### KEYNOTE PRESENTATION

New production opportunities in Africa

**Parminder Vir, Director, PVL Media, UK**

## **SESSION 2**

### **PANEL DISCUSSION**

Audiovisual content creation in Africa: Challenges and opportunities

As an industry we are still pushing the image of 'the thin black starving child', yet Africa has made great strides in recent decades. How then can African media step up and take its place in shaping or creating a new perception by also showing positive stories of Africa? how do we cover positive stories without necessarily hiding the dark truth? Is there a need for more African content on the global platform? is there an African voice that tells African stories or is the international media in control of who and how Africa's perception is shaped? what role can social media play and is it a working reality? Next steps.

MODERATOR

**Terryanne Chebet, Business News Anchor, K24TV, Kenya**

PANELLISTS

**Rachael Diang'a, Department of Theatre Arts & Film Technology, Kenyatta University**

**Pascaline Wangui, Director, Intrinsic Concepts, Kenya**

**Olivier Zegna Rata, President, Afrik.tv, Afrik.com, France**

**Toni Mumbi Kamau, On Screen Productions, Kenya**

**Q'damah Walter Lagat, Director/Producer, Qdamah Kip Films, Kenya**

**Ogova Ondego, Managing Trustee & Creative Director, Lola Kenya Screen**

## **SESSION 3**

### **UPPING PRODUCTION STANDARDS**

Realistic credentials and experience for film production

**Richard Rollier, Video Producer, Kenya**

Creative writing: A deep and personal approach

**Wangui Wambugu, Director, Intrinsic Concepts, Kenya**

Content creation, format development and co-production ventures

**Risper Muthamia, Regional Manager, MNet, Kenya**

Content creation, formats, co-production and distribution in Africa

**James Kanja, Black Magic Films, Kenya**

## **SESSION 4**

### **PRODUCTION INNOVATION**

Brands creating content that engages viewers

**Spero Patricios, MD, Launch Factory, South Africa**

Branded Content will be a big part of the future of advertising and as a result broadcaster/brand partnerships are absolutely the direction the industry is taking in a multiplatform, multi-screen world where the traditional content-funding models are collapsing. Broadcasters can't afford to commission as much content anymore, but brands can — and this has the potential to be win-win for all concerned.

Does the future of video production in Africa belong on the web?

**Martin Khamala, Multimedia Specialist, Mank and Tank, Kenya**

Shifting motion picture production trends; New movie production opportunities; strategies that could inform videography production in Africa; What the digital age could hold for movie producers on the continent

## **SESSION 5**

### **ACHIEVING DIVERSITY IN SPORTS CONTENT**

The impact of live TV on sports

**Gecheo Auka, GM, SuperSport East Africa, Kenya**

Changing the game in Africa: Local business, local media, local sport  
**Gary Rathbone, Consulting Director – Africa, Touchskymedia, UK**

Towards a mature African football economy: Media as a key catalyst  
**Themba Ndlawana, Director, Enter Afrika, UK**

## **SESSION 6**

### **INNOVATIVE RADIO PROGRAMMING**

MODERATOR

**Julian Macharia, Deputy Programs Director – Radio, Royal Media Services, Kenya**

Diversity in sports coverage for African radio stations

**Samuel Attah-Mensah, CEO, Omni-Media, Ghana**

## **SESSION 7**

### **PANEL DISCUSSION**

New production opportunities in Africa

Replicating the Nollywood phenomenon across the continent, TV Formats in Africa, African films, educational content, historical archives, new trends, community issues, programmes in vernacular languages, sports and other niche segments

MODERATOR

**Meredith Beal, Knight International Journalism Fellow, African Media Initiative, Kenya**

PANELLISTS

**Dr Isaac Rutenberg, Creative Commons Community, Kenya**

**George Kimani, Business Development Director, Continental Content Distribution, Kenya**

**James Kanja, Black Magic, Kenya**

**Paul Ikhane, CEO, Exodus Entertainment, Nigeria**

**Manka Angwafo, Director, Hadithi, Kenya**

**Ruby, r.w.k., Kenya**

**Evans Omollo, Director, Centre of Creativity, Kenya**

## **SESSION 8**

### **PANEL DISCUSSION**

Financing content development in Africa: How to bridge the gap between funding sources and producers

MODERATOR

**Judy Kibinge, Director, East African Documentary Film Fund (DOCUBOX), Kenya**

PANELLISTS

**Richard Rollier, Video Producer, Kenya**

**Eddie Douglas Okila, House of Talent Uganda**

**Njuguna Mwangi, Film Editor & Relationship Marketing Entrepreneur, Kenya**

## **SESSION 9**

### **PANEL DISCUSSION**

Improving audiovisual production standards in Africa: Innovating in digital media and design, script writing and audiovisual-broadcast training

MODERATOR

**Chiaka Orjiako, Editor, FilmBiz Africa, Kenya**

LEAD PRESENTATION

Realistic credentials and experience for film production

**Richard Rollier, Video Producer, Kenya**

PANELLISTS

**Nike Awoyinka, Business Development Manager, Marketing, Ravensbourne, UK**

**Rachael Diang'a, Department of Theatre Arts & Film Technology, Kenyatta University, Kenya**

**Ginger Wilson, Co-Producer, Nairobi Half Life, Kenya**

**Q'damah Walter Shaggy, Director, Q'damah Kip Films, Kenya**

## **SESSION 10**

### **PANEL DISCUSSION**

Content buyers: What types of content do they need to acquire right now?

**Mike Dearham, Senior VP, Côte Ouest, Mauritius**

**Daniel Furnad, COO & Executive Producer, A24, Kenya**

**Christopher Madison, Partner, TBWA Kenya**

**George Kimani, Business Development Director, Continental Content Distribution, Kenya**

## **SESSION 11**

### **PANEL DISCUSSION**

Content creation for community radio stations

Held under the auspices of African Media Initiative



MODERATOR

**Doreen Rukaria, Executive Director, Community Radio Association of Kenya**

PANELLISTS

**Catherine Wanjiku, Assistant Manager, Coach FM, Korogocho, Kenya**

**Peter Kaleke, Station Manager, OI Toilo Le Maa (Voice of the Maasai), Narok, Kenya)**

**Francis Sekiku, Station Manager, Fadeco Radio, Tanzania**

**Day 2 – 27 June 2013**

## **Content Distribution**

## **SESSION 12**

### **THE DIGITAL TRANSITION**

#### **PANEL DISCUSSION**

The race to DTT in Africa: Seizing the opportunity – Part 1: Technical & Regulatory

Which countries will hit the ITU's DTT deadline on time? Which technology standards will be adopted? What are the best practices for DTV implementation? What is the ideal PPP mix? What are the consequences of DTT for producers and broadcasters?

MODERATOR

**Daniel Obam, Communications Radio Technology Expert, National Communications Secretariat, Kenya**

#### **LEAD PRESENTATION**

Market trends and forecasts for satellite broadcasting in the digital era

**Rodney Benn, Regional VP Africa, Eutelsat, South Africa**

PANELLISTS

**Annemarie Meijer, Key Account Director, Intelsat, South Africa**



**Kamal Sohrab, Business Development Manager, Pan Africa Network Group, Kenya**  
**David Couret, Director Technical Solutions – Distribution, FRANCE 24**

## **SESSION 13**

### **PANEL DISCUSSION**

The race to DTT in Africa: Seizing the opportunity – Part 2: Content selection and distribution

Digitalisation will bring a much wider choice of channels and programmes. Which channels and bouquets will be digital? Which channels will be selected across Africa? What do channels need to do now in order to maintain and increase their audiences after the switch?

MODERATOR

**Meredith Beal, Knight International Journalism Fellow, African Media Initiative, Kenya**

PANELLISTS

**Jean Diop, Partner Director, Deloitte, Netherlands/Kenya**

**George Kimani, Business Development Director, Continental Content Distribution, Kenya**

**Guillaume Pierre, Director for Africa, Canal France International**

**Kobi Horin, Marketing Director - International Markets, Tecsys Video Networks, Brazil**

## **SESSION 14**

### **MOVIE DISTRIBUTION**

Content distribution in Kenya and the future of documentaries

**Evans Omolo, Production Manager, Centre of Creativity Productions, Kenya**

Reaching audiences at home and abroad

**Paul Brett, Executive Producer & Director, Prescience Film Finance, UK**

The last mile of content distribution in Africa

**George Kimani, Business Development Director, Continental Content Distribution, Kenya**

## **SESSION 15**

### **CABLE, VOD & MOBILE DISTRIBUTION**

Over-The-Top internet TV services: The right moment for a pan African digital media interactive offer

**Jean Diop, Partner Director, Deloitte, Netherlands**

The last decade has seen vast changes in technology and consumer behavior, allowing a dramatically different audiovisual landscape to develop. Consumers desire personalized features, consume content across devices in multiple ways and also engage on second screen while watching TV. These changes enable the emergence of new services that could disrupt the broadcasters' traditional "dominance" of the living room. OTT is a new type of service that enables consumer to pull video-on-demand content from the internet using an internet connected device. OTT industry players can be divided into service providers and hardware manufacturers, further sub-segmented based on their revenue models. Who'll win? Who'll lose? What're the opportunities & challenges for Africa? Where to start & launch? How to make money? What's the ecosystem of partners required to be successful in Africa in OTT iTV?

Internet distribution of productions on the web

**Richard Rollier, Video Producer, Kenya**

The future of video on demand and cable TV

**Santos Okottah, MD, Evolve Interactive, Kenya**

The differences between delivering by cable and satellite: What works best in what circumstances and why?

**Richard Alden, COO, Wananchi/Zuku TV, Kenya**

Music distribution via theInternet

**Gustav Erickson, CEO, Mdundo, Kenya**

## **SESSION 16**

### **PANEL DISCUSSION**

Mobile TV in Africa: Where has it been deployed ? What type of content? What types of contracts between producers and distributors?

#### LEAD PRESENTATIONS

Mobile TV in Africa

**Olivier Laouchez, Director, Trace TV, France**

From content producer to distributor: The mobile opportunity from the point of view of the film industry

**Marie Lora-Mungai, Founder and CEO, Buni TV, Kenya**

#### PANELLISTS

**Olivier Zegna Rata, President, Afrik.tv/Afrik.com, France**

**Eugene Nyagahene, CEO, Tele10, Rwanda**

## **SESSION 17**

### **PANEL DISCUSSION**

## **MONETISATION OF CONTENT & FINDING NEW REVENUE SOURCES**

**Agastee Khante, GM, Nation Digital, Kenya**

**Philip Wahome, Producer, Kenya**

**Mark Kaigwa, Partner, Afrinnovator, Kenya**

**George Kimani, Business Development Director, Continental Content Distribution, Kenya**

## **SESSION 18**

### **PANEL DISCUSSION**

## **REGULATION & COPYRIGHT PROTECTION**

#### LEAD PRESENTATION

Fighting the scourge of piracy: Regulatory and industry initiatives regarding IP, broadcasting rights and licensing and legal framework development; using new technology to block piracy.

#### PANELLISTS

**Angela Ndambuki, CEO, Performers Rights Society of Kenya**

**Maurice Okoth, CEO, Music Copyright Society of Kenya**

**June Gachui, GM, Kenya Association of Music Producers**

## **SESSION 19**

### **PANEL DISCUSSION**

## **CONTENT SELECTION, ASSESSMENT & AUDIENCE RESEARCH**

Media audience surveys: Key to building the African media industry and attracting new revenues

#### PANELLISTS

**Dr Anastasia Mirzoyants-McKnight, Associate Director of Research, InterMedia Africa, USA & Kenya**

**Tom Mzungu, Audience Research Manager, Ipsos Synovate Kenya**

**Tim Smyth, Group CEO, TBWA East Africa, Kenya**

## **SESSION 20**



## PANEL DISCUSSION

Community radio broadcast challenges  
Held under the auspices of African Media Initiative

### MODERATOR

**Doreen Rukaria, Executive Director, Community Radio Association of Kenya**

### PANELLISTS

**Adam Hussein, Station Manager, Pamoja FM, Kibera, Kenya**

**Sam Gummah, CEO, Uganda Radio Network**

**Nick Lenyakopiro, Station Manager, Serian Radio, Samburu, Kenya**

**Josephat Kang'ethe, Station Manager, Kangema FM, Muranga, Kenya**

## SESSION 21

### MUSIC DISTRIBUTION

### PANELLISTS

**Gustav Erickson, CEO, Mdundo, Kenya**

## SESSION 22

### SOCIAL MEDIA

Social media: Is it a double-edged sword among the Kenyan mediated community?

**Rosemary Nyaole-Kowuor, Senior Lecturer, Communication Department, Daystar University, Kenya**

## SESSION 23

### ANIMATION

Animation: A new frontier for African electronic media innovation

**Vincent Alati, Alati International Marketing, USA**

## TRAINING WORKSHOPS



### Making documentaries in Africa

**Daniel Furnad, COO & Senior Executive Producer, A24 Media, Kenya**

We will examine what subjects make for good documentaries, how to choose them, how to set up the shooting, challenges faced while shooting, post-production hints, pleasing clients and marketing the finished product. The workshop will be interactive so please bring your experiences, ideas and examples of your work.

### Audio level control in TV and radio

**Marc Judor, Jungher Audio**

Programme suppliers and broadcasters alike have long been plagued by 'surprise' level changes when switching from one source to another. The volume, or loudness, can vary wildly from source to source, wreaking havoc with unattended operation. Significant differences in loudness often exist between television programming and advertisements. For viewers, this is very irritating because it

results in a constant need to reach for the remote and adjust the volume. The problem isn't just confined to commercials – notable loudness differences can also exist in the same program, for example with live sports feeds or during a movie or a talk show. 'Surprise' level changes are also an issue that re-broadcasters have to deal with, especially Satellite Head End or IPTV providers who have absolutely no control over the broadcasted content's average operating levels. All of these facts raise various questions: are the loudest programs really the best? Is loudness any guarantee of quality? And why worry about it when this is something broadcasters and viewers have been dealing with for years? The problem is that nowadays, with a much broader content offering and so many different viewing and listening tools available (television, internet, mobile devices, DVDs), what used to be seen as an annoying side effect has become a major concern. Audiences are tired of watching TV with the remote control glued to their hands and the program makers and presenters are equally unhappy. Complaints are raining in from everywhere, to the extent that even governments are getting involved by considering legislation to address this issue. The people with their backs against the wall are the broadcasters and network operators who are not only being blamed for the problem but also being asked to sort it out. In this very informative presentation, Marc Judor of Jungher Audio explains his company's innovative approach to solving these problems.

## Lightning protection – A 'no-brainer'!

**Phil Collins, MD, Clyde Broadcast, UK**

During thunderstorms, electrical charge passes between cloud masses and the surface of the earth in the form of violent arc discharges which we recognize as lightning. Discharges also take place between clouds, but as they pose little threat to ground installations our main concern is with discharges to ground. The incidence of lightning varies widely on both the large and small scale. Electrical storms are most frequent in wet equatorial areas and their incidence diminishes towards the poles; in a given area lightning will occur more frequently on hill tops than in nearby valleys. Objects which project upwards from the ground – like antenna structures – distort the local distribution of electric field between the charged clouds and ground, and cause local intensification of the average field strength. This results in an increased probability that a strike in the vicinity will pass to ground through the projecting object. Lightning strikes can also induce extremely high voltages onto power cables, with the potential to discharge huge currents via equipment which is connected via the power distribution system, often with catastrophic results. Businesses and organisations cannot ignore these risks, which threaten their very existence. In this brief presentation, Phil Collins of Clyde Broadcast, provides an interesting overview of these problems and presents some methods of significantly reducing the effects of lightning strikes, in particular those via power cables.

## The need for versatility in outside broadcast links

**Phil Collins, MD, Clyde Broadcast, UK**

As the world becomes more and more 'media-hungry', the need for broadcasters to send reporters to all corners of the world, and to the most unlikely locations, has never been greater. Sports coverage has never been more popular, and with an increasing number of venues and events to cover, the need for portable, reliable and versatile equipment which can be rapidly deployed in any situation can provide a real headache for broadcasters, particularly when there are simultaneous events requiring coverage at the same time! Traditionally OBs relied on clunky RF links, many of which required special licences or frequency allocations, with limited ranges and a requirement for line of site transmission back to HQ. Alternative satellite-based links offered greater coverage, but the capital costs could be very high and the 'pay as you go' bandwidth costs prohibitive for extended use. In Europe and the US, ISDN links were very popular, but (aside from being phased out) they required special connectivity at the remote end, which could often be a real hassle to arrange, particularly at short notice. Mobile phones have their place, but restricted bandwidths and in many cases intermittent coverage present quality issues. Fortunately, there are solutions which address all of the problems outlined above. In this short presentation, Phil Collins of Clyde Broadcast introduces the COMREX ACCESS, a robust, portable, high quality and multi-format device that is affordable to broadcasters of all sizes, probably the most versatile OB link that exists today!

Attendance is free for industry professionals, academics, policy-makers, regulators, researchers, analysts and senior students.

To register as a delegate, log on to [www.aitecafrica.com](http://www.aitecafrica.com) or email [info@aitecafrica.com](mailto:info@aitecafrica.com)



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