



1.

Date: 19<sup>th</sup> August 2024

The ultimate purpose and strategy of the scope of the following Offer is to build on the promise of delivering a trade fair and conference experience that is fit to represent the future of media.

**OFFER**

**Scope of the IRF Group Strategic Advisory Services  
for the  
Saudi Broadcasting Authority, Kingdom of Saudi Arabia**

**I. Parties**

- A. Darryl von Däniken / IRF Group (the Consultant)
- B. The Saudi Broadcasting Authority (the Client) for the Media Event known as FOMEX, Saudi Media Forum & Saudi Media Awards (the Project)
- C. The Happiness Factory (the Manager) acting on behalf of the Client.

**II. Client Consultant Manager Relationship**

- A. This Offer (the Offer) is made between the Consultant and the Client.
- B. The day-to-day management of the Client's Project is conducted between the Consultant and the Manager.
- C. The Client will assign Single Points of Contact (SPOCs) specialized in the relevant subject matters within the Advisory Services Scope. These SPOCs will be supported by adequate human resources to ensure timely and professional execution of the Consultant's services. The Consultant may as times request a minimum level of human resources or third-party assistance if necessary for effective service delivery.

**III. The Project**

The objective of the Consultant's Advisory Services is to support the Client to achieve a successful best-of-class media centric trade fair exhibition, conference and awards ceremony known as 'FOMEX, the Saudi Media Forum, and the Saudi Media Awards' (the Project).





#### IV. Preamble

- A. This proposal contains privileged information and, unless officially transferred by the Consultant to the Client, remains the intellectual property of the Consultant. The information contained in this proposal is further deemed Private and Confidential and is subject to a mutual Non-Disclosure Agreement dated the 6<sup>th</sup> August 2024 as provided by the Manager on behalf of the Client to the Consultant – see **Appendix A**.
- B. The Client wishes to engage the Consultant's Advisory Services (the Advisory Services) to support the Client in producing the 3<sup>rd</sup> edition of the FOMEX and Saudi Media Forum trade fair and conference (the Project), taking place between 18<sup>th</sup> and 20<sup>th</sup> February 2025 in Riyadh (location to be announced), in the Kingdom of Saudi Arabia (KSA).
- C. In the capacity of this Project, the Consultant is required to act within a Strategic Advisory role offering the Client International Advisory Services and Guidance through the access of the Consultants International Business Network.
- D. The Consultant's ultimate objective is to support and explore all avenues and opportunities to ensure the Project's success in the short, medium, and long term. Additionally, the Consultant aims to create opportunities for key players in the media and related industries to position their overseas investments and growth strategies in KSA (e.g., Riyadh Media City), aligning with Vision 2030.
- E. Unless otherwise stated, the execution and implementation of the Consultant's Advisory Services is reliant on the Consultant requiring to work with the Client's:
  - i. own appointed human and interdepartmental resources (the SPOC), such as, but not limited to the Client's team responsible for: Event Management, Guest Hospitality, Sales, Marketing, IT, PR, HR, Accounting, Travel Management, Liaison Officers etc.
  - ii. and/or its own appointed third-party suppliers/resources
  - iii. and/or third-party suppliers/resources recommended by the Consultant and thereafter officially and directly signed-off, engaged and remunerated by the Client.
- F. Before the Scope of the project may be actioned, the Consultant and Client will carry out a comprehensive Budget analysis of the entire Project and subsequently focus on the budget points of the Client's chosen Advisory Services offered by the Consultant.
- G. The success of the Consultant's recommended Advisory Services is dependent on the timely execution and implementation of mutually agreed deadlines by all Parties, as well as the consistent availability and engagement of both the Client's appointed SPOC's and third-party vendors.
- H. All Advisory Services and outputs offered by the Consultant will be communicated in text and voice in English.





## V. The Scope of Advisory Services

The Consultant will support the Client with Advisory Services in managing the Project covering the following Subject Matters and/or Engagements (the Scope), as requested in the email dated: 8<sup>th</sup> August 2024, 13:28 CET and 12<sup>th</sup> August 2024, 12:21 CET, both mailed by the Manager's representative Mr. Omar Gazawi.

1. The Brand Story and Strategy for FOMEX, Saudi Media Forum & Saudi Media Awards  
**(the Brand Story & Strategy)**
2. "The sales force as discussed in the meeting"  
**(the Sales)**
3. "FOMEX Key themes" & Speaker Options  
**(the Content)**
4. "Certification, gamification, & cross media award engagement revenue format"  
**(the Formats)**
5. "Specific media centric villages for audio radio video film gaming journalism"  
**(the Villages)**
6. "User friendly collaborative innovation project management & knowledge sharing tools"  
**(the Tools)**
7. "Meet the speaker & exhibitor sessions accelerating industry networks and revenue streams"  
**(the Networking)**
8. "Marketing & Audience Analysis"  
**(the Analytics)**
9. "Marketing & Promotion"  
**(the Marcoms)**
10. IBC 2024

### 1. The Brand Story & Strategy for a unified FOMEX, Saudi Media Forum, & The Saudi Media Awards

1.1 FOMEX, the Saudi Media Forum, and the Saudi Media Awards represents the bold ambitions of Saudi Arabia's Vision 2030, this unified media Event positions the Kingdom as a global media hub where innovation and excellence are celebrated, and where global media leaders come together to collaborate and invest their knowledge for future generations.

FOMEX, the Saudi Media Forum, and the Saudi Media Awards is where media stories meet technology, where discussions shape policy, and where excellence is recognised on a global stage, constantly





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pushing the boundaries of media and harnessing the power of storytelling to drive cultural, social, and economic change.

However, FOMEX, the Saudi Media Forum, and the Saudi Media Awards is more than a conference, an exhibition, and an awards ceremony; it represents one single movement that seeks to inspire, connect, and elevate the media industry; and to leverage its position and maximise its opportunities to stand out from the crowd it needs to communicate itself under one clearly defined banner.

### 1.2 Together with one Voice.

FOMEX, the Saudi Media Forum, and the Saudi Media Awards achievements and value is now ready for a coherent Brand Story & Brand Strategy.

The epicentre of such Brand Story is one of unification and communicating the Event as one - where the cutting-edge innovations showcased at FOMEX meet the thought leadership of the Saudi Media Forum, and the pinnacle of achievement is honoured at the Saudi Media Awards. Each element, distinct in its own right, can now come together and communicate with one voice, one message, one brand, to create a holistic experience that is greater than the sum of its parts.

The decision to communicate these three Events as one cohesive experience is not just a strategic move - it is an absolute imperative. In an era where branding influences our daily vernacular, and the rapidly transforming media industry delivers brand messages, the lines between content creation, technology, and leadership are increasingly blurred.

Therefore, presenting FOMEX, the Saudi Media Forum, and the Saudi Media Awards as one brand, creates a powerful, integrated platform that reflects the interconnected nature of today's media landscape, and this purpose needs to be clearly communicated within an unmistakable singular 360° brand scope.

### 1.3 Synergy and Cohesion:

Unifying these three interdependent events under one brand allows us to harness the strengths of each, creating a seamless journey for every stakeholder involved. The exhibition showcases the latest technologies that shape media; the forum provides the critical dialogue that guides industry progress; and the awards celebrate the achievements that set new standards. Together, they form a cohesive narrative that is more compelling and impactful than any could achieve alone, whilst standing as equals on the world media stage.

### 1.4 Why Communicating as one Brand is Imperative

#### a) Enhances Value Proposition:

By communicating all three events as one, as one brand, exhibitors are guaranteed access to a broader and more diverse audience that spans across various segments of the media industry. This unified approach, especially when communicated digitally as one website, increases the event's attractiveness, as exhibitors can showcase their products and services to a larger, more comprehensive group of potential customers, partners, and industry influencers in a single, streamlined platform.





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b) **Concise Messaging:**

Communicating all events under one unified brand ensures clear, consistent, and streamlined messaging and branding and above all avoids confusion for the uninitiated. This eliminates the need to repeatedly explain that FOMEX is part of the larger Saudi Media Forum, which also includes the Saudi Media Awards. By presenting the three events as a cohesive whole, the brand's message becomes more powerful and direct, reducing complexity for both attendees and exhibitors, which in today's digital age is paramount. It simplifies the narrative, allowing stakeholders to focus on the value and significance of the integrated event, without the confusion of differentiating between multiple components.

c) **Streamlined Marketing and Promotion = Economies of Scale:**

Unified branding consolidates all promotional efforts into a single digital platform, overseen by a cohesive editorial team to ensure consistent and powerful messaging. This approach significantly reduces costs, broadens reach, and amplifies impact, drawing in more attendees and exhibitors. By integrating all three events under one brand, is not only much more sustainable, but also achieves substantial savings across IT logistics, managing editorial teams, marketing, and operations, which can then be reinvested to enhance the event experience or boost profitability.

d) **Stronger Sponsorship Opportunities:**

Sponsors are more likely to invest in one comprehensive event that offers multiple touchpoints and engagement opportunities. A single one-stop-shop digital experience offers sponsors the chance to engage with attendees through the exhibition, influence discussions during the forum, and gain visibility at the prestigious awards ceremony. This increased single exposure across various facets of the event enhances the value of sponsorship packages, making them more attractive and justifying higher sponsorship fees.

e) **Increased Audience Reach and Engagement:**

Combining all three events under one banner, under one digital experience, brings together different communities industry leaders from the forum, tech innovators and product showcases from FOMEX, and high-profile media professionals and influencers from the awards. This larger and more varied audience leads to increased foot traffic, greater networking opportunities, and enhanced engagement, all of which are key drivers of exhibition sales and sponsorship interest.

f) **Unified Industry Leadership:**

By presenting and communicating a single, integrated event, the organisers position themselves as leaders in the media industry. This positioning attracts top-tier exhibitors who want to associate their brands with a prestigious, high-profile event that is seen as setting the agenda for the future of media. Exhibitors are often willing to pay a premium to be part of a leading event that provides significant industry influence and networking opportunities.

g) **Building a Legacy aligned to Vision 2030:**

Aligning these events reflects Saudi Arabia's commitment to leading the global media industry in line with Vision 2030. It presents a unified, forward-thinking front, strategically positioned to shape global media trends and create a lasting legacy. This approach extends beyond the event days, fostering ongoing dialogue, innovation, and recognition throughout the year. By positioning Saudi Arabia as a leader in media, technology, and culture, this consolidation sends a powerful message to the world: the Kingdom is not only embracing the future but actively shaping it, with impacts that will resonate globally.





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## 1.5 Naming Proposition

### “FOMEX MEDIA FORUM & AWARDS - Saudi Arabia”

h) **Realigning Heritage Brand Assets for the Future:**

The name "FOMEX Media Forum & Awards" maintains the essence and heritage of each of the three former individual entities.

It combines the exhibition, forum, and awards into one cohesive identity, voice and brand, clearly reflecting the event's comprehensive purpose and format. And as one, it is easily combined into one visual brand/logo

i) **Design & Implementation Strategy:**

The Consultant recommends initiating an immediate tendering process to select a branding agency, or in the very least, a branding expert to act for the Client, capable of delivering a cohesive and impactful brand identity for the Project. Such creative services may need to take the long-term view with full implementation taking place over 2-5 months.

As per the Consultant's Online [Proposal](#) overview, on page 31, the Consultant, to remain time efficiency, has already tentatively briefed an agency/branding expert ([Bureau of Chris Burkhard](#)) with the Consultant's strategic views and Brand Story, and the need for a single brand and voice unifying FOMEX, the Saudi Media Forum and the Saudi Media Awards.

j) **Timing:**

The Consultant is informed by the recommended branding expert that if actioned before the end of August, it is estimated that a full singular branding solution would be ready for use at IBC.

Thereafter one may expect the brand book featuring the essential formats allowing digital communication, exhibition sales and speaker acquisition, would be ready to for implementation and publishing across all of the Project's priority channels, and, as important, available for third party suppliers such as exhibition design and build vendors and appointed PR agency, by end of September.

## 1.6 Compliance

The Consultant confirms that no commission nor agency kick-backs are received from any of the Consultant's recommended choice vendors. Such action would contradict Swiss compliance laws if not fully declared to the Client.

## 2. Sales / “The sales force as discussed in the meeting”

2.1 Following a full overview of the Client's budget for the Project, the Consultant's Advisory Services will support the Client in optimising the sales opportunities of the Project:

a) **Defining revenue channels**

Overview of event costs, P/L per sqmtr

Explore and define all sales opportunities, and related rate cards, for Exhibitors, Main Sponsors, Strategic Partners (incl Tourism, Travel & Accommodation partners), and Visitors Ticketing.





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Review Rate Card, Sponsorship Tiers, Packages & Incentives (see basic packages below).  
Create sales packages, partner incentives, 3rd party trade fair design/build incentives, early/repeat booking and revenue share options.  
Special dinners to meet the speakers, industry heads  
Sponsored tables at the SFM Awards Ceremony

b) **Sales Force**

Define commission structures and incentives for the sales force, industry professionals, and third-party vendors, such as those at IBC.

Define the Project's unique selling proposition and offerings. Leverage existing contact lists, partnerships, and affiliate networks to boost sales opportunities.

Appraise the internal sales teams and support the onboarding of external sales forces to ensure the right talent is in place.

Implement sales monitor tool to ensure 24/7 360° overview (Consultant recommends [www.monday.com](http://www.monday.com))

c) **Sales Collaterals**

Comprehensive review and overhaul of existing sales channels, process and tools to ensure they are optimized for effectiveness.

Unify and optimise the singular website that communicated the new one voice, one brand Brand Story.

The preparation of all required sales collaterals and channels for acquiring Exhibitors, Strategic Partners, Visitors, Keynote Speakers, for digital to maximise all available and related channels.

d) **Online Sales Journey**

As a priority for ICB, map out the entire online sales journey and optimize with the Client's webmasters to assure user friendly experience for sales, bookings and queries- also to ensure webmasters keep all urls clean and relevant to the page subject matter.

Ensure all relevant information is clearly and easily accessible on the website.

Please see **Appendix B** for initial feedback to present FOMEX website.

e) **Overseas Government Channels**

Leveraging the Kingdom's Diplomatic Channels, Chambers of Commerce and Trade Promotion Offices offers the Projects unique opportunities to promote and sell to country/industry specific customers. In this regard prepare collaterals for Roadshows and consular circulation. Please see 7.2 for further insight.

## 2.2 Evaluate & Review Exhibitor Packages

The following packages and fees are indicative only and need to be agreed with the Client:

a) **Entry Package**

Stand Size: 9 m<sup>2</sup>

Price: approx. USD5'000.-

Includes: Basic stand construction, lighting, power, WiFi access, company name on booth signage, listing in the exhibitor directory, plus two delegate badges, plus 20% reduction for additional guest badges. Option for pre-installed LED screen.





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- b) **Standard Package**  
Stand Size: 18 m<sup>2</sup> - ready-made  
Price: approx. USD10'000.-  
Includes: everything in Entry Package, plus pre-installed LED screen, plus four exhibitor passes.  
Option to feature 1 x paid public presentation of 25mins on FX stages @ 5'000 USD
- c) **Premium Package**  
Stand Size: 36 m<sup>2</sup>  
Price: approx. USD20'000.-  
Includes everything in Standard Package, plus premium stand construction with choice of one colour theme, eight exhibitor passes, advertising space in the event catalogue.  
Option to feature 1 x paid public presentation of 25mins on FX stages @ 2'500 USD
- d) **Exclusive Package – freestyle space**  
Stand Size: from 50 m<sup>2</sup>  
Price: Tailored to exhibitors needs  
Includes: Everything in Premium Package, plus custom stand construction, premium location, unlimited exhibitor passes, 1 x paid public presentation of 25mins on FX stages. Option for up to 2 delegates to attend FOMEX Club dinners to meet the speakers at additional charge.
- i. **Further Package Options:**
  - i. Prime positions
  - ii. Specific parts of the Media Villages
  - iii. Showcase installations such as studios, workshops
  - iv. Deliver learning and/or certification
  - v. Meet the speaker dinners
  - vi. Themed networking soirees
  - vii. Spouse packages to experience KSA pre/post Project

**2.3 Exhibition, Design & Build Vendor:**

- a) Fully effective exhibition sales, branding, sponsoring and partnerships can only really take off and gain momentum once the designated Exhibition Design and Build vendor has been appointed. This not only assures potential exhibitors that the Project is fixed as a definitive entity, but also avoids the need for redrawing proposed layouts and the unnecessary updating of secured clients or those in the pipeline of such redrawing. Therefore, it is paramount to secure the chosen Exhibition Design and Build vendor as early as possible
- b) Securing the Exhibition Design and Build vendor additionally enables the opportunity to incentivise such vendor to activate their own valuable network, whether exhibition sales or supply orientated.
- c) It is equally paramount to secure an Exhibition Design and Build vendor that possesses the experience and competence to plan and execute large scale showcase events and manage formats within formats such as the proposed Media Village areas mentioned in **3.3 FOMEX Villages**, catering collaborations, and facility management to mention a few.







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- d) To retain time efficiency, the Consultant has tentatively discussed and evaluated the Project with the esteemed Exhibition Design and Build vendor [www.mch-global.com](http://www.mch-global.com) also responsible for managing the international [ArtBasel](http://www.artbasel.com) and [ArtMiami](http://www.artmiami.com) fairs, including the prestigious <https://www.worldminds.org/> symposium.

In this regard the Consultant recommends that the Client includes such 3<sup>rd</sup> party vendor in its tendering process, and that such process takes place as soon as possible.

[MCH-Global Presentation](#)

[MCH-Global Client Guide for RFP](#)

## 2.4 Strategic Partnerships Exhibitors & Sponsors:

The Consultant will define with the Client the choice of key exhibitors, strategic partners (media related trade associations, educational institutions) and must-have VIP guests, some of which have already been mentioned in the Consultants online [Proposal Presentation](#) from page 48 onwards.

Such choices will be agreed following researching applicable market sectors and the evaluation of the ROI it delivers to the Project and budget considerations.

Such choices will be further influenced by the level of knowledge sharing, functionality and experiential opportunities such strategic partners offer the Project. The Consultant will review and rank all previous, current, and desired strategic partners with the Client, identifying those that should be approached for potential opportunities. Additionally, the Consultant has outlined several strategic partnership options in the online proposal summary on page 48, including, but not limited to:

<https://seriesfest.com/>

<https://www.thetvfestival.com/>

<https://www.aereurope.org/>

<https://global.natpe.com/2025/about/>

<https://www.digris.ch/>

<https://risewib.com/>

<https://buzzrtv.com/>

<https://www.kalteswasser.ch/>

<https://www.acte.be/>

<https://www.sxsw.com/>

<https://www.siea.ch/>

<https://www.lafutura.org/global/>

<https://www.pointblankmusicschool.com/>

<https://www.egta.com/>

<https://www.swissmediacast.ch/>

<https://nabshow.com/2024/>

## 2.5 Saudi Media Awards Dinner

The Consultant requires further insight to this event to understand the full engagement parameters in order to avoid any overlap.

Notwithstanding that, the Consultant would recommend that the opportunity of table sponsorship be considered and to promote chosen KSA originated produce.

## 2.6 Compliance

The Consultant confirms that no commission nor agency kick-backs are received from any of the Consultant's recommended choice vendors. Such action would contradict Swiss compliance laws if not fully declared to the Client.





### 3. Content / "FOMEX Key Themes" & Speaker Options

The Consultant, in particular with the Client's Keynote Programme team, will support the client with the following Advisory Services:

#### **3.1 Brand Story & Strategy for a unified FOMEX, Saudi Media Forum, & The Saudi Media Awards**

As mentioned in section 1. the Brand Story of FOMEX, the Saudi Media Forum, and the Saudi Media Awards is more than about a conference, an exhibition, and an awards ceremony; it represents one single movement that seeks to inspire, connect, and elevate the media industry - and to leverage its position and maximise its opportunities, to stand out from the crowd and act as a beacon of knowledge and trust, it needs to communicate itself under one clearly defined banner.

#### **3.2 Brand Story Themes**

In a world where media evolves at the speed of light, the Project emerges as the epicenter where technology, creativity, and culture converge. This is no ordinary event - it is a meeting of minds, a convergence of industries, where the future is shaped and defined.

While the Project's core mission - to showcase, educate, and honor the future of media - remains steadfast, building on the successes of previous years, its goal is to be recognized as being at the cutting edge of tomorrow's trends.

With this vision in mind, the Consultant proposes the following Themes that will foster engagement with key market sectors and industry leaders and support the structure of the keynotes (Speakers) presented at the Project. The companies referred to may be suitable as exhibitors and/or keynote opportunities; the ultimate choice will be made between the Client and Consultant.

The following Themes may be read as a proposed text for the communication of such Themes, whether to Exhibitors, Speakers, Attendees or PR & Marketing communications.

a) **Digital Transformation in Media:**

In the vast digital cosmos, media is undergoing a metamorphosis. This theme speaks to the tech visionaries and digital alchemists who are rewriting the rules. Companies like Google, Adobe, IBM Watson, SRMG, and Microsoft are at the forefront, offering AI-driven solutions, cloud services, and digital tools that reshape content creation, distribution, and audience engagement. These are the giants and innovators driving the revolution in media technology.

b) **Innovative Content Creation:**

Creativity knows no bounds, and here, it finds its playground. This theme is the lifeblood of content creators, storytellers, and entertainment pioneers who dare to dream beyond the conventional. Netflix, Disney, YouTube, and Vice Media are the trailblazers, constantly pushing the boundaries of storytelling through immersive experiences, innovative content formats, and cutting-edge production techniques. These companies are not just telling stories; they're creating new ways to experience them.

c) **Sustainability in Media:**

In the dance of progress, the earth must be our partner, not our casualty. This theme calls out to the stewards of the planet - those in media production, broadcasting, and corporate halls who





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seek to blend artistry with responsibility. Companies like BBC, Sony Pictures, Patagonia, and WPP are leading the charge with green production initiatives, sustainable content strategies, and a commitment to environmental stewardship. They're proving that media can be a force for good while reducing its ecological footprint.

d) **Media and Cultural Identity:**

Culture is the soul of media, and this theme explores its many facets. It's a magnetic force for cultural curators, global content distributors, and those who understand that in every story lies the power to shape and reflect identities. Companies like SRMG, MBC, Rotana, Al Jazeera, National Geographic, Netflix, and SeriesFest are the guardians of cultural narratives, ensuring that diverse voices are heard, and that media continues to be a powerful bridge between worlds.

e) **Media's Role in Shaping Public Policy:**

Media doesn't just report the news; it shapes the world. This theme is the heartbeat of newsrooms, PR firms, and government bodies that recognize the power of the pen and the pixel. The New York Times, Reuters, Edelman, and APCO Worldwide are the companies that stand at the crossroads of media and policy, influencing public opinion, shaping narratives, and driving the conversations that matter most.

f) **Future of Broadcasting:**

Broadcasting is no longer confined to the airwaves; it's a dynamic, multi-platform experience. This theme beckons broadcasters, OTT innovators, and telecom giants to explore the future. Companies like SRMG, MBC, Rotana, NBCUniversal, Hulu, BBC, and Verizon Media are navigating the shifting tides of consumer behavior, merging traditional and new media in ways that captivate and connect. They are the architects of a broadcasting future where content flows seamlessly across all platforms

g) **Emerging Technologies in Media:**

Step into the future, where technology is the new frontier of media. This theme is a beacon for tech pioneers, startups, and investors who see the world not as it is, but as it could be. NVIDIA, Meta (Facebook), Epic Games, and Spotify are the innovators pushing the envelope with blockchain for media rights, 5G, the metaverse, and AI-driven personalization. These are the companies building the digital landscape where the next generation of media will play out.

h) **Global Media Trends and Insights:**

The world is more connected than ever, and this theme maps the shifting currents of global media. It's the realm of researchers, strategists, and global content mavens who decipher the trends that will define tomorrow. PwC, Deloitte, Gartner, and Nielsen are the companies that monitor the pulse of the media world, providing the insights that guide the strategies of industry leaders. They are the navigators charting the course through the complexities of global media.

i) **Creative Economy and Media Entrepreneurship:**

The creative economy is the heartbeat of innovation, and this theme is its anthem. Entrepreneurs, venture capitalists, and creatives converge here, seeking the sparks that ignite new ventures and movements. FINA, Kaltes Wasser, Kickstarter, WeWork, BuzzFeed, and Y Combinator are the incubators and accelerators of the creative economy, nurturing ideas that disrupt industries and set the stage for the future. They are the builders of the media ventures that will define the next decade.





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j) **Equality, Equity, and Inclusion in Media:**

Media shapes society, and this theme presents it equally. It's where HR leaders, media executives, and advocates gather to ensure that all voices are heard. Companies like ViacomCBS, WarnerMedia, UNESCO, and Nike are leading the charge in creating inclusive content and workplace environments. They are the torchbearers of equality, ensuring that media reflects the world in all its richness.

**3.3 FOMEX Villages:**

The Media Village within the exhibition space will amplify the nature of audio, radio, tv, video film, journalism and gaming, to offer attendees the opportunity to experience the respective working ecospheres, as much as offering exhibitors to position themselves closer to their core competences. These are described in further detail in this proposal under section 4. "**Villages**".

**3.4 International Keynote Speakers:**

The Consultant will support the Client's speaker programme team with the overall conference narrative, focused subject matters and the final choice of international keynote speakers.

The range of international speakers may include those already suggested by the Consultant as featured in the Consultant's online proposal from page 36 onwards.

The Consultant will also support the Client's speaker programme team in defining the travel and accommodation levels, and any due fees required for the respective chosen Keynote speakers.

Once defined, the Consultant will personally contact such chosen international keynote speakers on the Client's behalf, together with the Consultant's own internally appointed Hospitality Liaison Manager (the Liaison), who will act between the Speakers and the Client's appointed Hospitality SPOC and Speaker Stage Management SPOC.

**3.5 International Keynote Speaker Hospitality Management**

International keynote speakers present a unique opportunity to elevate the Project's reputation and credibility. To ensure these speakers deliver their best on stage, it's essential that they receive exceptional care off-stage as well.

Their experiences beyond the podium - how efficiently they are treated during travel, at their accommodations (early check-ins / late check-outs), and in their interactions with the host nation - will be what they share with their business networks and friends long after the event. This reflection will impact not only the Project but also the reputation of the host nation, airline, and hotel.

As part of the Consultant's service, the fee includes the engagement of a dedicated Hospitality Management Professional, appointed by the Consultant (the Hospitality Liaison). This professional will work closely with the Consultant and the Client's hospitality team SPOC to manage all aspects of travel, accommodation, transfers, and any additional services; ditto with the Client's stage management team SPOC in regard to stage times and programming.

The goal is to ensure complete satisfaction for the keynote speakers invited by the Consultant on behalf





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of the Client, enhancing their overall experience and, in turn, the Project's standing.

### 3.6 Crewfare.com – Online Hospitality Management

The Consultant recommends that all travel and accommodation partners/vendors collaborate using the booking management tool, [www.crewfare.com](http://www.crewfare.com). This will ensure seamless hospitality management, keeping guests satisfied and informed throughout their Project journey. By doing so, we not only create satisfied Ambassadors for the Project but also for the Kingdom, its airlines, and hotel properties and associated partners.

An added benefit of working with crewfare.com is its ability to integrate into the Project's digital channels, showcasing and highlighting strategic travel partners. Additionally, it serves as the Project's go-to portal for public and exhibitor bookings. For every external booking made through this portal, the Project receives a commission fee, further supporting its financial goals.

### 3.7 Keynote Speaker Options

The Consultant will appraise and define with the Client the Project's overall programme structure and offering and thereafter support the Client define a list of international Keynote Speaker options for acquisition.

The following international Keynote Speaker options are arranged under the subject matters supplied by the Client:

### 3.8 Innovation in Media

- a) Dr. Ferran Argelaguet (Spain): Researcher at Inria Rennes, specializing in VR and AR interactions and applications.
- b) Leanne Elliott Young (UK): CEO of the Institute of Digital Fashion, focusing on digital innovation, Web3, and sustainability in fashion through AR and VR technologies.
- c) Dr. Rumman Chowdhury (UK): CEO and founder of Parity, an AI ethics consultancy.
- d) Dr. Andreas Dengel (Germany): Scientific Director at the German Research Centre for Artificial Intelligence (DFKI), specializing in AI and machine learning applications.
- e) Kate O'Neill (UK): Consultant on data-based business models and human-centric digital transformation.
- f) Steffen Damborg (Denmark): CEO of DigitalConsult, specializing in digital transformation strategies for media companies.
- g) Nils Müller (Germany): CEO of Trendone, a futurist focusing on trend research and innovation strategies, helping businesses anticipate and leverage future trends.





### 3.9 Content Production

- a) Mandy Chang (UK): Commissioning editor for the BBC, known for her work on innovative documentary and video content production.
- b) Robin Sheffield (UK): An audio engineer and producer with experience in broadcast and live sound production.
- c) Pilar Alessandra (UK): Screenwriting instructor and consultant, known for her workshops and book "The Coffee Break Screenwriter."
- d) Sandy Franks (Ireland): Television writer and producer with expertise in narrative development and storytelling techniques.
- e) Guy Chambers (UK): Prominent songwriter and music producer known for his work with artists including Robbie Williams.
- f) Joanna Quinn (UK): Animator and director known for her unique animation style and storytelling.
- g) Anna Bertmark (Sweden): Sound designer known for her innovative work in film and animation sound design.
- h) Tony Prince (UK): Formerly at Radio Caroline, a pioneer in radio broadcasting with extensive experience in music and media innovation.
- i) Charl Basil (UK): Newly appointed Brand Director at the BBC with expertise in digital media and content production.

### 3.10 New Media

- a) Alex Mahon (UK): CEO of Channel 4, with significant experience in digital transformation and OTT services.
- b) David Sear (UK): CEO of WorldRemit and an expert in leveraging digital platforms for expanding audience reach.
- c) Helen Zaltzman (UK): Creator of "The Allusionist" podcast, a pioneer in podcasting with a focus on language and storytelling.
- d) Olly Mann (UK): Podcast host and producer known for his work on "Answer Me This!" and "The Modern Mann."
- e) Neal Schaffer (UK): Social media strategist and author, helping businesses leverage social media and influencer marketing.
- f) Hannah Witton (UK): Social media influencer and YouTuber known for her discussions on lifestyle and relationships.





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- g) Alessio Nesi (UK): BBC Storyworks executive, specializing in branded podcasts, integrating storytelling with brand engagement to create impactful audio content.
- h) Nikhil Sha (UK): Founder of Mixcloud, a digital audio platform specializing in radio shows, DJ mixes, and podcasts, with a focus on the future of audio streaming.
- i) Joe D'Angelo (USA): Senior Vice President at Xperi, specializing in the connected car industry and its integration with media and technology.

### 3.11 Media, Ethics & Journalism

- a) Alan Rusbridger (UK): Former editor of The Guardian, an advocate for journalistic ethics.
- b) Carole Cadwalladr (UK): Investigative journalist known for her work on the Cambridge Analytica scandal.
- c) Claire Wardle (UK): Co-founder of First Draft, specializing in misinformation and media ethics.
- d) Alexios Mantzarlis (UK): Former head of the International Fact-Checking Network, an expert in fact-checking and combating misinformation.

### 3.12 Business in Media

- a) John Battelle (UK): Co-founder of Wired magazine and an expert in digital media revenue strategies.
- b) Nigel Vaz (UK): CEO of Publicis Sapient, specializing in digital transformation and advertising trends.
- c) Mathew Sweezey (UK): Director of Market Strategy at Salesforce, discussing future advertising trends and digital transformation.
- d) Julie Meyer (UK): Founder of Ariadne Capital, focusing on investment opportunities in media and technology startups.
- e) Julian Schweizer (Switzerland): Founder of ContentPaul and SwissOnlinePublishing, specializing in content marketing and digital media strategies.
- f) Paul Singh (UK): Venture capitalist and founder of Results Junkies, providing insights into business development and media investments.
- g) Robert Radloff (Germany): Airbus executive with expertise in 'Fear of Failure,' offering insights into overcoming challenges and fostering innovation within large organizations.





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- h) Scott Cohen (UK): Formerly at Warner Brothers and now at Jukebox, offering insights into the music industry and digital media innovation.

### 3.13 Electronic Games & Interactive Media

- a) Brenda Romero (Ireland): Award-winning game designer known for her work in the gaming industry.
- b) Raph Koster (UK): Veteran game designer and author, discussing the future of game design and interactive media.
- c) Sam Mathews (UK): Founder and CEO of Fnatic, a leading eSports organization.
- d) Heather "Sapphire" Garozzo (UK): Former professional gamer and VP of Community and Events at Dignitas.
- e) Robin Hunicke (UK): Co-founder of Funomena, specializing in game design and interactive experiences.
- f) Jesse Schell (UK): CEO of Schell Games, author of "The Art of Game Design," offering insights into innovative game technologies.

### 3.14 Green Media & Sustainable Practices

- a) Joanna Yarrow (UK): Head of Sustainable & Healthy Living at IKEA, promoting sustainable practices in media production.
- b) Richard Curtis (UK): Co-founder of Project Everyone, focusing on sustainable development goals.
- c) Mike Barry (UK): Former Director of Sustainable Business at Marks and Spencer, integrating green technologies into business practices.
- d) Lisa Jackson (UK): Vice President of Environment, Policy, and Social Initiatives at Apple.
- e) David Attenborough (UK): Renowned broadcaster and natural historian known for environmental documentaries (Let's get him to AIUI!).

### 3.15 Women in Media

- a) RJ Malishka (India): Radio jockey from REDFM Mumbai, advocate for women's issues and empowerment through media.







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- b) Zeinab Badawi (UK): Television and radio journalist, focusing on global issues and women's roles in media.
- c) Alex Crawford (UK): Journalist and special correspondent for Sky News, focusing on women's stories in conflict zones.
- d) Christiane Amanpour (UK/Iran): Chief International Anchor for CNN and host of Amanpour & Company, known for her fearless reporting from war zones and advocacy for women's rights.
- e) Femi Oke (UK/Nigeria): Journalist and broadcaster, co-host of Al Jazeera English's "The Stream," with a focus on social justice, including gender issues in media.
- f) Khadija Patel (South Africa): Journalist and editor, former Editor-in-Chief of the Mail & Guardian, and co-founder of The Daily Vox, with a strong focus on women's rights and media.
- g) Victoria Rubadiri (Kenya): News anchor at Citizen TV, co-host of "Day Break," and known for her work in highlighting stories on gender equality and women's empowerment in Africa.
- h) Razia Iqbal (UK): BBC News special correspondent and presenter of Newshour on BBC World Service, with extensive experience in covering cultural and gender issues globally.

**3.16 Distinction between Keynote Speakers & Exhibitor Presentation Speakers:**

The Consultant expresses that there is a clear distinction made between two the two types of speaker that appears at the Project:

a) **Keynote Speakers**

These do not have a direct sales agenda, they are acknowledged in the industry as thought leaders in their studies, opinion and vocation, and who share their knowledge within a closed conference room environment. Such keynote speakers may also at times command an appearance fee relevant to their industry ranking.

b) **Exhibitor Presentation Speakers**

These have with a sales agenda, who represent or are part of an exhibitors and have paid a fee to exhibit at the Project, and as speaker present and promote their product and services to attendees of the exhibition. Such presentations may also take the form of workshops. Exhibitors who pay for the opportunity to present their services/products, generally prefer to be able to do so within a closed conference room environment.

Thus, it is vital to understand where and in which location the Project will take place at as soon as is possible, as much as understanding which vendor will be responsible for the design and build of the Project.



**4. Formats / “Certification, gamification, & cross media award engagement revenue format**

**4.1** To foster learning and knowledge transfer, the Consultant will support the Client with Advisory Services in exploring, defining and implementing:

**a) Certification - Media Learning Modules**

The Consultant proposes that the Client, subject to budget, forms a strategic partnership with international educational institutions to offer visitors short learning modules in audio/radio production, video/film production, journalism, gaming, or social media management as part of the Project. Participants who successfully complete these modules would receive an SBA certification. These modules would be promoted through all project channels, particularly to KSA educational institutions, to spark interest and participation among the Next Gen. Pre-registration would be required, with a few walk-in spots available, and a registration fee would be charged to ensure commitment, potentially refundable upon full attendance. Additionally, an optional online post-attendance test could enhance the certification. A prize, possibly sponsored by a Project Exhibitor/Partner, could be awarded to the top student in each module.

**b) The benefits of such Media Learning Modules include:**

- i. it offers the Project an educational purpose
- ii. it lays the foundations for integrating educational partners with the SBA Media Academy
- iii. it engages New and Next Gen in media offering them a ‘step-up’ in their career paths
- iv. it confirms the Client as the hub for everything Media - to the general public and the media industry
- v. it fosters long-term relationships with internationally recognised educational institutions; aligning with Vision2030.

Earmarked education partners and collaborators include:

PointBlank Radio & Music School,  
London  
National Film & Television School,  
London

SeriesFest, Denver  
Misk Educational Foundation, KSA  
<https://www.thetvfestival.com>, UK  
... plus others

**4.2 Gamification – Discovering Media**

In our continuous pursuit of excellence and innovation, the Consultant proposes we explore the integration of gamification into the Project - a strategic initiative designed to elevate visitor engagement, spark curiosity, and drive learning, particularly among the Next Generation. This endeavour also presents a unique opportunity to forge deeper collaborations with leading media industry brands, simultaneously unlocking new avenues for sponsorship revenue. The proposed gamification elements would seamlessly align with the Project’s prestigious Cross Media Awards (see below) and could be developed in partnership with esteemed KSA educational institutions and key media sponsors. This ensures that the Project remains vibrant and influential throughout the year, far beyond the confines of the event itself. Tentative gamification/competition ideas may include:

**a) Create your own Media Channel**

Imagine a platform where participants are inspired to craft their own media channel - a blank canvas upon which they can paint their creative visions. They would develop a theme, design an





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imaginary campaign for a consumer brand of their choosing, utilizing a comprehensive toolkit provided by a prominent gaming industry partner, akin to the renowned [Village Builder](#). Submissions would be made prior to the Project, with the most compelling and innovative entry honoured at the Next Gen Cross Media Awards. This initiative not only nurtures creativity and branding acumen but also provides participants with a profound understanding of media channel operations. Such format may be sponsored and managed by a creative agency partner of the Project and act as a talent finder opportunity.

b) **Manage your own Media Network**

This concept is for those with a passion for technology and innovation. Participants would be tasked with piecing together the intricate puzzle of building a media network - identifying and integrating the requisite technologies and services. By navigating workflow diagrams hosted on the Project's digital platform, participants would match components such as hardware, software, and network solutions with offerings from the Project's esteemed exhibitors and partners, each identified through strategically placed QR codes on the Project's website featuring the participating exhibitors. The participant who devises the most innovative and forward-thinking network configuration will receive recognition at the Next gen Cross Media Awards. This challenge cultivates technical prowess, problem-solving skills, and an intimate familiarity with industry-standard tools. Such format may be sponsored and managed by a technical partner of the Project and act as a talent finder opportunity.

c) **Influencer of the Year**

In an era where influence is currency, we offer a stage for those who excel in the art of content creation. Participants - whether seasoned influencers or emerging voices - are invited to conceive and submit a multi-faceted media promotion for the Project. This could encompass video narratives, audio stories, interviews, graphic designs, and social media campaigns, each element a testament to their creativity and ability to captivate an audience. The entry that resonates most powerfully, judged on creativity, reach, and impact, will be awarded at the Next Gen Cross Media Awards. The winner would also earn the opportunity to join the Project's social media team for the following edition in 2026. Such format may be sponsored and managed by a marketing partner of the Project and act as a talent finder opportunity.

d) **Branded Podcast Challenge**

The Branded Podcast Challenge isn't just a competition; it's a call to Next Gen marketers to harness the transformative power of audio. In a world where the "earphone generation" dominates, this initiative will act as a catalyst urging brands to unlock the potential of branded podcasts, not just as a marketing tool, but as a game-changing way to connect and engage. Participants are tasked with choosing a brand of their own choice and creating a podcast series that aligns with its core values, demonstrating how audio storytelling can elevate brand messaging beyond what other mediums can achieve. This challenge is about revolutionizing brand communication and showing that podcasts aren't just filling a gap - they're leading the way. Winners will be honoured at the Next Gen Cross Media Award and gain the opportunity to collaborate with top brands on future podcast projects, setting new standards for audio in marketing. This is more than just the next big idea; it's about shaping the future of brand storytelling.

e) **Next Gen Cross Media Awards**

The Next Gen Cross Media Awards stand as a beacon of innovation, celebrating those who push the boundaries of media excellence. Through these awards, we recognise outstanding





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achievements in emerging media channels, network strategies, influential content, and gamification concepts. Winners, selected by a distinguished panel of industry experts, will receive not just trophies and certifications, but also the potential for sponsorships and collaborations. This event is more than a celebration—it is a convergence of talent, vision, and opportunity, fostering collaboration between the brightest minds in media, academia, and industry.

f) **Objective**

The gamification strategy is not about casting a wide net but about cultivating brilliance. The goal is to inspire, nurture, and discover those who are on the cusp of greatness in media, guiding them to realize their full potential. Through these thoughtfully designed games, the project aims to engage participants, and by default their communities as amplifiers, in a manner that is both meaningful and transformative, contributing to everyone's career path choices and subsequent professional growth to become value bringers in the media market.

The Project could offer additional workshops and webinars focused on all the skills the winning gamification/competition formats required, and use these as educational resources, essential for helping creators and brands alike understand the power of multimedia.

#### 4.3 Creative Agency Collaborations with Next Gen Media Start-Ups

To underscore the profound impact of media - particularly content - and its pivotal role in shaping contemporary society, the Consultant proposes the Client embarks on a visionary collaboration centered on nurturing Next Gen Media Start-Ups.

This initiative would bring together carefully selected Next Gen Media Start-Ups, their local KSA equivalents, and media-focused educational institutions within the Kingdom, creating a unique collaborative platform for media knowledge and cultural exchange. Such an alliance, extending before, during, and beyond the Project dates, will not only sustain the momentum of the Project throughout the year but will also provide an invaluable opportunity for emerging talents to immerse themselves in the richness of KSA's media landscape.

By fostering these connections, we are not merely curating an event; we are cultivating the media leaders of tomorrow, today. To fund these groundbreaking collaborations, the Consultant suggests for the Client to seek sponsorship from leading KSA educational and cultural foundations, with a particular focus on support from Saudi Tourism and flagship events hungry for authentic native media content. This strategic alignment will not only bolster the Project's reputation as the go-to-place for Next Gen Media, but also reinforce the Kingdom's commitment to empowering the next generation of media visionaries, at home and overseas.

<https://www.thenewsmovement.com>

<https://www.kalteswasser.ch>

<https://playplay.com>

<https://www.brut.media>

<https://podimo.com>

<https://www.thisisfinna.ch>

<https://www.storytel.com>

<https://www.blowltd.com>

<https://www.newsbridge.io>

<https://theathletic.com>

<https://www.wibbitz.com>





## 5. Villages / “Specific media centric villages for audio radio video film gaming journalism”

The Consultant will support the Client, its exhibition team and its chosen Project design and build vendor, to develop a plan to create media specific ‘Villages’ within the exhibition space.

### 5.1 Villages

Imagine stepping into a world where the boundaries of media are not just explored - they’re obliterated. The Project’s Media Villages are more than just thematic zones; they are living, breathing ecosystems where the pulse of the media industry beats strongest. Here, industry professionals, exhibitors, and visitors don’t just observe - they immerse themselves in the very processes and technologies that drive the future of media... and the unique opportunity to offer a glimpse of Riyadh Media City, the city set to attract major media institutions from the Kingdom and the world over (see **5.3**)

Each such ‘Village’ will communicate its own focus on the below listed industries and offer exhibitors the opportunity to locate their presence at or closer to such Villages in order to mirror their core knowledge, product and service offering.

Furthermore, such Villages offer national and international media channels to take a presence at the Project and broadcast their content live back to their home audiences, whilst offering visitors the opportunity of experiencing the respective medium’s own particular ecosphere and how their respective content is produced. Such a media moment would communicate the project to all four corners of the globe.

a) **TV/Video/Film Village:**

This isn’t just another exhibit; it’s a fully functioning Tv and Film set. The TV/Video/Film Village replicates the high-energy environment of a production studio. With main and side studios buzzing with activity, it’s a place where creativity is tangible. Watch as directors, producers, and crews collaborate to bring stories to life, all in real-time. Exhibitors nestle within this kinetic landscape, aligning their brand with the electric energy of live production. And for the audience? It’s an exclusive behind-the-scenes pass to see how the magic of TV and film is crafted, with international media channels broadcasting live, right from the heart of the Village.

b) **Radio/Podcast Village:**

In this sonic haven, the power of voice and accompanying tunes reigns supreme. The Radio/Podcast Village is a hub where soundscapes are crafted, and stories are told through the intimate medium of audio. Main and side studios equipped with the latest in recording technology buzz with live broadcasts. Exhibitors showcase their cutting-edge audio equipment and tools, offering attendees a firsthand look at the art of sound. Visitors are invited to dive into the world of radio and podcasting, experiencing the craft of audio storytelling as it happens, even becoming part of live audience segments; and of course, such a Village represents the perfect stage for international radio stations and podcasters to connect with their global audiences, live from the Project and the Kingdom.

c) **Music Village:**

Welcome to the sound of the future. The Music Village is where notes come to life and rhythms are born. Featuring state-of-the-art music studios, this Village allows for the live creation, recording, and production of music. It’s a playground for musicians, producers, and enthusiasts alike, with exhibitors demonstrating the latest in musical technology - from instruments to





recording gear. Visitors can witness the entire music production process, from raw composition, songwriting to the final mix, and be part of live performances and jam sessions that showcase the talents of emerging and established artists. It's not just a display; it's a live concert in the making.

d) **Gaming Village:**

This is where pixels become stories and players become creators. The Gaming Village immerses visitors in the world of game development, where live creation and coding experiences unfold before your eyes, and where brands can showcase their active participation and development of game formats. It's a space buzzing with creativity and innovation, where developers, publishers, and tech companies display their latest games and technologies. Visitors can watch and even participate in live coding sessions, get a front-row seat to game design in action, and engage with the masterminds behind the games. International gaming channels and streamers bring the excitement to a global audience, broadcasting live from this dynamic Village.

e) **Journalism Village:**

Step into the fast-paced world of breaking news. The Journalism Village is a dynamic newsroom where stories are born and delivered in real-time. Live news desks, equipped with the latest in news production technology, allow journalists to report, write, and broadcast on the spot. Exhibitors, ranging from tech firms to news agencies, display the tools that make modern journalism possible. Visitors experience the adrenaline of live news production, watching as stories are crafted, edited, and broadcasted. International news outlets have the chance to set up shop, broadcasting live and giving their audiences a glimpse into the world of real-time journalism.

## 5.2 Additional Features and Opportunities of the Media Villages:

The Project's unique Media Villages are more than just displays - they represent a journey into the heart of media innovation. The Project becomes not just an event, but an experience that stakeholders in the media industry won't want to miss.

a) **Educational Opportunities:**

Each Village is a learning lab, presented by chosen KSA educational institutions and foundations, offering attendees insights into the processes, technologies, and creative forces that drive different media sectors. It's education by immersion, with every corner offering a new lesson. In this respect,

b) **Village Strategic Partnerships**

Exhibitors aren't just participants; they're part of the narrative. By positioning themselves within or near these Villages, they align their brand with the cutting edge of the media industry, enhancing their visibility and engagement.

The Media Villages include strategic partnership opportunities offering a content storytelling stage to showcase, the Kingdom's flagship services, events and destinations, and their respective artistes and talent. Such strategic partners may include:

<https://riyadhexpo2030.sa>  
<https://ksu.edu.sa/en/>

<https://www.arabou.edu.sa/>  
<https://www.experiencealula.com/en>





<https://saudiarabiangp.com/en>  
<https://pnu.edu.sa/en/>  
<https://saudi2034bid.com>  
<https://misk.org.sa/en>  
<https://www.spacefutures.sa/home>  
<https://www.psu.edu.sa/en>  
<https://redseafilmfest.com/en>  
<https://ssa.gov.sa>

<https://tctij.com/en/>  
<https://www.kaust.edu.sa/en/>  
<https://biennale.org.sa/en>  
<https://mdlbeast.com/events/soundstorm-2024>  
<https://qiddiya.com>  
<https://www.srmg.com/>  
<https://www.aramco.com/en>

<https://dc.moc.gov.sa/home/event-tickets/431/riyadh-international-jazz-festival-2025>

### 5.3 Competent Exhibition Design & Build

It is important to note that to be able to realise the full scope of the Project's Media Villages, only a fully competent and experienced Exhibition Design & Build vendor fully versed in managing international flagship events should be engaged in such an initiative.

As previously referred to, the Consultant has earmarked the vendor MCH-Global, owners of [ArtBasel](#) and [ArtMiami](#), including the prestigious <https://www.worldminds.org/> symposium, to be considered in the tendering process.

### 5.3 Unveiling the Vision of Riyadh Media City:

Last but certainly not least, the Project is not merely an event; it's the first chapter in the story of Riyadh Media City. It's a bold vision where Riyadh Media City is brought to life at the Project, where technology, culture, and industry collide in a spectacular fusion that sets the stage for the future. As the world watches, the Project offers a taste of the brilliance that awaits, heralding Riyadh Media City's and the Kingdom's rise as a global media powerhouse.

f) **Setting the Gold Standard in Technology and Infrastructure:**

The Project's cutting-edge infrastructure is a taste of the technological prowess Riyadh Media City will wield. Imagine studios buzzing with live broadcasts, production facilities at the forefront of innovation, and interactive environments that push the boundaries of what's possible. This isn't just a showcase; it's a declaration of Riyadh Media City's commitment to excellence.

a) **Forging Connections that Will Shape the Future:**

The Project is more than networking - it's the foundation of a new global media nexus. Here, media professionals, tech innovators, and investors don't just meet - they forge the relationships that will define Riyadh Media City as a beacon of collaboration and creativity, drawing the world's attention to its dynamic potential; for example a place to bring together <https://www.worldminds.org/>

b) **A Cultural and Creative Tapestry Comes to Life:**

The Project offers a tantalizing glimpse into the cultural renaissance Riyadh Media City will nurture. Local and international creators come together in a space that celebrates the fusion of Eastern and Western media. It's not just about content; it's about creating a cultural bridge that spans the globe, rooted in the rich heritage of Saudi Arabia.

c) **Igniting Excitement and Engagement for Riyadh Media City:**

The Project invites the world to step into the future, engaging participants in a journey through







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immersive, interactive experiences that build anticipation for what Riyadh Media City will offer. It's more than just a preview - it's an invitation to be part of something groundbreaking, something that will reshape the global media landscape.

d) **Refining the Blueprint for Tomorrow's Media Hub:**

The Project is a prototype, a testing ground for the ideas and innovations that will define Riyadh Media City. The feedback and insights gathered here will fine-tune the City's offerings, ensuring that when the time comes, Riyadh Media City doesn't just meet expectations - it exceeds them.

### **6. Tools / "User friendly collaborative innovation project management & knowledge sharing tools"**

The Consultant recommends the following online tool to support the efficient collaboration, management and implementation of the Project.

[monday.com](https://monday.com) – for 360° project management and sales force CRM

[sembly.ai](https://sembly.ai) – for recording and summarising all in person and/or online meetings

[crewfare.com](https://crewfare.com) – for internal guest travel and accommodation management, and external sales

[hypeinnovation.com](https://hypeinnovation.com) – for collaborative innovation development

The aforementioned tools would be set up by the respective app providers tailored for the Projects requirements.

### **7. Networking / "Meet the speaker & exhibitor sessions accelerating industry networks and revenue streams"**

The Consultant will support the Client with the following Advisory Services to evaluate:

#### **7.1 On-Location Project Related Revenue & Partnership Opportunities**

The following offers a variety of sponsorship opportunities including those such as naming rights, branding and product placement. Such opportunities are fully dependent on the available size and layout of the project's Location.

a) **Networking Lounges:**

Dedicated spaces within the venue where attendees can have informal meetings, relax, and engage in spontaneous conversations. Themed lounges can also be created to focus on particular topics or industry sectors, allowing participants to meet like-minded professionals.

b) **Roundtable Discussions:**

Small, focused roundtable discussions on key industry topics enable deeper dialogue and direct







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interaction between participants and experts. These sessions can include a moderator to guide discussions and ensure everyone has the opportunity to contribute and connect.

- c) **Speed Networking Sessions:**  
Structured, fast-paced networking sessions where participants can quickly meet and exchange contact information with a large number of attendees. These sessions can be organized by industry sector, allowing participants to network with those most relevant to their interests.
- d) **Business Matchmaking:**  
Offer a platform for attendees to schedule one-on-one meetings with other participants, exhibitors, or speakers based on shared interests or business goals. An automated matching system can also be used to connect participants based on their profiles and interests.
- e) **Workshops and Masterclasses:**  
Host hands-on workshops and masterclasses where attendees can learn new skills while collaborating and networking with peers. These sessions are kept intimate to encourage interaction and the formation of lasting professional connections.
- f) **Networking Receptions:**  
Casual evening receptions with refreshments provide a relaxed atmosphere for networking after the day's sessions. Themed parties can also be hosted to add a fun, memorable dimension to networking opportunities.
- g) **Industry Panels and Q&A Sessions:**  
Panels featuring industry leaders followed by Q&A sessions offer participants the chance to engage directly with speakers and fellow attendees. These interactive sessions encourage audience participation and create opportunities for dialogue.
- h) **Exhibitor Networking Events:**  
Arrange special networking events where exhibitors can meet with VIP attendees, potential clients, and partners in a more intimate setting. These events can be combined with product demonstrations, allowing exhibitors to showcase their offerings while engaging with potential customers.
- i) **Lunch and Learn Sessions:**  
Organize lunchtime sessions where attendees can listen to short presentations or panel discussions while enjoying a meal, followed by networking opportunities. Topic-focused lunches can also foster discussion and connections among participants with similar interests.
- j) **Online Networking Platforms:**  
Provide a digital platform where attendees can connect before, during, and after the event, making it easier to maintain relationships and follow up on initial meetings. An event-specific app can include features like attendee directories, messaging, and meeting scheduling.
- k) **VIP and Speaker Networking Events:**  
Host special events for VIP attendees, speakers, and key industry figures, providing a high-level networking environment. Private dinners or brunches can also be offered, where select groups of attendees can network in a more intimate setting.





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l) **Hackathons and Innovation Challenges:**

Organize hackathons or innovation challenges where participants can team up to solve industry problems, fostering collaboration and networking through shared problem-solving.

m) **Peer-to-Peer Networking:**

Set up mentorship or peer-to-peer networking opportunities, pairing experienced professionals with emerging talent. Peer groups based on industry, role, or specific interests can also be created to encourage ongoing dialogue and networking throughout the event.

n) **Exhibit Hall Walk-throughs:**

Offer guided tours of the exhibit hall, encouraging participants to explore exhibits together and engage in discussions about the showcased innovations. Interactive exhibit spaces can be designed to encourage participants to engage with each other while experiencing new products or technologies.

o) **Post-Event Networking:**

Through the Project's online channels, offer participants their own login and animate group chats, webinars, special reports, host virtual or in-person follow-up networking sessions after the event to help participants continue their conversations and solidify new connections. An alumni network for past participants may also be established, providing a platform for ongoing networking and collaboration.

All such activities build the basis for nurturing a solid data driven CRM.

## 7.2 Off-Location Sales & Promotion Opportunities

Also referred to in mentioned 2.1.e

Leveraging the Kingdom's Diplomatic Channels, Chambers of Commerce, and Trade Promotion Offices provides the Project with a strategic route to reach both country-specific and industry-specific customers. These channels connect the Project to a network of international and local businesses, industry leaders, and government entities, enhancing its promotion and outreach.

a) **Embassies & Consulates**

The Project can benefit from the close relationships nurtured by their Excellencies at chosen embassies and consulates, to secure participation in international trade events, and ensure favourable representation in foreign markets.

b) **Chambers of Commerce**

Chambers of Commerce serve as crucial connectors to industries, helping the Project gain market insights, establish credibility, and secure endorsements. They also organize business delegations and promotional events aligned with the Project's objectives.

c) **Trade Promotion Offices**

Trade Promotion Offices showcase the Kingdom's offerings globally and nurture close relations with overseas trade bodies. Collaborating with these offices allows the Project to participate in trade missions, utilize promotional platforms, and enhance its visibility, leading to valuable partnerships and sales opportunities.





## **8. Analytics / “Marketing & Audience Analysis”**

For these subject matters please see below 8. Marcoms / “Marketing & Promotion”

## **9. Marcoms / “Marketing & Promotion” & Audience Segmentation**

The Consultant will support the Client and its Marketing & PR teams with Advisory Services to establish a coherent Marketing, Communications and PR strategy as follows.

### **9.1 Marketing, Communications & PR Strategy**

- a) **Identify Target Markets/Countries:**  
Pinpoint key international and regional markets that align with the Project's goals, focusing on countries with vibrant media industries and emerging markets poised for growth, to drive targeted outreach and participation.
- b) **Define Core Message:**  
Establish a clear and compelling core message that encapsulates the essence of the Project, ensuring all communications consistently reflect the event's vision, purpose, and value to attendees, exhibitors, and partners.
- c) **Develop International Communication Strategy:**  
Craft a comprehensive strategy to position the Project as a leading global event, targeting trade and selected B2C international media outlets, stakeholders, and audiences to ensure widespread awareness and engagement.
- d) **Create Communications Assets:**  
Collaborating with the chosen Brand Design vendor, produce high-quality content, including videos, visuals, and written materials, to effectively convey the Project's key messages, themes, and value propositions across multiple platforms.
- e) **Engage Local Media Through Partners:**  
Collaborate with local agency partners to engage with regional media, extending invitations for participation and coverage to enhance local presence and impact.
- f) **Invite Local Companies to Exhibit:**  
Leverage local agency partners to connect with relevant companies, encouraging them to participate as exhibitors, thus boosting the Project's local industry involvement.





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- g) **Localized Communication Efforts:**  
Tailor messaging to resonate with local audiences, highlighting the significance of the Project and its hosts, and incorporating local perspectives to drive engagement.
- h) **Utilize Local Speakers for PR:**  
Feature local speakers, who have been acquired to deliver Keynotes at the Project, in interviews, content pieces, and PR initiatives to add regional relevance and appeal to the communications strategy, enriching the Project's narrative.
- i) **Influencer Marketing Campaign:**  
Identify and collaborate with both global and local influencers whose reach and relevance align with the Project's themes (as mentioned in section 2), using their platforms to amplify the Project's visibility and appeal.
- j) **Communicate International Media Presence Locally**  
To create excitement and engagement in the Kingdom, it's crucial to effectively communicate the presence and influence of the project being reported in the international media on a local level. By highlighting and adapting the narratives about the Project being reported overseas, such content becomes more relatable and impactful when consumed in the Kingdom. This approach not only increases local awareness but also fosters a sense of connection between international media and local culture, amplifying the overall buzz and relevance of the Project within the Kingdom.
- k) **Media and Social Media Monitoring:**  
Implement robust monitoring and reporting to analyse the effectiveness of communication efforts, ensuring that value is added in promoting both the Project and its destination, while continuously optimizing strategies based on insights gathered.
- l) **Marketing & Audience Analytics:**  
Implement advanced marketing analytics to monitor audience engagement, track the effectiveness of campaigns, and gather insights on attendee preferences. Use this data to optimize marketing strategies, tailor content, and enhance overall event performance for future editions.

## 9.2 Audience Segmentation

- a) **Industry Professionals:**  
Comprising of media executives, content creators, producers, journalists, and marketers who are at the forefront of the media and entertainment industries. This segment represents professionals who are seeking to network with peers, gain insights into industry trends, and explore new business opportunities. Engaging with these participants through VIP sessions, workshops, panel discussions, and business matchmaking events will help them stay ahead in the rapidly evolving media landscape.
- b) **Technology Innovators:**  
Comprising tech companies, startups, R&D professionals, and engineers, this segment is focused on developing and showcasing media-related technologies like AI, AR/VR, blockchain,





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streaming platforms and investing in the Kingdom. These innovators are eager to demonstrate their technologies, connect with potential clients and investors, and gain exposure in the media industry. They can be effectively engaged through tech showcases, innovation labs, pitch competitions, and exhibitor booths.

c) **Investors and Financial Professionals:**

This group includes venture capitalists, angel investors, and corporate development executives who are interested in high-potential investment opportunities within the media and technology sectors, in particular in the Kingdom. Their goals are to identify promising startups and projects, evaluate investment opportunities, and form strategic partnerships. Pitch sessions, investor networking events, and private meetings will provide them with the access and information they need to make informed investment decisions.

d) **Academic and Research Community:**

Media scholars, researchers, and students make up this segment, with a focus on presenting research, learning about industry developments, and networking for future collaborations. These individuals are looking to collaborate on industry knowledge and explore career opportunities within the media and technology fields. Academic panels, research symposiums, workshops, and education/career development modules are ideal settings for them to engage and contribute to the event.

e) **Government and Regulatory Bodies:**

This segment consists of policymakers, regulators, and public sector media representatives who oversee the media and communication sectors. They are interested in understanding industry trends, discussing regulatory challenges, and engaging with industry stakeholders. Their participation can be enriched through policy roundtables, regulatory panels, and closed-door sessions with industry leaders, where they can directly influence and shape the future of the media landscape.

f) **International Delegates & Change-Makers:**

Global media professionals, diplomats, and cultural attachés form this segment, with interests in exploring regional opportunities, forming partnerships, and understanding the Saudi media landscape. These delegates seek to promote cultural exchanges, explore media collaborations, and support their country's media presence in the region. Engaging them through international networking receptions, country-specific sessions, and cultural exchange events will enhance their experience and foster cross-border collaborations.

g) **Influencers and Public Figures:**

Social media influencers, digital creators, and celebrities make up this highly visible segment, aiming to expand their networks, collaborate with brands, and increase their visibility. These individuals are drawn to opportunities for brand collaborations, public appearances, and social media campaigns that can amplify their personal and professional reach. Their engagement can be maximized through influencer marketing sessions, panel discussions, and meet-and-greet opportunities.

h) **General Public and Media Enthusiasts:**

This broad segment includes media enthusiasts, hobbyists, and local communities who are passionate about media, entertainment, and technology but may not be directly involved in the industry. They are looking to learn about the latest trends, meet industry professionals, and participate in the cultural and entertainment aspects of the event. Engaging this group through





public sessions, exhibitions, interactive demos, and community outreach programs will ensure broad appeal and inclusivity for the event.

### 9.3 Market Opportunities Analysis

The Project is more than just an Event - it's the epicentre of a media revolution. The opportunities it presents are vast, driven by the rapid evolution of the media landscape and the strategic growth of the MENA region. By seizing these opportunities, the Project establishes itself as a crucible for innovation, collaboration, and growth, not just in Saudi Arabia, but on the global stage.

a) **Growing Media and Entertainment Industry in the MENA Region:**

The MENA region is on the cusp of a media renaissance, fuelled by Saudi Arabia's Vision 2030. This isn't just growth; it's an explosion of potential, and the Project is perfectly poised to harness and feed the demand for content, especially locally relevant and produced content. By attracting the region's brightest media companies, entertainment firms, and content creators, the Project can become the crucible where local talent meets global ambition. And as a gateway for international players eyeing the MENA market, the Project doesn't just participate in this growth - it drives it.

b) **Increased Investment in Digital Transformation:**

The global media industry is undergoing a metamorphosis, with digital transformation at its heart. AI, VR/AR, Blockchain, DAB+, DTV - these aren't just buzzwords; they're the building blocks of tomorrow's media empire. The Project is where these technologies converge, where innovation isn't just discussed but displayed. By collaborating with tech trailblazers and startups, the Project becomes the epicentre of digital innovation, attracting those who live on the cutting edge of media's future.

c) **Demand for Local Content and Cultural Representation:**

In a world increasingly hungry for content that reflects its diverse tapestry, there's a golden opportunity to spotlight local cultures and identities. The Project must be the stage where these stories are told, where local content creators, filmmakers, and artists step into the global spotlight. By curating sessions that celebrate cultural representation, the Project positions itself as the nexus of narrative, where local meets global in the most authentic way.

d) **Expansion of Streaming and On-Demand Media Consumption:**

The shift to streaming and on-demand media is rewriting the rules of entertainment, and the Project is at the forefront of this revolution. It's here that new content distribution models are explored and where innovative platforms find their first audiences. By partnering with leading streaming services and content providers, the Project becomes the think tank where the future of media consumption is not just debated but designed.

e) **Emerging Markets in Africa and Asia:**

Emerging markets in Africa and Asia are like untapped wells of potential, brimming with opportunities for media and entertainment. The Project can cast its net wide, drawing in companies and participants from these regions, expanding its reach and influence. By creating sessions tailored to market entry and networking, the Project doesn't just engage with these regions - it integrates them into the global media dialogue.





- f) **Rise of Independent and Niche Content Creators:**  
The rise of independent content creators is reshaping the media landscape, and the Project is their platform. It's where niche voices find their audiences and where creativity knows no bounds. By offering dedicated spaces for these creators, the Project becomes the launchpad for the next wave of media innovation, where independence isn't just supported - it's celebrated.
- g) **Increasing Focus on Sustainability and Ethical Media Production:**  
Sustainability isn't just a trend; it's the future of media production. The Project recognizes this and offers a stage where green practices and ethical considerations take centre stage. By integrating sustainability-focused sessions and exhibits, the Project attracts participants who are not only innovating but also leading the charge in responsible media creation.
- h) **Government and Institutional Support:**  
With the strong backing of the Saudi government, the Project has access to a wealth of opportunities for partnerships, sponsorships, and institutional support. Aligning with national initiatives like Vision 2030, the Project can secure endorsements and funding that amplify its impact. This isn't just about government support; it's about becoming a cornerstone of a national vision.
- i) **Growth in Experiential and Immersive Media:**  
The demand for immersive experiences is skyrocketing, and the Project is where these experiences come to life. From virtual reality to interactive content, the Project offers a playground for experiential media, attracting companies and audiences eager to explore the cutting edge. It's more than an event; it's an immersion into the future of media; the the Project's Media Villages will be its playground!
- j) **Strategic Partnerships and Alliances:**  
Strategic partnerships are the lifeblood of the Project's expansion and impact. By forming alliances with global media giants, tech firms, educational institutions, and industry associations, the Project strengthens its position as a leader in media innovation. These partnerships aren't just beneficial - they're transformative, opening doors to collaborative sessions, sponsorships, and new markets. Such possible partnerships have been referred in many section in this Offer.

### 9.4 Key Markets

The Consultant will evaluate the Project's key markets based on the Client's own data, guest list from former editions and those that specifically align with Vison 2030. The following markets are recommended for particular evaluation:

#### MENA

Saudi Arabia  
United Arab Emirates  
Egypt  
Qatar  
Morocco  
Lebanon  
Jordan

Algeria

Tunisia  
Palestine

#### Asia

Indonesia  
Malaysia  
Pakistan  
Bangladesh

Turkey

Kazakhstan  
China  
India  
South Korea  
Japan

#### Africa

Nigeria  
South Africa  
Kenya  
Rwanda  
Tanzania

#### Europe

United Kingdom



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International Radio Festival, Röschiachstr 56, 8037 Zürich, Switzerland

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Germany	Sweden	<b>North America</b>	<b>South America</b>
France	Switzerland	United States	Mexico
Italy	Austria	Canada	Brazil
The Netherlands			Peru
Norway			Argentina

### 9.5 International Marketing, Communications & PR Services

To retain time efficiency the above strategy has been tentatively discussed and coordinated with the Consultant's recommended 3<sup>rd</sup> party International Marketing Communications PR Agency [United Partners](#) which would be beneficial to the Client to include in the tendering process of such services.

### 9.6 Compliance

The Consultant confirms that no commission nor agency kick-backs are received from any of the Consultant's recommended choice vendors. Such action would contradict Swiss compliance laws if not fully declared to the Client.

## 10. IBC Recommendations

In full alignment with this Offer, the Consultant recommends that the Client take the following urgent steps to maximise the IBC MoU Media Barter Partnership and opportunity of being able to communicate, promote and sell the Project at this world renown media centric trade fair:

- a) That the Client clarify full Scope of what the IBC specifically offers the Project.  
The Consult has taken on overview of the signed agreement and added to such document the open queries as to size, location, and branding – plus additional communication placements. Please see **Appendix C** – the Consultants Notes on IBC MoU.
- b) That the Client define the Project's branding story and strategy, recommended to communicate as one brand and one voice as referred to by the Consultant in **1. The Brand Story & Strategy for a unified FOMEX, Saudi Media Forum, & The Saudi Media Awards.**
- c) That the Client commissions the design of such defined branding ready for use for all planned collaterals to be used at IBC, in particularly urgently for the Project's Exhibition Design & Build vendor.
- d) That the Client confirm the Location of the Project and share all insights about such Location with the Consultant.
- e) That the Client define and engage the Project's Exhibition Design & Build vendor to prepare proposals in how best to leverage the available space at IBC to effectively communicate, promote and sell the Project. The Consultant recommends the engagement [MCH-Global](#) as referred to in **2.3.d** in this Offer.  
[MCH-Global Presentation](#)







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The Consultant has already tentatively discussed the IBC opportunity with MCH-Global who have ready an option that may be speedily implemented whilst returning maximum presence and ROI on image for the project at IBC.

- f) That the Client applies the Project's defined singular branding to all digital channels and that a singular website is created communicating the Project as one brand and one voice.
- g) That the Client takes an overview of, and optimises, all sales related collaterals and specifically the online reservation/booking journey to ensure a user-friendly sales process.
- h) That the Client engage the International Marketing, Communication & PR vendor to prepare press packs for the IBC presence and have on site one PR professional to record and report all important signings of partnerships, collaborations and sales for immediate release across all relevant media channels, to generate industry buzz and future further such signings. The Consultant recommends the International Marketing, Communication & PR agency [United Partners](#) to fulfil this task as referred to in **9.5** in this Offer.
- i) That the Client defines the human resources who will man the Projects IBC exhibition stand, and the sales force present who are able to support the closing of sales.
- j) That the Client assesses and defines the sales proposition such as possible packages, options, sponsor and partnerships, as referred to in **2. Sales / "The sales force as discussed in the meeting"** in this Offer.
- k) That the Client engages with the Kingdom's local Embassy, Consular and Trade Promotion offices to leverage and activate their relevant local networks, both in the Netherlands and those located in the short list of potential markets as listed in **9.4** in this Offer.
- l) That the Client define what strategic partners it may wish to invite to participate at IBC. Such partners could be an airline, hotel group, specific flagship KSA destination(s) and/or events – the Consultants suggestions in **5.2.d** in this Offer.
- m) That the Client reserve required travel and hotel accommodation for its chosen human resources, including the Consultant and team, at/near IBC soonest to secure rooms and at preferable rates.

## VI. Advisory Strategy & Implementation Periods

The Consultant's Advisory Services represent the culmination of decades of industry experience, deeply rooted in carefully cultivated relationships across the global media landscape. These services are not merely transactional; they are strategic initiatives designed to harness the full potential of international networks and the capabilities of supply chains, particularly those involving critical 3rd party vendors. The Consultant's approach is both immediate and visionary, aimed at ensuring the Project not only meets but exceeds its objectives, thereby setting the path for establishing a world-class reputation.





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In the short term, to ensure the Consultant may successfully implement these strategies, a minimum engagement of six consecutive months per Project season is essential. For the 2024/2025 season, this engagement will represent a period from 1st August 2024 to 31st March 2025.

However, the true impact of the Consultant's Advisory Services extends far beyond a single Project season. The real value lies in a long-term partnership of at least 3-5 years, allowing a collaboration to engage with strategic partners to create enduring opportunities for both the Project and the Kingdom. This includes attracting top-tier international media expertise, conceptualizing new showcase events to align with flagship projects like the World Cup and EXPO, promoting investment in Digital Broadcast Networks, and facilitating Degree Awarding rights for Media Academies in the Kingdom – all driven by the nature of the Project. These initiatives are not just about just assuring success for the Project today - they are about shaping the future, equally assuring that the Project and the Kingdom stand at the forefront of global media for years to come.

### VII. The Advisory Services Fee

The Consultant initially offered Advisory Services to the Client at a below-market rate of USD950.- per day, with the understanding that this reduced rate would be compensated through a 30% revenue share model (as originally suggested by the Client).

However, the Client has since communicated that a revenue share model would not be possible at this time and has requested the Consultant to propose a monthly fee instead.

In response to the Client's request and considering the Scope of Advisory Services required for the Project, the Consultant agrees to forgo the revenue share model, alternatively proposing to maintain the USD950.- per day fee, set on a 30 calendar day per month basis, equalling a fee of USD28'500.- per month.

The Consultant would further close the gap for the of loss of revenue share in being compensated by the Client with a 5% introduction fee on the value of any services purchased from 3rd party vendors introduced by the Consultant, ensuring full transparency on all financials, remaining in line with Swiss Compliance Laws applicable to the Consultant.

#### The Fee:

- 1. Head of Project Advisory Services**  
Darryl von Däniken  
USD28'500.- per calendar month (the Fee)  
Engagement period: August 2024 - March 2025
- 2. 3<sup>rd</sup> Party Vendor Introduction Compensation**  
5% on the total billing value, before tax, of services engaged by the Client from 3<sup>rd</sup> party vendors introduced by the Consultant.
- 3. Good Will Gesture**  
As a sign of good will, the Consultant will not invoice the Client for comprehensive services





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already provided in preparation for the project dating back to June 2024. Without this proactive preparation, the project would currently face significant time constraints and pressures.

4. **Hospitality Liaison Management Services**

The Consultant's Fee does not include the Consultant's own internally appointed Hospitality Management Team support, to act as a Hospitality Liaison (the Liaison), between the Speakers directly acquired by the Consultant and the Client's appointed Hospitality SPOC and Speaker Stage Management SPOC.

USD7'500.- per month

Engagement period October 2024 to March 2025.

VIII. **Terms & Conditions**

1. The Fee, payable via bank transfer to Switzerland or the United Kingdom, excludes any applicable taxes in KSA or related to international transfers.
2. The Consultant will issue monthly invoices for all agreed services and expenses, payable in advance on the 1st of each month.
3. The Fee excludes travel, accommodation, and out-of-pocket expenses. Travel will be in Business Class, and accommodation will be at least four-star, both to be booked and paid for by the Client in advance.
4. The Consultant will submit reasonable out-of-pocket expenses to the Manager, to be reimbursed by the Client within ten working days.
5. The Client will cover all travel, accommodation, and out-of-pocket expenses for third parties engaged by the Client, with prior approval.
6. The Consultant confirms that no commissions or kickbacks are received from recommended vendors, in compliance with Swiss laws.
7. If the Client enters into an agreement with third-party vendors introduced by the Consultant, a 5% finder's fee on the pre-tax value of services supplied by the vendors will be levied.
8. The Client will assign specific Single Points of Contact (SPOCs) specialized in the relevant subject matters referred to within the Advisory Services Scope and Offer. These SPOCs will be supported by adequate human resources to ensure timely and professional execution of the Consultant's services. The Consultant may as times request a minimum level of human resources or third-party assistance if necessary for effective service delivery.

IX. **Warranties**

Given the numerous stakeholders involved in the realisation of the Project, the Consultant cannot offer any warranties but reaffirms the ongoing commitment to act in the best interest of the Client, the Project





and Vision 2030. The Consultant will persevere in the spirit of the working relationship built since October 2023 which resulted in the successful partnership where the Client invited the Consultant to attend and support FOMEX 2024 in February.

## X. Appendix

**Appendix A** – Copy of Mutual NDA as referred to in section: IV Preamble

**Appendix B** – Feedback to FOMEX website, as referred to in section: 2.1.d)

**Appendix C** – Feedback to IBC MoU, as referred to in section: 10. a)

-end-

E&oe





## MUTUAL CONFIDENTIALITY AND NONDISCLOSURE AGREEMENT

### Between

THE HAPPINESS FACTORY, its directors, officers, employees, affiliates and subsidiaries ("THF"),

Address: 2625 Al Amir Sultan Ibn Abdul Aziz, Riyadh, Kingdom of Saudi Arabia

Business Registration Number: 1010452520

### And

IRF, Darryl von Daniken

Address: Röschibachstrasse 56, 8037, Zürich, Switzerland

Business Registration Number: UID: CHE-376.398.423 / Zürich, Switzerland

THF and IRF shall be referred to collectively as "the Parties", (or individually, the "Party," "Disclosing Party" or "Receiving Party).

"Disclosing Party" means the Party disclosing any Confidential and / or Proprietary Information under this Agreement, whether such disclosure is directly from the Disclosing Party or through the Disclosing Party's employees or agents.

"Receiving Party" means the Party receiving any Confidential and / or Proprietary Information under this Agreement, whether disclosure is received directly or through the Receiving Party's employees or agents.

### Whereas:

THF and IRF are discussing the possibilities of collaboration between the Parties regarding **the Consultancy Services for Execute Saudi Media Forum in Riyadh, Kingdom of Saudi Arabia** (the "Project").

Within the context of said discussions, the Parties may have to communicate information to each other.

Now therefore, in consideration of these premises and the mutual covenants herein contained, the Parties agree as follows:

#### 1. Confidential or Proprietary Information

As used in this Agreement, Confidential or Proprietary Information means all information of the Disclosing Party that is generally not known to the public, whether of a technical, business, financial or other nature (including, but not limited to, trade secrets, know-how, inventions, processes, designs, data, drawings and information relating to technology, customers, business plans, promotional or marketing activities, finances and other business affairs), and that has been identified as being confidential or proprietary (either in writing or orally) or that by the nature of the circumstances surrounding the disclosure ought to be treated as confidential or proprietary. Confidential Information also includes all information concerning the existence and progress of the Parties' dealings.



## 2. Mutual Obligations; Proprietary Rights

The Parties may gain access to and acquire knowledge related to Confidential or Proprietary Information belonging to the other Party. Each Party agrees that any such knowledge acquired through its association or relationship with the other Party is confidential and that a confidential relationship exists between the Parties. The Parties agree that any such Confidential or Proprietary Information will constitute a trade secret and title to and ownership of all patent, copyright, trade secret and other proprietary rights in all Confidential or Proprietary Information and in all plans, drawings, mock-ups, models and other materials using, incorporating or derived from Confidential or Proprietary Information will be and remain the Disclosing Party's exclusive property.

## 3. Use of Confidential or Proprietary Information

Except as expressly provided herein, the Receiving Party agrees not to disclose Confidential or Proprietary Information without the Disclosing Party's prior written consent, and will not use, or permit others to use, Confidential or Proprietary Information for any purpose other than those contemplated by any written agreement between the Parties. The Receiving Party further agrees that the reproduction of any Confidential or Proprietary Information or documents containing such Information of the Disclosing Party must contain the legend "CONFIDENTIAL & PROPRIETARY PROPERTY OF [NAME OF THE DISCLOSING PARTY]" and must be dated with current date to indicate the confidential and/or proprietary nature thereof and ownership by the Disclosing Party.

## 4. Personnel

The Receiving Party agrees to restrict the possession, knowledge, development and use of Confidential or Proprietary Information of the Disclosing Party to its employees who have a need to know Confidential or Proprietary Information and who have signed confidentiality agreements containing terms as least as restrictive as those contained herein. The Receiving Party will ensure that its employees comply with this Agreement.

## 5. Ownership of Confidential or Proprietary Information

All Confidential or Proprietary Information will remain the exclusive property of the Disclosing Party, and the Receiving Party will have no rights, by license or otherwise, to use the Confidential or Proprietary Information except as expressly provided herein or pursuant to a subsequent written agreement between the Parties. The Receiving Party agrees not to make, have made, use, advertise, promote or sell for any purpose any product or other item using, incorporating or derived from Confidential or Proprietary Information belonging to the Disclosing Party.

## 6. Return of Confidential or Proprietary Information

Upon the Disclosing Party's written request, the Receiving Party promptly will return all tangible material embodying Confidential or Proprietary Information, keeping one copy for its legal



counsel's files.

#### 7. Exclusions

The restrictions on use and disclosure of Confidential or Proprietary Information contained herein will not apply to information (i) that is independently developed by the Receiving Party unrelated to the Parties' dealings; (ii) that is or becomes known to the general public in a commercially usable form, independently of any disclosure by the Receiving Party, except to the extent the same are subject to a pending patent application or subject to copyright protection by the Disclosing Party; (iii) that is rightfully received by the Receiving Party from a third party who did not acquire or disclose such information by a wrongful act; or (iv) that can be shown by documentation to have been known by the Receiving Party by lawful means prior to first receipt of same from the Disclosing Party.

#### 8. Injunctive Relief

The Receiving Party acknowledges that disclosure or use of Confidential or Proprietary Information in violation of this Agreement could cause harm to the Disclosing Party for which monetary damages may be difficult to ascertain or inadequate. The Receiving Party therefore agrees that the Disclosing Party will have the right, in addition to its other legal or equitable rights and remedies, to seek and obtain injunctive relief for any violation of this Agreement.

#### 9. Entire Agreement; Amendment

This Agreement constitutes the entire agreement between the Parties relating to the matters discussed herein and covers all of the Confidential or Proprietary Information disclosed before and after the signing of the Agreement and this Agreement may be amended or modified only with the written consent of the Parties.

#### 10. Governing Law and Arbitration

This Agreement shall be governed and construed in accordance with the laws of Saudi Arabia. In case of difficulties in the interpretation or performance of this Agreement, the Parties shall endeavor to resolve their differences amicably.

In case no settlement can be reached through consultations, any dispute arising out of or in connection with this Agreement, including any question regarding its existence, validity or termination, shall be referred to and finally resolved by arbitration in Riyadh, Saudi Arabia, in accordance with the roles of the commercial arbitration center.

#### 11. Severability

The provisions of this Agreement are severable, and if any provision hereof shall be found invalid, illegal, void or unenforceable, in whole or in part, the remaining provisions or portions thereof shall remain in full force and effect to the maximum extent possible.



12. No Limitations of Other Protections.

The protections this Agreement provides to the Parties as to their respective Confidential Information hereunder shall be in addition to, and not in limitation of, any other protection provided to the Parties as to such Confidential Information under applicable law or in equity relating to trade secrets, unfair competition and intellectual property or otherwise.

For THF

Authorized Representative's full name:

Signature: 

Date: 18-8-2024

For IRF

Authorized Representative full name:

Darryl von Däniken

Signature: 

Date: Zurich 6th August 2024





Partnerships Await You! Join Fomex Now!  
 28Jul24 email newsletter received from: [info@fomexsa.com](mailto:info@fomexsa.com)

Ref: <https://fomexsa.com/en>

Website optimisation suggestions to maximise FX/SMF identity, UX and full value of sales proposition.

1. Branding: Communicate the SMF and FOMEX as one entity, as a collaborative partnership.
2. Information: Update website to communicate the 3rd edition in 2025 + full dates
3. Tone: Update the narratives to inspire, engage and drive participation
4. Language: On the ENGLISH website, translate all text into EN. Check EN typos & grammar.
5. Images: Update all images with most recent available content. Showcase only the best
6. Video: Edit new video clip containing the highlights of the SMF & FOMEX24. Avoid showing the former tented location.
7. Partnerships: Link all portrayed partners to their respective websites.
8. Exhibitor application form: Increase industry segment choice for exhibitors, sponsors,
9. Exhibitor application form: Increase Ad-On Options (plus offer explanations)
10. Exhibitor application form: Increase Exhibition space options; link to pdf with full infos, visuals, costs

**Partnerships**  
**Major deals and agreements**  
 to develop and elevate the media market

In the largest media technology gathering in the Middle East  
**FOMEX** in its third edition

**Objectives of the Future of Media Exhibition:**

- Showcase** Modern experiences in the media industry and enhance modern television and radio production activities .
- Keep Up** With the rapid pace of media transformations through leading companies and expertise in the field of production .
- Opportunity** For media enthusiasts through the organization of several specialized workshops .

**Key Figures Achieved by FOMEX:**

**+250** exhibitors  
**+30** participating countries  
**+32K** visitors

**Reserve your space now**  
**At The largest event kicks off**  
**18-20 FEB 2025**

Welcome to FOMEX's 2nd edition

**2024's EDITION**  
**Future of Media Exhibition (FOMEX)**  
 with 300 media professionals from all around the world

نتقيكم قريبا

innovation like

Company Email: \*

Content Marketplace

**Content Creation / Production**

Content Management / Post-Production

OTT / Content Delivery / Broadcast

Satellite & Space Tech

Other

-- Please Select --

Booking stage time (Product showcase, workshop, or MOU signing)

Technical activations in the exhibition

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Email reply to booking enquiry with link  
<https://fomexsa.com/storage/492/FOMEX-BOOKING-FORM.pdf>



<b>BOOKING FORM Terms &amp; Conditions</b>	<b>نموذج الحجز الشروط والأحكام</b>
<p>This Booking Form Terms and Conditions sets out the legal terms &amp; conditions ("T&amp;C") that govern the Exhibitor's participation, booking, and rent of Space at the Venue.</p> <p>The following terms - wherever they appear in this T&amp;C shall have the meanings shown to each of them unless the context requires otherwise:</p>	<p>تبين شروط وأحكام نموذج الحجز هذا، الشروط والأحكام القانونية التي تحكم مشاركة المعارض والحجز وتأجير المساحة في موقع المعرض.</p> <p>للمصطلحات التالية حيثما تظهر في هذه الشروط والأحكام المعاني المحددة أمام كل منها ما لم يشير السياق إلى غير ذلك:</p> <p>معرض فومكس: تعني معرض مستقبل الإعلام المنظم: هيئة الإذاعة والتلفزيون، وهي (جهة حكومية) قائمة</p>

1. FX logo not level. Ditto in FX/SMF brand file.
2. Optimise contract clauses for ease of readability
3. Optimise reservation fee to reflect value of reserved space
4. Optimise payment procedure incl. QR code
5. Optimise for digital signature and digital return

Q's


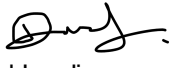
6. Where does reservation file go. Which SBA dept.
7. Is there an overview for sales of client payment status?
8. Do larger spaces and/or special locations require internal sign off?

APPENDIX: C.

IBC.ORG



**IBC2024 TRADE AGREEMENT: EXHIBITION STAND**  
**Between IBC2024 and Saudi Broadcasting Authority's FOMEX Event,**  
**18-21 February 2025**

IBC2024 to provide	IBC2024 to receive
<p>1 x exhibition stand including:</p> <ul style="list-style-type: none"> <li>Standard white shell scheme walls (2.5m high)</li> <li>Company name and stand number on the fascia panel</li> <li>Dark blue carpet tiles</li> <li>Aluminium LED track light (11W) - one spotlight for every 4sqm</li> <li>3 kW (13A) daytime power supply including one double wall socket</li> <li>Basic stand cleaning</li> </ul>	<p>Digital banner advert on 5 x e-newsletters to Saudi Broadcasting Authority's and FOMEX prospects database pre-event</p> <p>- please provide banner specs and copy deadlines &amp; publish dates ASAP</p>
<p>FOMEX 2025 included on the IBC2024 media wall located along the walkway between halls 7 – 8</p> <p>- recommended design: A3, portrait format, magazine front cover</p>	<p>Digital banner advert on Saudi Broadcasting Authority and FOMEX 2025 websites to run from date agreement is signed until event – September 2024</p>
<p>Logo with URL backlink on IBC2024 Media Supporters web page</p> <p>- please provide logo as EPS or print-ready JPG</p>	<p>5 x solus email to Saudi Broadcasting Authority's and FOMEX prospects/reg attendees to be sent between July and September 2024</p> <p>*HTML files provided by IBC Marketing</p>
<p>50-word profile included on IBC2024 Media Supporters web page</p>	<p>IBC2024 show logo with URL link on Saudi Broadcasting Authority's industry events page/calendar</p>
<p>768 x 90 digital banner to run on IBC2024 Media Supporters web page until end of show</p>	<p>IBC promoted as a media partner at FOMEX 2025 event including: signage, marketing materials and event website</p>
<p>10% discount code on conference passes for your delegates</p>	<p>1 x FP advert in FOMEX show guide promoting IBC2025</p>
<p>Social media exchange – 3 x social post across our channels throughout the campaign, promoting our collaboration (inc. your hashtags and handle)</p>	<p>2 x FOC delegate passes to FOMEX 2025</p>
<p>1 x advert in IBC Daily (in print and online) to appear in one of the issues during show days</p>	<p>Social media exchange – 3 x social post across our channels throughout the campaign, promoting our collaboration (inc. your hashtags and handle)</p>
<p>Logo included in media section of IBC2024 Show Daily (in print and online)</p>	
<p>Inclusion in pre-show email to IBC data 'Meet with our Media Partners'</p>	
 <p><b>Emma Waterman</b> Media Partners Manager   IBC2024</p>	 <p><b>Imad Jaroudi</b> Commercial &amp; Marketing Director   SBA</p>

- Commented [Dv1]:** What floor space/size? Location? Which hall? Stand design by whom? Showcase stand? Partners (Tourism, Airline, Edu)? Built by whom? Who is manning the stand?
- Commented [Dv2]:** What are the defined FX/SMF digital channels, positions and sizes. Who is webmaster?
- Commented [Dv4]:** Ditto FX/SMF digital channels
- Commented [Dv3]:** Corporate Design? Designed by whom?
- Commented [Dv6]:** For FX/SMF editorial hub.
- Commented [Dv5]:** Ditto Corporate Design, Asset hub
- Commented [Dv7]:** Written be whom? From FX/SMF editorial hub.
- Commented [Dv8]:** Designed/supplied from whom? From CI/CD Asset hub?
- Commented [Dv9]:** Define all FX/SMF positions for partners.
- Commented [Dv11]:** FX/SMF Show Guide specs?
- Commented [Dv10]:** Code? Guest delegate list? Mailing, reach-out.
- Commented [Dv12]:** Social media manager? Assets from where? Asset hub req.
- Commented [Dv13]:** Application process? Self service. Code/link?
- Commented [Dv14]:** Designed by whom? Within CI/CD and from Asset hub.
- Commented [Dv15]:** Ditto Social Media Q
- Commented [Dv16]:** From CI/CD Asset hub

IBC LLP is a Partnership Registered in England (OC 446386). Registered at 5 Yeomans Court, Hertford SG13 7HJ. Registered in England No. OC446386 / +44 20 4534 1000

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IBC.ORG



Date: 15/07/2024	Date: 16/07/2024
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**- PLEASE COMPLETE THIS SECTION BEFORE RETURNING YOUR SIGNED AGREEMENT -**

Please confirm which name you would like to be known as on the exhibitor list and any IBC2024 marketing material.

Media partner name:	Saudi Broadcasting Authority
Social media handles:	X: @SBAGovSA

Commented [Dv17]: Consider FX/SMC specific handles

Publisher name:	
Magazine name:	
Country:	
50 word profile:	New version included

Commented [Dv18]: Ditto Editorial hub Qs

**IBC Media Partner agreement terms & conditions**

**Renewal confirmation:**

As valued partners, we'd like to simplify the renewal process for established media partners. For agreements signed in 2024, these will be automatically renewed for the following year with the same bartered deliverables. This allows for a smooth transition and ensures you have the opportunity to renew. Should you prefer not to renew, you can easily opt-out by contacting: [Media partnerships IBC2025](#) before 30/09/2024.

**Media partner exhibition stands:**

To ensure a successful show experience, it's important for exhibition stands to be staffed throughout the duration of the show. If you anticipate any challenges with staffing your stand this year, please don't hesitate to contact us for support. We're happy to help explore solutions together. IBC reserves the right to re-evaluate stand allocation for future agreements in cases where a media partner's stand remains unstaffed for a significant portion of the show.

**Exhibition pod/stand details:**

Graphics are not included in the agreements for exhibition stands or pods. Exhibition stands do not include furniture, and this will need to be ordered and paid for via the exhibitor portal by the given deadline date.

**Media partner information:**

The confirmed media partner name and social media handles provided in this agreement will be used in any online/print marketing material. If left blank, the publication/media outlet name will be used. It is important to keep this information up-to-date. Established media partners experiencing a logo or name change should inform IBC as soon as possible to allow for any necessary updates to marketing materials, provided there is sufficient time.

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