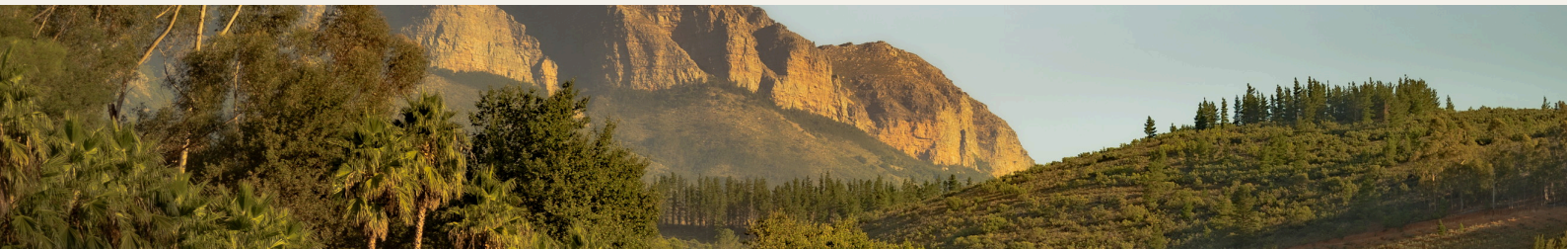


AN EDITORIAL INVITATION

One day on the estate. A year of content. *A national feature.*

A content and publicity package for five-star wine estates, in partnership with Condé Nast House & Garden and Private Edition. One day on your estate produces a guaranteed editorial feature in the title you choose, and a year of content you own outright.



01

The offer, *in short.*

A guaranteed editorial feature in Condé Nast House & Garden or Private Edition. Plus one full production day on your estate, up to 150 images and films you own outright and can run in every channel you sell in, and three models cast to your guest profile.

1 day

ONE PRODUCTION DAY,
ON LOCATION

150

IMAGES AND FILMS,
OWNED OUTRIGHT

3

MODELS, CAST
AND CONTRACTED

2

CONDÉ NAST HOUSE & GARDEN
OR PRIVATE EDITION

02

One full day. *Four ways to use it.*

Up to ten hours of active production within a dawn to dusk window, shot around the light rather than the diary. You choose the balance between stills and motion.

A	100 high-res images	+ 10 moving stills	STILLS LED
B	100 high-res images	+ 6 cinemagraphs	MOTION ACCENTS
C	50 high-res images	+ 1 long-form film	FILM LED
D	150 high-res images		STILLS ONLY



TALENT, CAST TO YOUR GUEST PROFILE



THE SUITE, IN ITS OWN LIGHT



03

Where it works. *Every channel you sell in.*

The bank is built to be deployed, not archived. One production day feeds a year of marketing across every surface a guest touches before they book.

WEBSITE & BOOKING Homepage, room and experience pages, and the booking flow itself. These are the frames that decide whether your rate feels justified.	CRM & EMAIL Pre-arrival, on-property, re-booking and win-back sequences. Motion in email lifts click-through where a static hero cannot.	SOCIAL Cuts for Reels, TikTok and Stories. Each film is framed for a single orientation, so you choose vertical or horizontal per piece, or a mix across the set.
OTA & TRADE Booking platforms, collection and consortia listings, agent packs and trade shows, all running current imagery rather than a library that has quietly aged out.	PAID MEDIA Static and motion creative for Meta and Google, with enough variants to test properly rather than run one asset to fatigue.	PRINT & PRESS Brochures, in-room collateral, rate cards, and press-ready files for titles beyond the feature. Shot at print resolution from the outset.

Delivered as an organised, tagged, searchable library. Not a folder dump. You own the library outright, in perpetuity, across all channels and territories, with no re-licensing fee ever. Talent-led imagery is contracted for three years, all media, worldwide, and extendable.



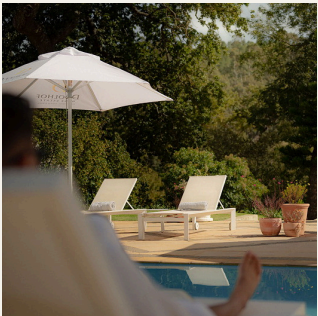
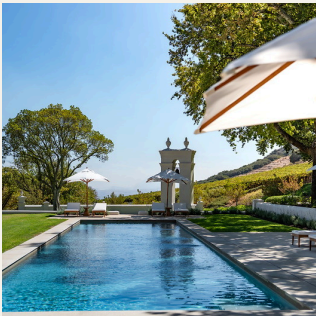
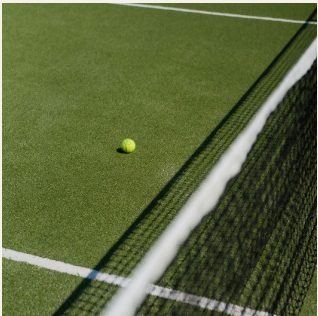
DETAIL AND TEXTURE



INTERIORS



THE ESTATE, WALKED





04

The feature. *Not an advert.*

The production is built to feed a print feature, and the space is committed before the cameras come out.

Two national titles. You choose one. Same fee either way.

NATIONAL TITLE

Condé Nast House & Garden

- A three-page brand feature, running as editorial.
- A native article on the title's own channels in the same month.
- Supporting social posts from the magazine.

NATIONAL TITLE

Private Edition

- A two-page editorial spread.
- A social campaign across the title's channels.



Editorial, not advertorial. *That distinction is the entire point, and it is why the space is worth more than an advert. Your placement is confirmed in writing before the production date. If a title has already committed to a comparable property in that issue, we move you to the next available one. The feature happens either way.*

05

How it runs.

WEEK 0	WEEKS 1-2	WEEK 3	WEEK 4	WEEKS 5-7
Signature. Date secured, talent approached, the title conversation opened.	Creative direction and shot list agreed with your team. Talent presented for approval. Recce.	Editorial placement confirmed in writing. Production plan locked.	The production day, 06:00 to 19:30, built around the light.	Edit, grade and delivery of the full library, tagged and ready to run.

Seven weeks from signature to delivery. A title closes its book well before the issue reaches the shelf, so the practical decision date sits earlier than it looks.

One estate per area, *per issue.*

A title will not run two neighbouring estates side by side. Each issue carries a single slot for any one valley.

Some estates want both titles. That needs two production days and two entirely separate sets of images and talent, so it is quoted separately.



06

What you get. *And what we ask for.*

INCLUDED IN THE FEE

- **Full ownership of the library.** Perpetual, worldwide, every channel. Talent-led imagery contracted for three years, all media, extendable.
- **The editorial feature itself.**
- **Up to 150 finished images and films,** in whichever configuration you choose, cut to the orientation you specify.
- **Three models,** cast and contracted.
- **Wardrobe, and a hair and make-up artist** on set.

Plus pre-production and creative direction, the full production day with photographer, videographer and producer, full edit and grade, delivery as a tagged and searchable library, and editorial liaison throughout.

NOT INCLUDED

Specialist equipment beyond the standard kit, such as drone permits or cinema-grade rigs, quoted separately if the creative calls for it. Props and florals. Food styling above what the kitchen already plates. Extension of talent usage beyond the three-year term. Extraordinary travel and accommodation outside the Cape Winelands, where applicable.

WHAT WE NEED FROM YOU

Your kitchen plating for cast and crew across the production day. It is the one thing we ask for on the day, and what comes out of the kitchen ends up in the frame. Selected frames are held from your channels until the feature is on the shelf. We will tell you exactly which, and it is a short list.



07

Who you are working with.



Jade Mossop

DIRECTOR & PRODUCER | CAPE TOWN

Twenty years across brand, content, publicity and commerce, including creative direction for Glenmorangie, Marriott and Belvedere.

Most photographers hand you files. I run the channels those files have to perform in: PR, CRM, paid and conversion. So the shot list is built backwards from where each asset will sell, and the bank arrives tagged to the placement it was shot for.

20 yrs

BRAND, CONTENT,
PUBLICITY AND COMMERCE

12.5 yrs

AGENCY FOUNDER,
FIVE-STAR WINE ESTATES

29k → 50k

CRM DATABASE GROWN,
ONE BRAND

+30%

REVENUE ON 65%
LOWER MEDIA SPEND

SELECTED CLIENTS

JADE MOSSOP DIRECTOR & PRODUCER — MARRIOTT INTERNATIONAL & AUTOGRAPH COLLECTION · LION ROARS HOTELS & LODGES · QUOIN ROCK WINE ESTATE · CONSTANTIA GLEN · LA PETITE FERME · HAUTE CABIÈRE · BENGUELA COVE COLLECTION · NITIDA WINE FARM · WEBERSBURG · INVERDOORN PRIVATE GAME RESERVE

HOUSE OF ZAAAN DIRECTOR OF PHOTOGRAPHY — SINGITA · LA COLOMBE GROUP · DOOLHOF WINE ESTATE · HIDDEN VALLEY WINES · MAISON CABIÈRE · FUTURE FOUND SANCTUARY · OWLOON MANOR HOUSE · THE TRADE BOUTIQUE HOTEL



YOUR INVESTMENT

R240,000

One full production day. Up to 150 finished images and films, the library owned outright. Three models, cast and contracted for three years. And the editorial feature in the title you choose. All in.

WHAT YOU WOULD OTHERWISE BE BUYING SEPARATELY

Production of a shoot at this scale	R250,000
Comparable national media exposure and campaign value	R145,000
Two purchases, at open-market rates	R395,000

And those rates are conservative.

One day on the estate.
A year of content. A national feature.

Next step: a thirty-minute call to agree creative direction and confirm which title we are timing to. Print lead times drive everything, so the decision sits well ahead of the shoot.