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INTRODUCTION

SCENE: INTERIOR: A HOTEL CONFERENCE ROOM.

Close up on Austyn, a slightly tubby editor (with boyish good looks and a roguish charm). He is terrified. His palms are sweating, he is shaking a little. He holds a pen tightly but is not writing. In front of him is a blank piece of paper.

This was where I found myself towards the end of our Future of Video Breakfast Briefing last week. I had just been asked to write my first ever advertising pitch. I write about this stuff all the time, but I've never had to do it in the flesh.

It was part of YouTube's workshop about how to produce Ramadan content that would do well on that platform. The – mercifully imaginary – brief was the launch of a new television channel, Hala, with programming focus on comedy, drama and romance. Each table in the workshop had to come up with a YouTube web series that would promote this channel. And my mind was blank.

Luckily, I was surrounded by less blank, brighter and more imaginative people and we finally came up with *Iftar vs. Iftar*, a cooking show that pitches millennial couples against their parents and parents-in-law. Some dishes are traditional, some are modern. Like Hala, it shows how tradition and modernity can exist side-by-side. Richard Hol, ECD of Nomads, who had been moderating one of our panels earlier in the day and was also on my team, stood up, put our idea into words and made it sound pretty good.

I'm not sure we'd have won the account, but apart from making me realise how lousy I'd be as a creative, the exercise also made me think about the fragmentation of video. The film category at awards shows used to be won by 30-second TVCs every time. But at the last Dubai Lynx, it was won by an hour-long documentary from Vice. Creatives today are working on anything from six seconds upwards.

And the videos they work on might appear on TV or in cinemas as before, but they are more likely to turn up on YouTube, Twitter, Facebook, Snapchat or anywhere else digital. We might see them on our TVs, our phones, our tablets or our computer monitors.

You can read a summary of YouTube's findings on what works in Ramadan in the coming pages, based on Lynn Hazim's presentation at the workshop. You can also read my brief summary of some of the key points that came out of the breakfast briefing overall. The TLDR version is: tailor your video to the right people and put it on the right platforms and you'll be OK.

During Ramadan, traditional television is still huge. Adil Memon, the content head at Zee Entertainment, says some channels can see a 100 per cent hike in their viewership. And this attracts advertising money.

Our first TV guide lists many of the top channels in the region to help planners see which stations have the programmes and viewers that are right for their brands.

There's no denying that video advertising has changed a huge amount from those days of the 30-second spot. But traditional formats still have a role to play as the drama of video plays out.

And we will all be able to watch and learn.

Austyn Allison

Editor, *Campaign Middle East*

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MOTIVATE
ISSUE 235.TV GUIDE 2018

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Campaign ME



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Moving pictures

Campaign's second breakfast briefing addressed the ambitious topic of The Future of Video. **Austyn Allison** summarises the conversation



Campaign's second breakfast briefing gathered industry leaders last week to discuss The Future of Video. On stage were representatives from Choueiri Group, MBC, Google and YouTube, Twitter, UM, Nomads, Al Tayer Motors, Vice and Centrepoint. The audience was packed with many more big names. After an introduction and keynote, and before a workshop by YouTube, two panels looked at how video is changing and how the industry can adapt and cope.

The days of a single TV set in the living room are long gone, taking with them 50-plus years of accepted wisdom about how advertising using moving pictures should be undertaken. Multiple screens and on-demand services from Netflix to Twitter mean people can decide where and when and how to watch content.

This is making the video landscape much more fragmented than it once was, and the speakers at the breakfast briefing all agreed that one size does not fit all. There was debate about short-form versus long-form. YouTube's Alex Brunori showcased some of the six-second bumper ads from that platform, and moderator Richard Hol from Nomads joked that we are heading away from the 30-second spot and towards the 0-second spot. But on the other end of the scale, Ciaran Bonass from Vice spoke about the hour-long documentary on Arab identity that introduced his brand to the region and won the Dubai Lynx Film Grand Prix on the way.

Shyam Sunder from Centrepoint showed clips of the fashion retailer's latest brand video, The Boy Who Nobody Could See, but emphasised that although it was a beautifully crafted piece of work that commanded impressive viewing of its

two minutes and 47 seconds, the social media amplification that came after the ad had been released was perhaps more important than the film itself.

Different people come to different platforms with different expectations, so it makes sense that the video content served to them on those platforms varies accordingly. The same ad can feel utterly different depending on whether you watch it in a movie theatre or on your phone, whether it is run on MBC or served up on YouTube.

So creative and media plans should look beyond cutting down or extending content and thinking it can work across platforms. One marketer in the audience asked for advice on what to do with a very tight budget for video. The answer: create the most engaging content you can for the target that is most important, and reach them on the most appropriate channel.

Bonass plead a case for casting off the long-form-short-form conversation altogether. Consumers are less interested in the brand, or even the craft of the ad than they are in stories that mean something to them. He has worked on video content where he doesn't know how long it will be when it is being shot; the edit will help decide what length best tells a succinct but well-crafted story that the viewer is likely to engage with.

There are many channels out there for video content and advertising, and Campaign's breakfast briefing looked at many of them. But what is important in the end is putting a good story well told in the right place to reach the right people at the right time. That's how to do it right.

MANY THANKS TO OUR SPEAKERS

WALID YARED, chief marketing officer, Choueiri Group
YOUMNA BORGHOL, head of data, Choueiri Group
HIND ABU ALIA, head of digital commercial, MBC Group
ANTOINE CAIRONI, Head of large client solutions MENA, Twitter
ANTOINE CHALLITA, general manager UM Dubai.
SHASHANK MITAL, Senior Marketing Operations Manager, Al Tayer Motors
RICHARD HOL, executive creative director, Nomads
CIARAN BONASS, creative director MENA, Vice Media
AMIN SOLTANI, independent producer
ALEX BRUNORI, MENA creative lead, Google
SHYAM SUNDER, senior marketing head and e-commerce lead, Centrepoint
LYNN HAZIM, creative agency consultant, MENA, Google

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T H E S U P E R B O W L O F T H E M I D D L E E A S T

What YouTube has learned from two years of its Lantern Award for the best Ramadan ads on the platform. By **Lynn Hazim**, Creative Agency Consultant, MENA at Google

During Ramadan, not only is interest for ads higher, but people proactively search for them. People are in the mood for stories, which are increasingly ads. Last year, more than 50 per cent of all organic Ramadan-themed video views were for ads, a three-times increase compared with the year before. YouTube launched the Lantern Award three years ago to celebrate creativity in connecting with consumers through online video during the Holy Month of Ramadan. An algorithm will determine the winning video based on engagement and views the commercial has received by the end of the month. A microsite, developed for the competition on the Think With Google hub, will rank the commercials and showcase the competing campaigns' progress. The winning video, agencies, and advertiser will be announced after Ramadan.

HOW DO YOU CREATE SUCCESSFUL CONTENT DURING RAMADAN?

Learnings from the past two years:

1. Webseries content is growing fast and being used properly: In 2016, three out of the top five entries were multi-part stories.

With webseries or multi-part stories, people actually get hooked and start engaging more with each video posted, as seen with three out of the top five winning campaigns.

2. The top 10 ads were dominated by service brands, such as telcos and banks.

This is not surprising, as for these brands being engaging is of paramount importance. But it also shows that when a brand decides to create content with the users' needs, true passions and relevant tension points in mind, they succeed in winning their attention and interest.

3. A strong consumer insight is key to engage people. This has helped Viva and Orange win the top spot.

Viva, Orange and STC used strong consumer insights to drive their creative strategy.

VIVA KUWAIT INSIGHT: WOMEN IN KUWAIT GO CRAZY WHEN THEIR TUPPERWARE IS FORGOTTEN AT OTHER PEOPLE'S HOUSES, ESPECIALLY DURING RAMADAN.



With webseries or multi-part stories, people actually get hooked and start engaging more with each video posted, as seen with 3 out of the top 5





STC INSIGHT: DURING RAMADAN, PARENTS TEND TO OVERLOOK A LOT OF DETAILS TO THE DETRIMENT OF THEIR KIDS.



ORANGE INSIGHT: SHOWCASING THE SCARCITY OF TIME DURING RAMADAN PROVED TO STRONGLY RESONATE AMONGST THE YOUTUBE AUDIENCE.

4. There is still a strong presence for “the usual suspects”: music and songs, dance performances, family reunions and friends’ gatherings, with togetherness, altruism and generosity at their core. Most of the top 10 were the obvious usual suspects including Zain, Orange Egypt, NBK, Etisalat Misr, QNB and Vodafone Egypt.

5. Celebrities: Use them in the right context. Some celebrity uses did not add any engagement to the brand’s copy. But others did, including the winner of the 2017 Lantern Award, Orange, and the winner of the 2016 Lantern Award, Viva’s Where’s my Bowl?

6. Eid is a missed opportunity.

STC and Zain are the only two brands that capitalised on Eid in 2016 and created specific videos for the event (on top of their Ramadan ones). They both made it to the top 10. During Eid, YouTube viewership is still high but there is less advertising clutter, giving the opportunity for brands that participate in this holiday to command more attention from viewers



ETISALAT MISR

AAJ TAK

AAJTAK.INTODAY.IN

PARENT COMPANY: Living Media

LAUNCHED: 1999

BASED: India

LANGUAGE: Hindi

REACH: MENA

AVAILABILITY: Du, Etisalat, OSN, Ooredoo

MEDIA REP: IAS Media: +971 4 447 5760

DEMOGRAPHICS: India's leading general Hindi News channel, devoted to providing the latest news to its viewers. Expat Indians (18-55 yrs) living in the UAE.

FLAGSHIP PROGRAMMES: Dustak, Khabardar, Halla Bol, Vishesh

RATE CARD: \$500/30 sec

ABU DHABI TV

WWW.ABUDHABITV.AE

PARENT COMPANY: Abu Dhabi Media

Abu Dhabi TV is one of Abu Dhabi Media's leading television channels, as the flagship Pan-Arab general entertainment channel, launched in 1969.

The channel showcases a diverse selection of programmes and series that suit all interests, local and regional general entertainment for the whole family, including drama, comedy, entertainment, religious shows, competitions, news and reality television, for viewers of all ages in the UAE, KSA and the region.

It contributes greatly to the realisation of Abu Dhabi's Vision 2030 with cultural, educational and entertaining content

ABU DHABI SPORTS

WWW.ADSPORTS.AE

PARENT COMPANY: Abu Dhabi Media

Abu Dhabi Sports, part of Abu Dhabi Media, was launched in 1996 as the first Arab channel specialising in sports. It has become the most popular sports TV network in the Arab world and the Middle East due to its programmes, coverage and exclusive rights to broadcast high-profile international championships and competitions. The initial channel was expanded into a network of six channels that now include two free channels (1 and 2) and four paid HD channels (3, 4, 5, and 6).

The network recently covered, or will cover, major international sporting events such as the 2018 FIFA World Cup Qualifiers, the 2018 Copa del Rey, the 2019 World Championships in Athletics, the 2018 Coppa Italia, the 2018 Supercoppa Italiana, the 2018 friendly Italian national team matches, the 2018 US Major League Soccer and the Special Olympics World Games 2019, as well as various jiu-jitsu competitions and championships. Abu Dhabi Sports provides both the highest quality and most expansive coverage for these famous sporting events by utilising cutting-edge technology and international standards.

Abu Dhabi Sports has played a prominent role in promoting local sports activities and initiatives, including the Arabian Gulf League and the President's Cup. The network also features many programmes that cover and provide analysis on local, Arab and international sports issues and events.

AL EMARAT

WWW.EMARATTV.AE

PARENT COMPANY: Abu Dhabi Media

Al Emarat channel, launched in 1999, serves as the UAE's official channel, a hub for local productions specialised in promoting the capital's latest events and conferences, through a wide variety of programmes that appeal to viewers of all ages in the UAE.

Al Emarat encourages community support, family enrichment and the development of national talent in the media industry. It is dedicated to the five pillars set forth by the UAE government through commissioning, producing and broadcasting content that highlights the governmental, environmental, social and economic developments in the nation, in line with the UAE's Vision 2021.

ARY DIGITAL

ARYDIGITAL.TV

PARENT COMPANY: ARY Group

LAUNCH: 2000

BASED: Pakistan

LANGUAGE: Urdu

WEBSITE: arydigital.tv

REACH: MENA

AVAILABILITY: Du, Etisalat, OSN, Ooredoo

MEDIA REP: IAS Media: +971 4 447 5760

DEMOGRAPHICS: The network caters to the needs of South Asians, particularly the Pakistani diaspora. It brings quality family entertainment to its viewers. 15-44 yrs; Pakistani expats living in the UAE

FLAGSHIP PROGRAMMES: Jeeto Pakistan, Meri Nanhi Pari, Pukaar, Noor Ul Ain, Salaam Emirates

RATE CARD: \$500/30 sec

ARY NEWS

ARYDIGITAL.TV

PARENT COMPANY: ARY Group

LAUNCHED: 2004

BASED: Pakistan

LANGUAGE: Urdu

REACH: MENA

AVAILABILITY: Du, Etisalat, OSN, Ooredoo

MEDIA REP: IAS Media: +971 4 447 5760

DEMOGRAPHICS: Pakistan-based English & Urdu bilingual news channel. 18-44 yrs; Pakistani expats living in the UAE

FLAGSHIP PROGRAMMES: Powerplay, The Reporter

ASIANET MIDDLE EAST

WWW.STARTV.COM

PARENT COMPANY: STAR Asianet Middle East

BASED: UAE

LANGUAGE: Malayalam

REACH: Middle East, Africa, Indian Ocean and Asia Pacific

AVAILABILITY: Available on OSN, Du, E-vision, Ooredoo, etc.

MEDIA REP: Anjali Desai: Ph - +971 4391 2347,

Email: anjali.desai@startv.com

DEMOGRAPHICS: Malayalam Viewers

FLAGSHIP PROGRAMMES: Paraspam, Kasthooriman, Badai Benglaw

B4U AFLAM**WWW.B4UAFLAM.COM****PARENT COMPANY:** B4U Network**DATE LAUNCHED:** 2013**BASED:** UAE**LANGUAGE:** Arabic**REACH:** MENA**AVAILABILITY:** On Nile Sat as free-to-air channel**MEDIA REP:** B4U Network, MENA: +971 4 431 1892**DEMOGRAPHICS:** Arabs**FLAGSHIP PROGRAMME:** Imraah W Aftakher**RATE CARD:** \$3,000**2018 RAMADAN SPECIALS:** Cooking Show**B4U PLUS****WWW.B4UPLUS.COM****PARENT COMPANY:** B4U Network**DATE LAUNCHED:** 2013**BASED:** Dubai**LANGUAGE:** Hindi**REACH:** MENA**AVAILABILITY:** On Nile Sat as free-to-air channel**MEDIA REP:** B4U Network, MENA: +971 4 431 1892**DEMOGRAPHICS:** South Asian**FLAGSHIP PROGRAMMES:** Achievers' Kitchen**RATE CARD:** \$600**2018 RAMADAN SPECIALS:** Special Ramadan cooking shows & series**CHINA ARAB TV (CA TV)****WWW.CATV.AE****PARENT COMPANY:** CCTV**LAUNCHED:** 2014**BASED:** UAE**LANGUAGE:** Arabic and Chinese**REACH:** MENA**AVAILABILITY:** Du & Etisalat**MEDIA REP:** IAS Media: +971 4 447 5760**VIEWERSHIP:** 1 million+ Chinese viewers spread across UAE**DEMOGRAPHICS:** CA TV is the only Chinese infotainment channel in the Middle East, broadcasting from Dubai Studio City. The channel aims to boost and accelerate the social, cultural and economic ties between China and the Arab world in the Middle East region. 25-50 yrs; Chinese expats in UAE**FLAGSHIP PROGRAMMES:** CATV News, Dubai VIP Forum, Travelling in UAE, China Today**ABU DHABI DRAMA****WWW.ADDRAMA.AE****PARENT COMPANY:** Abu Dhabi Media

Abu Dhabi Drama, launched in 2010 as part of Abu Dhabi Media's television network, broadcasts the best and latest Arab dramas series in addition to other international and dubbed series.

The channel enjoys popularity across the Middle East as it prominently features the best series produced with the region's best known actors and most loved characters.

FOX**FOXHD.FOXARABIA.TV****PARENT COMPANY:** 21st Century Fox**LAUNCH:** 2006**BASED:** United States**LANGUAGE:** English with Arabic subtitles**REACH:** MENA**AVAILABILITY:** Du, Etisalat, BelN, Ooredoo**MEDIA REP:** IAS Media: +971 4 447 5760**DEMOGRAPHICS:** Men/women; 15-45 yrs.**FLAGSHIP PROGRAMMES:** The Walking Dead, Simpsons, The Strain**RATE CARD:** \$800/30 sec**FOX ACTION MOVIES HD****FOXACTIONHD.FOXARABIA.TV****PARENT COMPANY:** 21st Century Fox**LAUNCHED:** 2006**BASED:** United States**LANGUAGE:** English with Arabic subtitles**REACH:** MENA**AVAILABILITY:** Etisalat, BelN, Ooredoo, Cable Vision, My HD**MEDIA REP:** IAS Media: +971 4 4475760**DEMOGRAPHICS:** Men/women; 15-49 yrs.**FLAGSHIP PROGRAMMES:** Action features from TCF, Sony, Paramount & Miramax**FOX CRIME****FOXCRIME.FOXARABIA.TV****PARENT COMPANY:** 21st Century Fox**LAUNCHED:** 2005**BASED:** United States**LANGUAGE:** English with Arabic subtitles**REACH:** Middle East and North Africa**AVAILABILITY:** Etisalat**MEDIA REP:** IAS Media: +971 4 447 5760**DEMOGRAPHICS:** Male & female; 18-49yrs; Arab locals; Arab expats; Western expats; curious; adventurous; thrill seekers

FOX FAMILY MOVIES

FOXFAMILYHD.FOXARABIA.TV

PARENT COMPANY: 21st Century Fox

LAUNCHED: 2010

BASED: United States

LANGUAGE: English with Arabic subtitles

REACH: MENA

AVAILABILITY: Etisalat, BeIN, Ooredoo, Cable Vision, My HD

MEDIA REP: IAS Media: +971 4 447 5760

VIEWERSHIP DEMOGRAPHICS: 100 per cent true family movies; safe for children and fun for the whole family

FOX LIFE

FOXLIFE.FOXARABIA.TV

PARENT COMPANY: 21st Century Fox

LAUNCHED: 2004

BASED: United States

LANGUAGE: English with Arabic subtitles

REACH: MENA

AVAILABILITY: Etisalat

MEDIA REP: IAS Media: +971 4 447 5760

DEMOGRAPHICS: Female skewed; 15-49 yrs

FLAGSHIP PROGRAMMES: The Taste S1 & 2, Jamie's Quick & Easy Food, Real Girl's Kitchen, Home Team

FOX MOVIES

FOXMOVIESHD.FOXARABIA.TV

PARENT COMPANY: 21st Century Fox

LAUNCHED: 2008

BASED: United States

LANGUAGE: English with Arabic subtitles

REACH: MENA

AVAILABILITY: Du, Etisalat, BeIN, Ooredoo

MEDIA REP: IAS Media: +971 4 447 5760

DEMOGRAPHICS: Men & Women; 15-49 yrs; destination for the entire family

FLAGSHIP PROGRAMMES: Blockbusters from TCF, Sony, Intalia, Paramount and Lionsgate

ZEE CINEMA

WWW.ZEETELEVISION.COM

PARENT COMPANY: Zee Entertainment Middle East

LAUNCHED: December 2010

BASED: UAE (parent company in India)

LANGUAGE: Hindi & English

REACH: UAE, KSA, Oman, Bahrain, Qatar, Kuwait, North Africa, Singapore

Which cable services, etc is it available through? Etisalat, DU, OSN, Ooredoo, Yupp TV, STC, Mobily, Neu TV

MEDIA REP: ATL Media, part of Zee Network: Rizk El Haddad; +971 4 426 4100

VIEWERSHIP: 5 million people

DEMOGRAPHICS: South Asians

FLAGSHIP PROGRAMMES: Movies; Zee Cine Awards

FOX REWAYAT

FOXREWAYAT.FOXARABIA.TV

PARENT COMPANY: 21st Century Fox

LAUNCHED: 2018

BASED: United States

LANGUAGE: Arabic

REACH: MENA

AVAILABILITY: Etisalat

MEDIA REP: IAS Media: +971 4 4475760

DEMOGRAPHICS: Primarily women; 18-49; Arab locals & Arab expats. Emotional, values-driven, social, curious

FXHD

FXHD.FOXARABIA.TV

PARENT COMPANY: 21st Century Fox

LAUNCHED: 2006

BASED: United States

LANGUAGE: English with Arabic subtitles

REACH: MENA

AVAILABILITY: Etisalat, BeIN, Ooredoo, Cable Vision, My HD

MEDIA REP: IAS Media: +971 4 4475760

VIEWERSHIP DEMOGRAPHICS: Men; 15-54 yrs

FLAGSHIP PROGRAMMES: American Horror Story, Sons of Anarchy

ZEE TV

WWW.ZEETELEVISION.COM

PARENT COMPANY: Zee Entertainment Middle East

LAUNCHED: October 1995

BASED: UAE (parent company in India)

LANGUAGE: Hindi & English

REACH: UAE, KSA, Oman, Bahrain, Qatar, Kuwait, North Africa

AVAILABILITY: Etisalat, DU, OSN, Ooredoo, Yupp TV, STC,

Mobily, Neu TV

MEDIA REP: ATL Media, part of Zee Network: Rizk El Haddad; +971 4 426 4100

VIEWERSHIP: 5 million people across Middle East

DEMOGRAPHICS: South Asians

FLAGSHIP PROGRAMMES: Reality Shows: Dance India Dance; SaReGaMaPa; Drama: Kumkum Bhagya; Kundali Bhagya; Ishq SubhanAllah; Lifestyle: Zee Connect; Awards: Zee Rishtey Awards; Gold Awards

AL AAN TV

WWW.ALAAN.TV

LAUNCHED: 2006

BASED: UAE

LANGUAGE: Arabic

MEDIA REP: In-house: startups@alaan.tv; +971 4 4277895

REACH: Pan Arab

AVAILABLE: Arabsat, Nilesat, Du TV (IPTV), Etisalat

FLAGSHIP PROGRAMMES: Nujoum Bila Hudoud; Al Yawm; Studio Al Aan, Noon; Hatha Yawmi; Mawedna Shabab

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MEDIA

CELEBRATING
25
YEARS

beIN
Channel No: 160

eLifeTV
Channel No: 183

du
Channel No: 207

ooredoo
Channel No: 575

MBC 1**WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 1991**BASED:** UAE**LANGUAGE:** Arabic**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du, Shahid.com, YouTube**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 10 million (GCC Arab adults 15+)**DEMOGRAPHICS:** 60 per cent females; 80 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Arab Idol; The Voice - The Voice Kids; Top Chef; The Wall; Gulf series; Sada Al Malaeb; Morning Show**2018 RAMADAN SPECIALS:** Al Asouf; Al Haiba; Ramez; Awad Aban Aan Jad**GENRE:** General entertainment**MBC 2****WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2003**BASED:** UAE**LANGUAGE:** English (Arabic subtitled)**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, OSN, YouTube, Etisalat, Du**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 4.2 million (GCC Arab adults 15+)**DEMOGRAPHICS:** 71 per cent males; 85 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Western movies**MBC 3****WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2004**BASED:** UAE**LANGUAGE:** Arabic, English (Arabic subtitled)**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, OSN, YouTube, Etisalat, Du**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 4.1 million (GCC Arab kids 3-14 yrs)**FLAGSHIP PROGRAMMES:** Eish Safari; Tasali Ahla Alam; Banat Wa Bass; Animated Series**GENRE:** Children**MBC 4****WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2005**BASED:** UAE**LANGUAGE:** English (Arabic subtitled), Arabic**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, OSN, YouTube, Etisalat, Du**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 2.7 million (GCC Arab Adults 15+)**DEMOGRAPHICS:** 65 per cent females; 84 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Arabs Got Talent; Project Runway ME; Trending; dubbed/subtitled foreign series; Arabic series**GENRE:** Western/Arabic entertainment**MBC ACTION****WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2007**BASED:** UAE**LANGUAGE:** English (Arabic subtitled)**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, OSN, YouTube, Etisalat, Du**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 2.9 million (GCC Arab Adults 15+)**DEMOGRAPHICS:** 80 per cent males; 82 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Foreign series; action movies; Action Ya Dawry; Driven**GENRE:** Western entertainment**MBC DRAMA****WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2010**BASED:** UAE**LANGUAGE:** Arabic**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, OSN, YouTube, Etisalat, Du, YouTube**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 2.6 million (GCC Arab adults 15+)**DEMOGRAPHICS:** 52 per cent females; 74 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Arabic series**2018 RAMADAN SPECIALS:** Ma'a Hesa Qalam; Al Khataya Al

Ashar-Atar Al Rouh

GENRE: Arabic series**MBC MAX****WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2008**BASED:** UAE**LANGUAGE:** English (Arabic subtitled)**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, OSN, YouTube, Etisalat, Du, YouTube**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 860,000 (GCC Arab adults 15+)**DEMOGRAPHICS:** 62 per cent males; 87 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Western movies**GENRE:** Movies**WANASSAH****WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2007**BASED:** UAE**LANGUAGE:** Arabic**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, beIN, Etisalat, Du, YouTube**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**GENRE:** Music

MBC BOLLYWOOD**WWW.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2013**BASED:** UAE**LANGUAGE:** Arabic dubbed /Indian**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, beIN, etisalat, Du, YouTube**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 1.9 million (GCC Arab adults 15+)**DEMOGRAPHICS:** 68 per cent females; 82 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Bollywood series/movies (dubbed & subtitled)**GENRE:** Bollywood**AL ARABIYA****WWW.ALARABIYA.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2003**BASED:** UAE**LANGUAGE:** Arabic**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, OSN, beIN, Etisalat, Du**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 5.3 million (GCC Arab adults 15+)**DEMOGRAPHICS:** 84 per cent males; 82 per cent above 25 yrs**GENRE:** News**AL HADATH****WWW.ALHADATH.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2014**BASED:** UAE**LANGUAGE:** Arabic**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** AMS: +971 4 454 5454; ams@choueirigroup.com**VIEWERSHIP:** 1.1 million (GCC Arab Adults 15+)**DEMOGRAPHICS:** 77 per cent males; 85 per cent above 25 yrs**GENRE:** News**DUBAI TV****WWW.DMI.AE****PARENT COMPANY:** Dubai Media Incorporated**LAUNCHED:** 2004**BASED:** UAE**LANGUAGE:** Arabic**REACH:** GCC, Middle East and Africa, Europe, America, Asia and Australia**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** MEMS: +971 4 454 5454; mems@choueirigroup.com**VIEWERSHIP:** 3.2 million (GCC Arab Adults 15+)**DEMOGRAPHICS:** 60 per cent males; 82 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** The Victorious; Carpool Karaoke; Fashion Star; Turkish series**2018 RAMADAN SPECIALS:** Gulf series: Ma Hessat Kalam (Hayt Al Fahd); Ebrat Sharae (Souad Abdullah); Egyptian series: Nisr A Saeed**GENRE:** General entertainment**WALID YARED**Chief marketing officer,
Choueiri Group**INDUSTRY SNAPSHOT****How are you seeing TV consumption change?**

The viewing of TV content is swiftly changing, beyond the traditional single screen. Viewers today are just as likely to watch their favourite programmes on mobile devices, or learn about new shows from social media rather than TV programming schedules. Audiences can and do access video content via computers, tablets and smartphones, and sometimes all at once. While viewers are still choosing to watch TV/video content, they no longer carry any preference for any specific platform. The game is no longer about TV, but about video anywhere.

What changes are you seeing in the way marketers use television?

A few years ago, we heard the news telling us that TV is dead. What is funny is that even TV people believed this for a while. Today brands are calling TV back into their plans and budget, as several of them have concluded that from a branding and scale perspective TV is unavoidable.

Brands need to connect with users across many touch points that offer the right context, the right timing and brand safety. Add budget considerations to the equation and the game becomes about understanding which touch points generate the best ROI for brands, across the entire funnel (traditional and digital included). This is where attribution modelling kicks in. It has already come into play and I believe that we will be seeing it become an essential part of the planning and buying processes.

What is the biggest challenge facing the TV industry and how are you tackling it?

At an industry level, the obvious one is to have a transparent and credible TV measurement currency endorsed by all the major players of the advertising industry. This currency will make a major contribution to boosting the TV advertising market, its growth, and sustainability.

At the channel level, the biggest challenge is to understand how the ecosystem has changed forever. The way content is created, distributed and consumed is evolving very quickly. Channels need to adapt and modify how they create and distribute content to match the users' expectations for a seamless journey.

What changes in TV are you most excited about in the next couple of years?

Traditional TV is still the most prominent custodian of premium content that provides value and safety to brands and brings highly coveted entertainment to users. The excitement comes from the opportunities brought by the digital disruption, which offers an infinite number of channels to distribute, market and monetise premium content. Those who understand this and ride this wave of change will undoubtedly reap the benefits and lead us into the next era.

DUBAI ONE**WWW.DMI.AE****PARENT COMPANY:** Dubai Media Incorporated**LAUNCHED:** 2004**BASED:** UAE**LANGUAGE:** English (Arabic subtitles)**REACH:** Australia, North America and the rest of Asia

Available Arabsat, Nilesat, Etisalat, Du

MEDIA REP: MEMS: +971 4 454 5454; mems@choueirigroup.com**VIEWERSHIP:** 1.4 million (GCC Arab Adults 15+)**DEMOGRAPHICS:** 50 per cent males; 78 per cent between 15-34 yrs

Flagship programmes: Western movies; Western series; X-Factor;

Fashion Star

GENRE: Western entertainment**SAMA DUBAI****WWW.DMI.AE****PARENT COMPANY:** Dubai Media Incorporated**DATE LAUNCHED:** 2005**BASED:** UAE**LANGUAGE:** Arabic**REACH:** GCC Middle East and Africa**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** MEMS: +971 4 454 5454; mems@choueirigroup.com**VIEWERSHIP:** 413,000 (GCC Arab Adults 15+)**DEMOGRAPHICS:** 56 per cent males; 85 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Tadawol; Khaleeji series; Shabiyat

Cartoons; Raee Al Shallat

2018 RAMADAN SPECIALS: Hedek Medek with Abdullah Zeid**GENRE:** General Entertainment**NOOR DUBAI****WWW.DMI.AE****PARENT COMPANY:** Dubai Media Incorporated**LAUNCHED:** 2009**BASED:** UAE**LANGUAGE:** Arabic**REACH:** GCC**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** MEMS: +971 4 454 5454; mems@choueirigroup.com**VIEWERSHIP:** 28,000 (GCC Arab Adults 15+)**DEMOGRAPHICS:** 77 per cent males; 84 per cent between 15-34 yrs**GENRE:** General/cultural**DUBAI SPORTS****WWW.DMI.AE****PARENT COMPANY:** Dubai Media Incorporated**LAUNCHED:** 1998**BASED:** UAE**LANGUAGE:** Arabic**REACH:** GCC**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** MEMS: +971 4 454 5454; mems@choueirigroup.com**VIEWERSHIP:** 21,000 (GCC Arab Adults 15+)**DEMOGRAPHICS:** 99 per cent males; 95 per cent above 25 yrs**FLAGSHIP PROGRAMMES:** Dubai Tennis ATP 500; UAE Football League**GENRE:** Sports**DUBAI RACING****WWW.DMI.AE****PARENT COMPANY:** Dubai Media Incorporated**LAUNCHED:** 2008**BASED:** UAE**LANGUAGE:** Arabic**REACH:** GCC Middle East and Africa, Europe, America**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** MEMS: +971 4 454 5454; mems@choueirigroup.com**VIEWERSHIP:** 19,000 (GCC Arab Adults 15+)**DEMOGRAPHICS:** 78 per cent males, 100 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Horse and camel racing (Dubai World Cup host broadcaster)**GENRE:** Sports**DUBAI ZAMAN****WWW.DMI.AE****PARENT COMPANY:** Dubai Media Incorporated**LAUNCHED:** 2016**BASED:** UAE**LANGUAGE:** Arabic**REACH:** GCC**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** MEMS: +971 4 454 5454; mems@choueirigroup.com**VIEWERSHIP:** 55,000 (GCC Arab Adults 15+)**DEMOGRAPHICS:** 51 per cent females; 84 per cent between 15-34 yrs**GENRE:** General entertainment**MBC PRO SPORTS 1, 2, 3 AND 4****WWW.PROSPORTS.MBC.NET****PARENT COMPANY:** Middle East Broadcasting Center**LAUNCHED:** 2014**BASED:** UAE**LANGUAGE:** Arabic**REACH:** GCC**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** Centricom Communications: +971 4 454 5454; cmedia@choueirigroup.com**VIEWERSHIP:** 1.4 million (GCC Arab Adults 15+)**DEMOGRAPHICS:** 91 per cent males; 82 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** Saudi Football Premier League; Saudi King's Cup; Saudi Super Cup**GENRE:** Sports**QUEST ARABIYA****WWW.QUESTARABIYA.COM****PARENT COMPANY:** Image Nation**LAUNCHED:** 2015**BASED:** UAE**LANGUAGE:** Arabic**REACH:** MENA**AVAILABLE:** Arabsat, Nilesat, Etisalat, Du**MEDIA REP:** Centricom Communications: +971 4 454 5454; cmedia@choueirigroup.com**VIEWERSHIP:** 327,000 (GCC Arab Adults 15+)**DEMOGRAPHICS:** 75 per cent males; 78 per cent between 15-34 yrs**FLAGSHIP PROGRAMMES:** American Chopper; Build it Bigger; Bear Grylls; Ilaa Baraa**GENRE:** Factual entertainment

HISTORY CHANNEL

WWW.HISTORY.COM

PARENT COMPANY: A & E Networks

LAUNCH: 1995

BASED: USA

LANGUAGE: English

REACH: MENA

MEDIA REP: IAS Media: +971 4 447 5760

DEMOGRAPHICS: Avid travellers and those who enjoy culture and travel

FLAGSHIP PROGRAMMES: Vikings, The Curse of Oak Island, Alone

HUM MASALA (MASALA TV)

WWW.MASALA.TV

PARENT COMPANY: Hum Network Limited Pakistan

LAUNCHED: November 2006

BASED: Dubai

LANGUAGE: Urdu

REACH: Algeria Bahrain, Chad, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, South Sudan, Sudan, Syria, Tunisia, United Arab Emirates and Yemen

AVAILABLE: Etisalat, OSN

MEDIA REPRESENTATIVE: M. Saad Qazi: +971 50 361 5642;

saad.qazi@hum.tv

VIEWERSHIP: More than 500,000 households and 2 million individuals

FLAGSHIP PROGRAMMES: Mehboob's Kitchen, Chaska Pakanay Ka, Evening with Shireen, Flame On Hai

2018 RAMADAN SPECIALS: Lazzat e Ramadan

HUM NEWS

WWW.HUMNEWS.PK

PARENT COMPANY: Hum Network Limited Pakistan

LAUNCHING: May 2018

BASED: Dubai

LANGUAGE: Urdu

REACH: Algeria Bahrain, Chad, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, South Sudan, Sudan, Syria, Tunisia, United Arab Emirates and Yemen

AVAILABLE: Etisalat, Du, OSN

MEDIA REPRESENTATIVE: M. Saad Qazi: +971 50 361 5642;

saad.qazi@hum.tv

HUM MENA

WWW.HUM.TV/HUM-MENA

PARENT COMPANY: Hum Network Limited Pakistan

LAUNCHED: July 2014

BASED: Dubai

LANGUAGE: Urdu

GEOGRAPHICAL REACH: Algeria Bahrain, Chad, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, South Sudan, Sudan, Syria, Tunisia, United Arab Emirates and Yemen

AVAILABILITY: Etisalat, Du, OSN, Ooredoo

MEDIA REPRESENTATIVE: M. Saad Qazi: +971 50 361 5642;

saad.qazi@hum.tv

VIEWERSHIP: More than 500,000 households and 2 million individuals

FLAGSHIP PROGRAMMES: Taabeer, Ishq Tamasha, Mah e Tamaam, Ustaani Jee.

RATE CARD: (per 30-second spot; including tax)

TIME SLOT:

00:00 – 08:00: \$100

08:00 – 10:00: \$150

10:00 – 14:30: \$100

14:30 – 17:00: \$100

17:00 – 19:00: \$150

19:00 – 22:00: \$200

22:00 – 00:00: \$150

HUM SITARAY

WWW.HUMSITARAY.TV

PARENT COMPANY: Hum Network Limited Pakistan

LAUNCHED: December 2013

BASED: Dubai

LANGUAGE: Urdu

REACH: Algeria Bahrain, Chad, Djibouti, Egypt, Iran, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, South Sudan, Sudan, Syria, Tunisia, United Arab Emirates and Yemen

AVAILABLE: Etisalat

MEDIA REPRESENTATIVE: M. Saad Qazi: +971 50 361 5642;

saad.qazi@hum.tv

VIEWERSHIP: More than 300,000 households and 1.2 million individuals

FLAGSHIP PROGRAMMES: Babul Ki Sahaliyan, Chirriyon Ka Chamba, Doorriyan

NATIONAL GEOGRAPHIC ABU DHABI

NATGEOTV.COM/AE

PARENT COMPANY: Fox Network Group/Abu Dhabi Media

LAUNCHED: July 2009

BASED: UAE

LANGUAGE: Arabic

REACH: Algeria, Bahrain, Chad, Djibouti, Egypt, Iraq, Iran, Jordan, The Kingdom of Saudi Arabia, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Qatar, Somalia, Sudan, South Sudan, Syria, Tunisia, United Arab Emirates, Yemen and Palestine

AVAILABILITY: Nile Sat and Arab Sat

MEDIA REP: National Geographic's director of content & partnerships
Marlain Daniel: marlain.daniel@fox.com; +971 50 366 7096

VIEWERSHIP: 65 million households across MENA; ranked #1 in factual entertainment genre

FLAGSHIP PROGRAMMES: Mars, Genius

RATE CARD: Per 30 secs: prime time (KSA): \$400; off-peak (KSA): \$200

NATIONAL GEOGRAPHIC

WWW.NATIONALGEOGRAPHIC.COM

PARENT COMPANY: Fox Network Group

LAUNCHED: July 1998

BASED: United States of America

LANGUAGE: English with Arabic subtitles

REACH: Algeria, Bahrain, Chad, Djibouti, Egypt, Iraq, Iran, Jordan, The Kingdom of Saudi Arabia, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Qatar, Somalia, Sudan, South Sudan, Syria, Tunisia, United Arab Emirates, Yemen and Palestine

AVAILABILITY: Asia Sat available on OSN, beIN, My HD, Ooredoo, Etisalat, Du and Cable Vision

MEDIA REP: Loveen Jose, senior manager international ad sales & partnership: loveen.jose@fox.com; + 971 55 607 8305

DEMOGRAPHICS: 25-54 yrs

FLAGSHIP PROGRAMMES: Genius, Mars, One Strange Rock, Air Crash Investigation, Megafactories, Megastructures, Locked up Abroad

NATIONAL GEOGRAPHIC KIDS ABU DHABI

NATGEOTV.COM/ME/PAGE/NATGEOKIDSSABUDHABI

PARENT COMPANY: Fox Network Group

LAUNCHED: December 2017

BASED: United Arab Emirates

LANGUAGE: Arabic

REACH: Algeria, Bahrain, Chad, Djibouti, Egypt, Iraq, Iran, Jordan, The Kingdom of Saudi Arabia, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Qatar, Somalia, Sudan, South Sudan, Syria, Tunisia, United Arab Emirates, Yemen and Palestine

AVAILABILITY: Nile Sat and Arab Sat

MEDIA REP: National Geographic's director of content & partnerships
Marlain Daniel: marlain.daniel@fox.com; +971 50 366 7096

DEMOGRAPHICS: 8-14yrs

FLAGSHIP PROGRAMMES: Weird but True, Animal Atlas, Giver, Mission Arctic

NAT GEO WILD

CHANNEL.NATIONALGEOGRAPHIC.COM/WILD

PARENT COMPANY: Fox Network Group

LAUNCHED: February, 2008

BASED: United States of America

LANGUAGE: English with Arabic subtitles

REACH: Algeria, Bahrain, Chad, Djibouti, Egypt, Iraq, Iran, Jordan, The Kingdom of Saudi Arabia, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Qatar, Somalia, Sudan, South Sudan, Syria, Tunisia, United Arab Emirates, Yemen and Palestine

AVAILABILITY: Asia Sat available on OSN, beIN, My HD, Ooredoo, Etisalat, Du and Cable Vision

MEDIA REP: Loveen Jose, senior manager international ad sales & partnership: loveen.jose@fox.com; +971 55 607 8305

VIEWER DEMOGRAPHICS: 4+

FLAGSHIP PROGRAMMES: Wicked Tuna, Mission Critical, Destination Wild, Monster Fish, World's Deadliest, Big Cat Week, The Incredible Dr. Pol



**SANJAY
RAINA**

Senior vice-president
& general manager at
Fox Networks Group

INDUSTRY SNAPSHOT

How are you seeing TV consumption change?

TV consumption is becoming multi-directional. People watch TV and then go online and watch a lot of subscription services too. Armchair TV is now a thing of the past. People watch a lot of things over lots of devices.

What changes are you seeing in the way marketers use television?

Are they? Digital seems to be their flavour. And I don't know if they are getting any value for their brands from such rampant usage of digital. Brand building has taken a back seat and I fear this may lead to more of a retail blood bath.

What is the biggest challenge facing the TV industry and how are you tackling it?

To keep the audiences glued to TV sets. To keep sports rights costs down. To keep people wanting to come back to TV and watch it the same way as before. Alas a lot of that has now changed for good. We create content and we feel a consumer should be able to consume the content anywhere.

What changes in TV are you most excited about in the next couple of years?

TV over internet, over streaming, anywhere, any device. That's exciting.

A close-up portrait of Antonio Banderas. His face is covered in thick, expressive strokes of various colors of paint, including red, blue, teal, and purple. He has a thoughtful expression, with his right hand resting against his chin. The hand is also covered in paint. He is holding a paintbrush in his left hand. The background is dark and out of focus.

ANTONIO BANDERAS

HE WAS A PIECE OF WORK

FROM IMAGINE ENTERTAINMENT

Genius: *PICASSO*

AN EMMY®-NOMINATED 10 EPISODE SERIES
EVERY SUNDAY 9:50PM UAE

 NATIONAL
GEOGRAPHIC

MAJID TV**WWW.MAJID.AE****PARENT COMPANY:** Abu Dhabi Media

Building on the success and legacy of *Majid* magazine, which has been providing entertainment to the region's children for 37 years, the idea to launch Majid TV channel in 2015 stemmed from the visionary desire of Abu Dhabi Media to take *Majid* into the digital age with its own broadcast channel and website, to further capture the attention of the newer generation of children. Majid TV seeks to engage children in a fun, informative and entertaining way and embeds the mission of the Majid brand, which is to enable Arabic-speaking kids to feel pride in and have knowledge of their culture and enforce the love and beauty of the Arabic language. A higher purpose of Majid TV is to encourage kids to follow their dreams and be creative thinkers.

MANORAMA NEWS**WWW.MANORAMANNEWS.COM****PARENT COMPANY:** Malayala Manorama Group**LAUNCHED:** 2006**BASED:** India**LANGUAGE:** Hindi**REACH:** MENA**AVAILABILITY:** Du, Etisalat, STC, Mobily, Ooredoo Qatar, Qatar Cable Vision**MEDIA REP:** IAS Media: +971 4 447 5760**DEMOGRAPHICS:** A Malayalam news channel for the majority South Indian population living in the UAE**FLAGSHIP PROGRAMMES:** Counter Point, Parayathe Vayya**RATE CARD:** \$360/30 sec**MAZHAVIL MANORAMA****WWW.MAZHAVILMANORAMA.COM****PARENT COMPANY:** Malayala Manorama Group**LAUNCHED:** 2011**BASED:** India**LANGUAGE:** Malayalam**REACH:** Middle East and North Africa**AVAILABILITY:** Du, Etisalat, STC, Mobily, Ooredoo Qatar, Qatar Cable Vision**MEDIA REP:** IAS Media: +971 4 447 5760**DEMOGRAPHICS:** A Malayalam general entertainment television channel for the majority South Indian population (15-44 yrs) living in the UAE**FLAGSHIP PROGRAMMES:** Super 4, Udan Panam, Thakarpan Comedy, Sthreepadham, Brahmaram**RATE CARD:** \$600/30 sec**SONY ENTERTAINMENT TELEVISION (SET ASIA)****WWW.SETINDIA.COM****PARENT COMPANY:** Sony Pictures Networks India Pvt. Ltd.**LAUNCHED:** October 1995**BASED:** India**LANGUAGE:** Hindi**GEOGRAPHICAL REACH:** MENA**AVAILABILITY:** Du, Etisalat & OSN**MEDIA REP:** IAS Media: +971 4 447 5760**VIEWERSHIP:** 5 million+ viewers on the network in UAE**DEMOGRAPHICS:** General entertainment channel for Indians, Pakistanis, Bangladeshis and all other Hindi-speaking expats living in the UAE**FLAGSHIP PROGRAMMES:** Kaun Banega Crorepati, Indian Idol, Dus Ka Dum, Super Dancer**RATE CARD:** \$1,800/30 sec**2018 RAMADAN SPECIALS:** Flavours of Ramadan – Asia's Biggest Ramadan Cookery Show**SONY MAX****WWW.SONYMAX.TV****PARENT COMPANY:** Sony Pictures Networks India Pvt. Ltd.**LAUNCHED:** 1999**BASED:** India**LANGUAGE:** Hindi**GEOGRAPHICAL REACH:** MENA**AVAILABILITY:** Du, Etisalat & OSN**MEDIA REP:** IAS Media: +971 4 447 5760**VIEWERSHIP:** 5 million+ viewers on the network in UAE**DEMOGRAPHICS:** Hindi movies blockbuster channel for Indians, Pakistanis, Bangladeshis and all other Hindi-speaking expats living in the UAE**FLAGSHIP PROGRAMMES:** Friday Talkies, Maha Movies**RATE CARD:** \$800/30 sec**STAR VIJAY****WWW.STARTV.COM****PARENT COMPANY:** STAR Asianet Middle East**BASED:** UAE**LANGUAGE:** Tamil**REACH:** Middle East, Africa, Indian Ocean and Asia Pacific.**AVAILABILITY:** OSN, Du, E-vision, Ooredoo, etc.**MEDIA REP:** Anjali Desai: +971 4391 2347; anjali.desai@startv.com**DEMOGRAPHICS:** Tamil audience**FLAGSHIP PROGRAMMES:** Saravanan Meenatchi, Raja Rani, Super Singer



خطوة جريئة

Al Aan TV Launches

Khatwa Jaree'a

Featuring 100 Prominent Startups in the Region

In each episode, the 10-minute documentary style show features one of the brightest young minds in the region, as the presenter, Reine Abou Rjeily, showcases more than 100 prominent startups in the region to uncover the inspiration that led to each, and discuss the experience: its triumphs, failures and challenges with the entrepreneurs behind them.

Sunday to Thursday (within the morning show) 10:00KSA 11:00UAE

Friday 18:00KSA 19:00UAE

Saturday 15:00KSA 16:00UAE

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 [alaan.tv](#)

 [@alaantv](#)

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#عيش_الآن

SONY MIX**WWW.SONYMIX.TV****PARENT COMPANY:** Sony Pictures Networks India Pvt. Ltd.**LAUNCHED:** 2011**BASED:** India**LANGUAGE:** Hindi**GEOGRAPHICAL REACH:** MENA**AVAILABILITY:** Du, Etisalat & OSN**MEDIA REP:** IAS Media: +971 4 447 5760**DEMOGRAPHICS:** A Dedicated Indian Hindi music channel for Indians, Pakistanis, Bangladeshis and all other Hindi speaking expats living in the UAE**FLAGSHIP PROGRAMMES:** Studio Fresh, Mix Solos, Superstar Junction and Pop Shop**STAR WORLD****STARWORLDHD.FOXARABIA.TV****PARENT COMPANY:** 21st Century Fox**LAUNCHED:** 1991**BASED:** United States**LANGUAGE:** English with Arabic subtitles**REACH:** MENA**AVAILABILITY:** Du, Etisalat, OSN, Bein, STC, Ooredoo, Mobily, Cable Vision**MEDIA REP:** IAS Media: +971 4 447 5760**DEMOGRAPHICS:** Women skewed; 15-45 yrs**FLAGSHIP PROGRAMMES:** Project Runway, Married at First Sight, Fit for Fashion, House of DVF, Style by Jury, Fashion Star, Mistresses, Devious Maids, Desperate Housewives, Grey's Anatomy**TEN CRICKET****PARENT:** Sony Pictures Networks India Pvt. Ltd.**LAUNCHED:** 2010**BASED:** India**LANGUAGE:** Hindi**GEOGRAPHICAL REACH:** MENA**AVAILABILITY:** Du, Etisalat & OSN**MEDIA REP:** IAS Media: +971 4 447 5760**VIEWER:** demographics: TEN Cricket is a 24-hour sports channel dedicated to cricket. It provides exclusive sporting action including international cricket from Pakistan, South Africa, Zimbabwe, Sri Lanka, the West Indies, Dubai Sports City, Abu Dhabi and Sharjah. 12-55 yrs. Primarily India, Pakistan, Bangladesh, Australia, England and other cricket-loving countries**FLAGSHIP PROGRAMMES:** Live cricket from Pakistan, South Africa, Zimbabwe, Sri Lanka, the West Indies, Dubai Sports City, Abu Dhabi and Sharjah**PRASAD
S. AMIN**Deputy CEO,
IAS Media**INDUSTRY SNAPSHOT****What changes are you seeing in the way marketers use television?**

It is a question everyone in the industry is asking: what will be the fate of television? As hand-held devices become ever more popular, drawing advertising dollars and now even launching exclusive content, some are wondering if the television days are over. Honestly, linear TV is on a decline, however it is up to the broadcasters and how they reinvent themselves like how radio got reinvented after its decline.

Television, however, will remain fundamental to lifestyle. Over time there is a form of a co-existence; there is space for both linear television and online. Television with co-existence becomes even more important because it becomes the destination point for big-ticket, big-event, heart-of-the-nation programming.

For example, for two of most popular Asian reality shows in this region – Super Dancer and Kaun Banega Crorepati (Who Wants To Be A Millionaire) – that come out of Sony Entertainment Television Asia, instead of using linear TV in isolation, we integrated television with social media and digital as well as on-ground activations. This widened our reach and our objective was accomplished. We will be attempting to do the same for the upcoming reality shows Indian Idol and Dus Ka Dum (Power of 10) too.

So, activities like on-ground in malls, social media, digital and linear television push the concept and widen the reach.

What is the biggest challenge facing the TV industry and how are you tackling it?

We as linear television broadcasters are moving out from telling stories to making stories that are engaging and relevant to the Middle East's Asian audiences. Making stories is a collective effort from the brand, marketers and audiences, empowering the viewers too.

The TV industry needs to move from a broadcast-focused approach to a content-driven approach that is specific to the market and should have the bandwidth to offer this content on multiple platforms. This can achieve the objective of reaching the desired audience, and in turn helps brand to co-create brand stories based on each platform, relevant to the content and audience consuming that content on their platform of interest.

What changes in TV are you most excited about in the next couple of years?

Big data and data analytics will not only play a major role in deciding content relevant to market but also give a clear understanding of the audience psyche and an opportunity for the brand to be exposed to these audiences when they are in celebratory mode.



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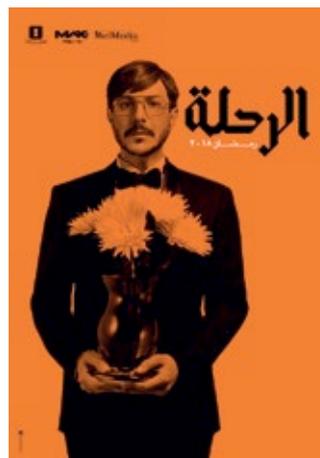
SONY SAB**WWW.SABTV.COM****PARENT COMPANY:** Sony Pictures Networks India Pvt. Ltd.**LAUNCHED:** 1999**BASED:** India**LANGUAGE:** Hindi**GEOGRAPHICAL REACH:** MENA**AVAILABILITY:** Du, Etisalat & OSN**MEDIA REP:** IAS Media: +971 4 447 5760**VIEWERSHIP:** 5 million+ viewers on the network in UAE**DEMOGRAPHICS:** Family-oriented comedy channel for Indians, Pakistanis, Bangladeshis and all other Hindi speaking expats living in the UAE**FLAGSHIP PROGRAMMES:** Taarak Mehta Ka Ooltah Chashmah**RATE CARD:** \$800/30 sec**STAR BHARAT****WWW.STARTV.COM****PARENT COMPANY:** STAR Asianet Middle East**BASED:** UAE**LANGUAGE:** Hindi (subtitled in English)**GEOGRAPHICAL REACH:** Middle East, Africa, Indian Ocean and Asia Pacific**AVAILABILITY:** OSN, Du, E-vision, Ooredoo, etc.**MEDIA REP:** Anjali Desai: +971 4 391 2347;

anjali.desai@startv.com

DEMOGRAPHICS: South Asians**FLAGSHIP PROGRAMMES:** Mayavi Maling, Savdhaan India, Saam Daam Dand Bhed**STAR GOLD****WWW.STARTV.COM****PARENT COMPANY:** STAR Asianet Middle East**BASED:** UAE**LANGUAGE:** Hindi (subtitled in English)**GEOGRAPHICAL REACH:** Middle East, Africa, Indian Ocean and Asia Pacific**AVAILABILITY:** OSN, Du, E-vision, Ooredoo, etc.**MEDIA REP:** Anjali Desai: +971 4 391 2347;

anjali.desai@startv.com

DEMOGRAPHICS: South Asians**FLAGSHIP PROGRAMMES:** Bollywood Blockbuster Movies**STAR PLUS****WWW.STARTV.COM****PARENT COMPANY:** STAR Asianet Middle East**BASED:** UAE**LANGUAGE:** Hindi (subtitled in English)**GEOGRAPHICAL REACH:** Middle East, Africa and Indian Ocean**AVAILABILITY:** OSN, Du, E-vision, Ooredoo,**MEDIA REP:** Anjali Desai: +971 4 391 2347; anjali.desai@startv.com**DEMOGRAPHICS:** South Asians**FLAGSHIP PROGRAMMES:** Khichdi, Dil Hai Hindustani, MasterChef India, Ye Hai Mohabbatein**SONY SAB****WWW.SABTV.COM****PARENT COMPANY:** Sony Pictures Networks India Pvt. Ltd.**LAUNCHED:** 1999**BASED:** India**LANGUAGE:** Hindi**GEOGRAPHICAL REACH:** MENA**AVAILABILITY:** Du, Etisalat & OSN**MEDIA REP:** IAS Media: +971 4 447 5760**VIEWERSHIP:** 5 million+ viewers on the network in UAE**DEMOGRAPHICS:** Family-oriented comedy channel for Indians, Pakistanis, Bangladeshis and all other Hindi speaking expats living in the UAE**FLAGSHIP PROGRAMMES:** Taarak Mehta Ka Ooltah Chashmah**RATE CARD:** \$800/30 sec**STAR MOVIES HD****STARMVIESHD.FOXARABIA.TV****PARENT COMPANY:** 21st Century Fox**LAUNCHED:** 1993**BASED:** United States**LANGUAGE:** English with Arabic subtitles**REACH:** MENA**AVAILABILITY:** Du, Etisalat, OSN, BeIN, STC, Ooredoo, Mobily, Cable Vision**MEDIA REP:** IAS Media: +971 4 447 5760**VIEWERSHIP DEMOGRAPHICS:** Men & women; 15-45 yrs**FLAGSHIP PROGRAMMES:** All-time favourite movies from TwentiethCentury Fox, Disney, MGM and Sony**&TV****WWW.ZEETELEVISION.COM****PARENT COMPANY:** Zee Entertainment Middle East**LAUNCHED:** Mar 2015**BASED:** UAE (parent company in India)**LANGUAGE:** Hindi & English**REACH:** UAE, KSA, Oman, Bahrain, Qatar, Kuwait, North Africa**AVAILABLE:** Etisalat, DU, OSN, Ooredoo, Yupp TV, STC, Mobily, Neu TV**MEDIA REP:** ATL Media, part of Zee Network: Rizk El Haddad; +971 4 426 4100**VIEWERSHIP:** 5 million people**DEMOGRAPHICS:** South Asians**FLAGSHIP PROGRAMMES:** Reality Shows: The Voice India; The Voice India Kids; High Fever; Drama: Bhabhiji Ghar Par Hai; Bado Bahu

ZEE ALWAN**WWW.ZEEALWAN.COM****PARENT COMPANY:** Zee Entertainment Middle East**LAUNCHED:** September 2012**BASED:** UAE**LANGUAGE:** Arabic**REACH:** Middle East and North African countries including Saudi Arabia, UAE, Egypt, Morocco**AVAILABLE:** ArabSat, NileSat, OSN, e-life, Du, STC, Oreedo, Z5 Weyyak**MEDIA REP:** ATL Media, part of Zee Net AVOD work, (ATL Media exclusively represents Zee channels): Rizk El Haddad: +971 4 426 4100**VIEWERSHIP:** Zee Alwan is a free-to-air channel reaching out to more than 60 million viewers across MENA**DEMOGRAPHICS:** All Arabs**2018 RAMADAN SPECIALS:** Foo'a Al Sahab (Hani Salamah & Stephanie Saliba; Egyptian); Ayoub (Mustafa Shaaban; Egyptian); Julia (Maguy Bou Ghosn, Qais Sheikh Najib; Lebanese); Al Rehla (Bassel Khayyat, Riham Abdel Ghafour; Egyptian); Al Sultana Radiyah S3 (season finale; Indian); Ribat Al Hob S6 (season finale; Indian)**ADIL MEMON**Content head,
Zee Entertainment
MENA**INDUSTRY SNAPSHOT****What is the impact of Ramadan on your media business?**

Ramadan is a holy month that not only brings changes to one's daily lifestyle but also it has a large impact on businesses. Most businesses have offerings to increase their turnover either by value additions or discounts. FMCG, automotive, travel and retail dominate the market through lucrative offers during Ramadan and for Eid. Television consumption significantly increases due to change in the daily routine compared with other months in the year. Most of the premium drama series are launched during Ramadan due to availability of high viewership and revenues allocated for this month by the advertisers. Viewership starts post Iftar, up to 2am. The programming acquisition starts at least four to six months in advance, and in some cases it happens immediately after Ramadan based on the success of previous season or formats. Digital consumption also increases due to the high volume of available content and flexibility to watch it. Premium content production only happens for general entertainment channels, so viewership of movie channels and other genres drops significantly. Religious, comedy and drama series are the most watched genre during Ramadan. Movie releases happen during Eid and outside Ramadan. Despite so many changes, the overall television consumption doesn't change much. Reach and time spent on general entertainment increase significantly.

How are you seeing TV consumption change?

During Ramadan the general entertainment channels' viewership increases by 20 per cent to 100 per cent, depending on their content offering during Ramadan. Movie channels lose viewership by between 65 per cent to 90 per cent, depending upon the base. Overall, the number of people using television doesn't change much; only the viewership increases in the general entertainment genre. Zee Alwan viewership increases by 30 per cent to 40 per cent during Ramadan, compared with the previous month.

What changes are you seeing in the way marketers use television?

Television becomes the first window to consume premium Ramadan content, followed by digital. So no marketer wants to lose the opportunity to showcase its offerings to the viewers. Due to viewership hikes of 50 per cent in the general entertainment genre, marketers get better value for each eyeball they reach, as the advertising rate increase is not in proportion to viewership increase. Also they try and get associated with stars, so that maximum exposure is assured. In order to capitalise on such opportunities, Zee Alwan offers content featuring premium stars such as Hani Salama, Mustafa Shaban, Maguy Bou Ghosn, Bassel Khayyat, Qays Sheikh Najib, Mai Selim and Wissam Sabbagh.

What is the biggest challenge facing the TV industry and how are you tackling it?

Advertising TV expenditure has been decreasing in double digits for the last couple of years, and the decrease is not moving 100 per cent to other mediums. Digital is the biggest gainer, and hence we have launched Z5 Weyyak, which are our advertising on demand platform, to ensure that we offer advertising solutions that fit our clients. Nevertheless, budget cuts is a major issue from mainstream and local retail clients. Therefore, we are also exploring different markets such as Egypt, Morocco and other local markets to increase our revenues so we can sustain existing business and build from there in years to come. Branded content on the channel also drive some revenues, but it has potential to reach bigger heights if the industry supports it.

What changes in TV are you most excited about in the next couple of years?

Fresh content post Ramadan is something that just started a couple of years ago, and the current year seems to have the maximum number of drama launches after Ramadan, of 45- and 60-episodes series. We have also ventured into local drama production and hope to have two launches in the current year, post Ramadan.

EURONEWS**WWW.EURONEWS.COM****PARENT COMPANY:** Euronews SA**DATE LAUNCHED:** 1993**BASED:** France**LANGUAGE:** 10 TV editions (English, French, German, Greek, Hungarian, Italian, Portuguese, Russian, Spanish and Turkish) and 12 Web editions (English, French, German, Greek, Hungarian, Italian, Portuguese, Russian, Spanish, Turkish, Arabic and Persian)**GEOGRAPHICAL REACH:** 163 countries worldwide**AVAILABILITY:** 32 satellites, 50 satellites bouquets, 1,000 operators worldwide**MEDIA REP:** Christian Kachacha, sales director Middle East: +971 4 4313302; +971 50 714 3436; christian.kachacha@euronews.com**VIEWERSHIP:** 125.2 million monthly brand reach (TV + digital; GWI Q4 2017)**DEMOGRAPHICS:** premium affluents, business leaders, decision makers and frequent travellers**FLAGSHIP PROGRAMMES:** Inspire Middle East, Life, Focus, Postcards**CAROLYN GIBSON**

Chief revenue officer, Euronews

INDUSTRY SNAPSHOT**How are you seeing TV consumption change?**

Despite questions over declining TV audiences, 95 per cent of affluent Europeans continue to watch TV every day and, while we are seeing strong growth in online TV consumption across all generations of viewers, viewing on a TV set remains dominant. Interestingly we have seen that while the gap between linear TV and online TV consumption is still marked with audiences in Europe, audiences in the Middle East have shifted their habits more quickly. In the UAE, audiences spend 1 hour 30 mins watching linear, compared with 1 hour and 20 mins consuming online TV, with audiences in KSA at a similar ratio with slightly longer TV viewing times.

Despite this, 83 per cent of audiences are still watching TV live as a broadcast channel and the TV set remains the most popular way to engage with TV content. 72 per cent of those watching live TV do so on a television, 22 per cent also now do so on a PC or laptop and 20 per cent do so on a mobile or tablet.

The importance of live TV content is a key reason why Euronews is launching innovative new prime content throughout 2018.

What changes are you seeing in the way marketers use television?

Disruption in the media and marketing industry is encouraging many brands to re-evaluate their digital investments. Importantly, TV offers the reach, security, and brand safety that can reassure advertisers that their ads are being placed – and seen – in a trusted, brand-safe environment. As the most trusted brand in international news (according to an Ipsos engagement survey), Euronews and its new partners NBC News are in a strong position to support this renewed focus for our advertising partners.

Euronews has developed its in-house agency, Embrace, to develop content in 12 languages that works for our audiences across all platforms and enables advertisers to build a real relationship with our users. With social media consumption up to almost 2 hours a day in EMEA, it is critical that our content initiatives work seamlessly across all platforms.

What is the biggest challenge facing the news industry and how are you tackling it?

This is a moment of historic change. People's worldviews are polarising, and it is more challenging for audiences to understand the balance of views and what it is that connects them. Our research shows that audiences are losing trust in their national news media and increasingly feel that their views are not being heard. There is an urgent need to create a trusted place for debate across EMEA, a platform for journalism without judgment. In response to these important shifts and to reinforce its mission as the forum for all voices and all views, Euronews, the most-watched news channel in Europe, is this year joining forces with the most influential news brand in the US. The Euronews-NBC partnership will change the face of international news, creating a socially driven "town square" to host the important political, moral, social, economic and cultural conversations about our collective future across television, digital and social media platforms.

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Source: GWI monthly reach TV + Digital Q4 2017

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A L L V I E W S

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Christian Kachacha, Sales Director, m +971 50 7143436 - christian.kachacha@euronews.com

TIMES NOW**WWW.TIMESNOWNEWS.COM****PARENT COMPANY:** The Times Group**LAUNCHED:** 2006**BASED:** India**LANGUAGE:** Hindi**REACH:** MENA**AVAILABILITY:** Du, Etisalat, OSN, Ooredoo**MEDIA REP:** IAS Media: +971 4 447 5760**DEMOGRAPHICS:** India's most watched general English news channel that is devoted to providing pure and relevant news to its viewers around the clock. Expat Indians (18-55 yrs) living in the UAE**FLAGSHIP PROGRAMMES:** The News Hour, India Upfront, Frankly Speaking, Arabian Indian Czars**RATE CARD:** \$500/30 sec**YAS****WWW.YASTV.AE****PARENT COMPANY:** Abu Dhabi Media

Yas is the UAE's primary Emirati sports channel, launched in February 2015, which specialises in traditional sports such as horse and camel racing, marine sports and falconry. The channel's name stems from the UAE's Bani Yas tribe, from which the Al Nahyan and Al Maktoum families originate. Yas Sports Channel targets Emirati sports enthusiasts with a passion for camel racing and falconry by broadcasting their favourite traditional competitions and shows, simultaneously attracting a large audience of competition enthusiasts with an interest in equestrian and marine sports. Its broadcast rights include the biggest and most important local and international horse racing events such as President's Cup Endurance Race, the Royal Ascot races, UK Races and the Triple Crown races.

MTV INDIA**WWW.MTVINDIA.COM****PARENT COMPANY:** Viacom 18**LANGUAGE:** Hinglish**REACH:** MENA, East & Central Africa & Indian ocean**AVAILABLE:** E life, Du and OSN**MEDIA REP:** Henna Peswani:

henna.peswani@mediaagency-me.com; +971 52 954 9333

DEMOGRAPHICS: South Asians; 15-34 yrs**FLAGSHIP PROGRAMMES:** MTV Unplugged; Coke Studio@ MTV; MTV Roadies; MTV Splitsvilla; Love School**COLORS TV****WWW.COLORSTV.COM/MENA****PARENT COMPANY:** Viacom 18**LANGUAGE:** Hindi**REACH:** MENA region**AVAILABLE:** E-life, Du and OSN**MEDIA REP:** Henna Peswani: henna.peswani@mediaagency-me.com; +971 52 954 9333**DEMOGRAPHICS:** South Asians; 18 -50 yrs**FLAGSHIP PROGRAMMES:** Bigg Boss; India's Got Talent; Khatron Ke Khiladi; Naagin; Entertainment Ki Raat; Bepannah; Dance Deewane; Breakfast with Champions; Colors CricQuiz 2018; Belan Wali Bahu & Jio Dhana Dhan; Rising Star; Checkmate**2018 RAMADAN SPECIALS:** Dance Deewane; Breakfast with Champion; Colors Ka Sartaj – Labour Camp Talent Hunt**RISHTEY ASIA****ASIA.RISHTEYTV.COM****PARENT COMPANY:** Viacom 18**LANGUAGE:** Hindi**REACH:** Mena, East Africa, West Africa & Indian Ocean**AVAILABLE:** E-life, Du and OSN**MEDIA REP:** Henna Peswani: henna.peswani@mediaagency-me.com; +971 52 954 9333**DEMOGRAPHICS:** South Asians; 18-50 yrs**FLAGSHIP PROGRAMMES:** Tere Sang Yara; BFFs with Vogue; Inside Access Season 2; Movie Mania**2018 RAMADAN SPECIALS:** Inside Access Season 2; Movie Mania**ZEE AFLAM****WWW.ZEEAFLAM.COM****PARENT COMPANY:** Zee Entertainment Middle East**LAUNCHED:** June 2008**BASED:** UAE**LANGUAGE:** Arabic**REACH:** Middle East and North African countries including Saudi Arabia, UAE, Egypt, Morocco**AVAILABLE:** ArabSat, NileSat, OSN, e-life, Du, STC, Ooredoo, Z5 Weyyak**MEDIA REP:** ATL Media, part of Zee Network: Rizk El Haddad; +971 4 426 4100**VIEWERSHIP:** Free-to-air; 60 million viewers across MENA**DEMOGRAPHICS:** All Arabs**FLAGSHIP PROGRAMMES:** Bollywood movie premieres; Turkish movies; Bollywood talk shows; Zee Cine Awards**2018 RAMADAN SPECIALS:** Starry Nights, Bollywood Icons

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MATTER OF FACT

News, Views & Trends from the World of Public Relations



NOW IS THE FUTURE

Ahmad Itani, Founder & Chief Executive Officer of Cicero & Bernay Public Relations and one of the global Top 50 PR Game Changers in 2017, shares his thoughts.

HAS SOCIAL MEDIA DELIVERED ON ITS PROMISE TO CONNECT?

// When Facebook — the titan of the social media sphere — first came on to the scene in 2004, it launched with an ambitious mission statement: to bring the world closer together. Twitter, Instagram, Snapchat, LinkedIn and myriad other social platforms, including China's QQ and WeChat, share the same fundamental mission: connection. More than a decade later, it is worth considering whether or not social media has delivered on this mission.

I believe that social media platforms have reinstated the inspiringly broad dictionary definition of 'connection', which is not limited to family, friends or work colleagues as many of us may believe, but is in fact defined as: 'a relationship in which a person or thing is linked or associated with something else'. Social media has shed light on these 'links', revealing many 'associates' that we never knew we had and connecting us with almost anyone or anything that we feel an affinity with across the world, whether it is a brand, a leader, an influencer or an organisation.

The fact that social media has enhanced our capability to connect is unquestionable, but at the same time these platforms have been accused of diminishing human connection. Where is the discrepancy between these two schools of thought? I am confident that it comes down to how consumers and brands are using these platforms.

His Highness Sheikh Mohammed bin Rashid Al Maktoum, Vice-President and Prime Minister of the UAE and Ruler of Dubai, is a role model for how to connect via social media platforms and has said: "Social media channels created new opportunities, removed all barriers and made the audience part of our development plans. Having a tremendous influence, today social media channels serve as an open parliament and cannot be ignored or misled."

With this approach, he has turned social media platforms into his modern day majlis, echoing the legacy of the late Sheikh Zayed bin Sultan Al Nahyan, who was renowned for his commitment to connecting with his people on a meaningful level. There are three key elements to Sheikh Mohammed's social media approach that we can all learn from: realness, ethics and openness. When connection is lost, one of these rules has been violated.

This is why Sheikh Mohammed calls Dubai a 'second home' to social media influencers; he knows they are achieving unprecedented levels of connection because they share genuine content that reflects their true selves, hold fast to their principles and welcome followers from across the world with open arms. We must embrace these three tenets if we are to develop digital and social media strategies that go beyond reaching to connecting. //

THE GAME CHANGER

A trend, person or technology presently affecting the world of communication

MEET TAMARA – THE FUTURE OF JOURNALISM



"I will be a helping hand in the newsroom, so to speak, except that I can do more than a human journalist." These were the confident words spoken by 'Tamara' — the first AI (artificial intelligence) journalist in the region — during the 17th Arab Media Forum. Tamara is the latest AI project from Al Arabiya News Channel and can scan at least 6,000 websites and blogs, as well as read 23,000 online articles, opinions and social media comments, in just a millisecond. As the newest member of the Al Arabiya news team, Tamara will gather, analyse and fact-check data, and present the news in various formats. Only the publishing process will remain in human hands, raising intriguing questions about the future of journalism. Rather than jeopardising jobs, we believe that systems like Tamara will redefine the 24/7 news cycle by kick-starting a new era of mega-productivity, while also contributing to eliminate the global trend for fake news. Has super-human journalism arrived?

BREAKING THE NET

Top global PR campaigns for the month

...OR IN THIS CASE CODING IT WITH 1 MILLION ARABS

Once again, Dubai has set a seemingly impossible goal and taken impressive strides towards achieving it in record time, demonstrating the power of the leadership's vision to motivate ambitious Arab youth across the world. The Dubai Future Foundation has opened registrations for the second edition of the 'One Million Arab Coders' initiative, which has so far attracted applications from half a million people from 22 countries around the world, in addition to 10,000 applications from tutors hoping to offer their support via guidance and tuition. As we enter the second stage of the initiative, which requires applicants to complete several three-month virtual coding programmes before moving onto the 'Coder Challenge', a flood of new applications is expected to take the initiative ever-closer to its goal of empowering a million Arab coders. This is a case study in how effective government communication can motivate not only individuals but an entire generation.



#NOT

The absurd, the crazy or the plain unexplainable

THE LIFE-CHANGING POWER OF COMPASSION



How do you react when the national media turns sour? When an Emirati man was treated rudely by Ajman radio station following his comments about the impact of price hikes, the UAE's leadership swung into action and delivered a powerful reminder to the media. The phone call went viral on social media and His Highness Sheikh Ammar bin Humaid Al Nuaimi, Crown Prince of Ajman, immediately ordered the suspension of the radio broadcaster. Later the same day, His Highness Sheikh Mohammed bin Rashid Al Maktoum, Vice-President and Prime Minister of the UAE and Ruler of Dubai, intervened personally in the case and transformed the caller's life within 24 hours, appointing him as a social researcher for the Ministry of Community Development and providing him with a new house. This remarkable story demonstrates the unwavering commitment of the UAE leaders to their people, and shows how compassion can turn a crisis into a blessing.

Suggestions for matter of fact? Send them to campaignme@motivate.ae

A VIEW FROM Ramsey Naja

Altitude sickness

For all the talk of teamworking, collaboration and cooperation, there's one place where all this means very little in the immediate, and that's at the top. Yup, it's lonely up there. You spend your entire career interacting with people, socialising at work, dividing roles and splitting responsibilities and, bang, one day you find that everybody's gone and, instead of cheerful colleagues, the only company you have is anxiety.

There's not much you can do about that: isolation comes with the job, together with the kind of spotlight that can make a CEO's involuntary twitch send stocks and shares tumbling down.

Nor is it devoid of a certain level of pleasure: anxiety may well walk down with you into the trenches, but its voice is more likely to be drowned out by the team and the collaborators that your very vision has put in place.

down and get their teeth into the kind of work that their subordinates deal with, closer to the factory floor. Any seasoned HR practitioner will tell you that putting yourself in people's shoes is one of the best ways to lead. Now I know that, out there, there are a host of new-age companies with trees growing in their conference rooms and massage parlours next to the kitchen that have this kind of behaviour built into their culture. But I don't think the practice is common enough. All too often, seniors allow their isolation to turn them into hermits detached from reality and end up like pompous preachers who know little about real life. The remedy is frankly not that difficult. Nor is it devoid of a certain level of pleasure: anxiety may well walk down with you into the trenches, but its voice is more likely to be drowned out by the team and the collaborators that your very vision has put in place.



**Ramsey Naja is
CCO at JWT MEA**
@geminisnake

There's no two ways about it: seniority comes at a price, even though it is often mitigated by the packet associated with it, not to mention status and visibility. But there's another ticket that's seldom mentioned in the whole mix, and that's a certain level of... ridicule. You see, the higher you climb, the more likely it is that clouds will shield the landscape beneath and that a certain degree of detachment will settle in. There's certainly a welcome relief in that: who wants the nitty gritty of the everyday grind when you're on the high slopes of Mount Anapurna? And yet, this very detachment is the very thing that makes lofty senior talk about vision, strategies and amalgamated drives for collaborative interdependence come across as if they've been smoking something exotic up there or, at least, that the rarefied air is making them giddy with ambition.

This is why I feel that, once the house has been built on that ridge up there, the occasional trip to the village is no bad thing. But the trip by itself is not enough. I think that every senior should frequently relocate back

MY SECRET WORK WEAPON

Daily, noisy walks

“Parks x Peaches, canals x LCD Soundsystem. Frosty tips across the grass x release radar. Worms to save on the side of the pavement, petrichor and podcasts. Grown-to-be-friends with cans of cider on benches x bird calls. Surging traffic and the smells of street stalls setting up smashed together with “Oh look! Squirrels!”, bike bells ringing and Nick Cave.

Past packed traffic, old Italian delis with their dusty pasta stacked high on shelves (remember that time when I stopped to grab a water and ended up with the story of three generations and a great recipe for ricotta gnocchi?). The Allergies blaring along the last vestiges of old central London, people watching as I pass by. Buying good bread and butter for the Mr President crew and thinking of the simple joy it brings and the brilliance of the team. Breathing. Laughing. Listening to a story and suddenly realising how much it's the answer to a problem I had only just been thinking about.

I walk five miles most mornings. Sometimes with a bounce in my step, sometimes slowing right down to connect the dots between two ideas or to take in something new. Always with a soundtrack to keep me going.

I never could work in silence. I've always needed to distract my rational brain, put something between it and the answer to let my subconscious get a word in. Some noise. So walking with a soundtrack helps to keep me curious. To work out the bits from my dreams that might be of interest for the day to start tackling the current creative challenges. To find clarity and focus, and explore new ideas and connections. It gives me the time, space and freedom to get comfortable in myself for the day.

Stanford research last year showed that walking (rather than sitting or more cardiovascular exercise such as cycling) leads to more creative ideas and better divergent thinking. And that a leisurely, meandering and self-generated walk worked best. One hundred percent of those who walked were able to generate at least one high-quality, novel analogy compared with 50 per cent of those seated. My noisy, daily walk makes me twice the creative I would otherwise be.



**LAURA JORDAN
BAMBACH**
Chief creative officer,
Mr President

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The perils of not keeping it real

I found a spiritual companion on stage at the Advertising Business Group's First Speaker Series last week. OMD's executive creative director Haytham Zoghby said something I've been saying for a long time: "I hate the word 'consumers'. They are people."

Zoghby – along with Naheel Abelall, marketing and communications manager at Biersdorf MENA, and Asad Rehman, who heads up media and digital at Unilever – was on a panel I was moderating with the grand title of The Fine Line Between Creative Licence and Responsible Advertising: How Far Can You Stretch the Truth Versus Distorting it?

McCann, in 1912, copyrighted the phrase "Truth well told" to sum up its advertising, and I quoted this line. Rehman replied with its counterpart: "A lie well sold", which is another way of looking at advertising. But (to throw in another over-cited aphorism from the old days of advertising, albeit one that's on my hit-list of overused quotes), "The consumer isn't a moron; she's your wife."

The industry would do well to remember that. It's perhaps even more relevant today than when Ogilvy wrote it. Because now she's your wife with Twitter. People won't stand for falsehood in advertising. They will let you and the rest of the world know if they feel cheated.

At the same event, Unilever's executive vice-president of consumer and market oversight, Stan Sthanunathan, spoke about brand purpose, and Christine Greaves, the regional corporate affairs director at Mars and chairperson of the GCC Food & Beverage Alliance, talked about her sector's responsibilities when marketing to children.

These are not issues that brands and their agencies can bluff their way through. Never have corporations been so accountable as they are today, and never has the public scrutinised them as closely.

As an industry we must stop thinking of people as mere consumers, as fuel for the advertising and sales machinery that we operate. If you lie to your

public through your marketing, or if you feign purpose in search of mere profits, or if you target their children for the same ends, they will see through you and take you to task.

This means that while as an industry we must tread cautiously, we will be forced to do genuine good and become better at what we do and better at making the world better too. That can only be a good thing.

But get it wrong and you will not make the consumers part with their hard earned cash. They will open fire rather than their wallets, and it is the marketer who will pay the price.



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A
VIEW
FROM

**DAVE
TROTT**

Dave Trott is the author of *Creative Mischief*, *Predatory Thinking* and *One Plus One Equals Three*

Compared to Watt?

James Watt is usually credited with inventing the steam engine.

In fact this isn't true.

Watt didn't invent the steam engine – he reinvented the steam engine. The same way Steve Jobs didn't invent the computer – he reinvented the computer.

Just like Jobs, Watt was a marketing genius.

Thomas Newcomen actually invented the first practical steam engine in 1712.

It was slow and inefficient, but nobody knew any better.

Steam would be forced into a piston, which would raise a beam. Cold water would then be sprayed on to the cylinder, which would dissipate the steam, which would lower the piston and lower the beam.

In this way, water could be slowly pumped up from 25 feet down a mineshaft.

The problem was, after each stroke the cylinder lost its heat and had to be warmed again.

So it was slow and inefficient.

What Watt invented, in 1775, was a separate cylinder to spray cold water on to the steam.

This meant the main cylinder always stayed hot, so it moved much faster.

Then Watt added a flywheel, which translated the up-and-down motion into rotary motion.

So the entire engine was non-stop and much more efficient, pumping water from 150 feet down the mineshaft.

In fact, the engine was so efficient it used 75 per cent less coal.

So getting market share was easy for Watt.

He would agree to take a third of the savings Newcomen engine users would make on coal.

They'd still keep two-thirds of the savings.

They couldn't lose, and Watt made a fortune.

That took care of market share, but the real opportunity was market growth.

Most people still used horses.

How could Watt persuade people to switch from horses

to his steam engine?

He needed to create a comparison they could understand.

He started with the fact that the average horse pushed a beam attached to a mill wheel: the average mill wheel had a 12-foot radius, which made the circumference 75 feet.

The average horse could walk 144 circuits per hour, lifting 180 pounds, which equalled 550 foot-pounds per second. So everyone could agree that was the work rate of one horse.

And that is how Watt invented the unit called a "horse power".

Now he could talk to people about how many horses his steam engine could replace.

Each horse worked an eight-hour shift, but a steam engine worked non-stop.

So a "one horse power" steam engine could replace three horses.

In fact, Watt's early steam engines replaced 500 horses at a single colliery.

"Horse power" was a comparison everyone could understand.

Suddenly Watt had put the steam engine into a language that made sense to the layman.

Which is exactly what Jobs did when he launched the iPod.

He didn't compare it to other MP3 players for speed and fidelity.

That would have been a market share comparison. Jobs had a much bigger opportunity in mind – market growth.

That's why he compared the iPod to something ordinary people could understand.

He simply held it up and said: "It's a thousand songs in your pocket."

Because 200 years later, the rules for creative communication hadn't changed.

You talk to your audience in their language, not yours. That's the only route into their minds.

Technology may change, but people don't.



1 Citibank... 'Nice waves.' (WM)



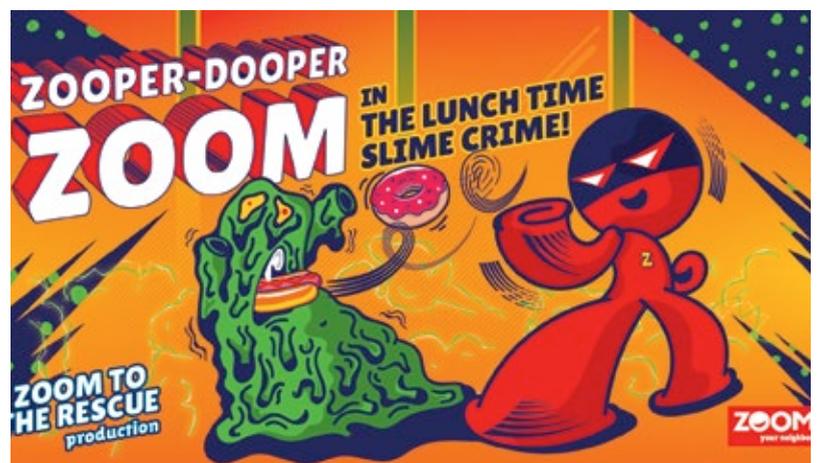
2 Dubai Police... 'There's more potential here than just an emotional/educational video.' (GW)



3 Noon... 'It feels like it's missing an idea.' (WM)



4 Du... 'Kudos to the brave client and agency.' (WM)



5 Zoom ... 'New, fresh and original.' (GW)

Private View

GAUTAM WADHER

Creative director
J. Walter Thompson MEA



CITIBANK CASHBACK (1) Bank products can get a bit confusing and complicated. While the product promise of being simple and clear seems like a good strategy, the execution seems to be literal.

The uniqueness of the product doesn't reflect in the communication.

DUBAI POLICE (2) This is quite a commendable initiative by Dubai Police and the agency. While the execution answers the brief, it doesn't take advantage of the scale of such an initiative. This is a huge brief and a bigger opportunity. I believe there's more potential here than just an emotional/educational video.

NOON (3) Traditionally kids being interviewed on what Mummy is good at – for brand messages on Mother's Day – has always been a cute angle to tackle. But given its popularity, the strategy for successful ideas needs to avoid predictability, repetitiveness and therefore dull executions. Mums and brands deserve the best from our industry, not the easy route to tick a box.

POSTWISELY (4) Recently, more and more brands are tapping into social issues. While some brands end up being completely irrelevant and disconnected, this one strikes the right chord. What really works well here is a strong, hard-hitting message that is well crafted. Moreover, it being based on true events is really shocking. Overall, it is interesting, intriguing content that captures your attention throughout.

ZOOM (5) This is a new, fresh and original approach for a homegrown convenience brand: Zoom. I love the effort they have put in to executing such a fun, artistic and unique campaign. Whether or not it works for the brand is arguable. But this effort from agency and client should definitely be appreciated.

WILLIAM MATHOVANI

Creative director
Saatchi & Saatchi Dubai



Like they said, the fastest way to learn is to learn from someone else's experience and brilliance. Hence, this Private View is also my 'note to self'. With the criteria that a former ECD of mine once shared: attention, relevance, simplicity, originality, memorability, emotion and craft.

ZOOM: ZOOPER DOOPER ZOOM (5) It's a nice tie-up with Comic Con. It's relevant. It's simple. The superhero-versus-monster thing may not be original, but at least it's entertaining. Overall, a good attempt to get people to Zoom when they're hangry.

DU: #POSTWISELY (4) This is certainly the best work in this round. It delivers on all the above criteria. And, most importantly, it has a purpose. Like *Black Mirror*, it's a timely reminder of the equal power and danger of social media and technology. Kudos to the brave client and agency for running this behaviour-changing campaign. Hopefully more people will post wisely.

NOON: NOON LOVES MUMS (3) It's simple. But it may run the risk of being skipped five seconds in. It feels like it's missing an idea. In terms of potential, it could have been pushed to the level of HSBC's Mother's Day campaign 'I recommend mum'.

CITIBANK: CASHBACK CREDIT CARD (1) Straightforward. Informative. Nice waves.

DUBAI POLICE: PEOPLE OF DETERMINATION (2) It's a good showcase of Dubai Police's smart initiatives for people of determination. At the moment, it's more than nine minutes long. What I would suggest is to transform it into a two-minute web series and centre each story around a hero character to drum up the emotional aspect of it.

1

Citibank

Title: *Cashback credit card*
Agency: *Horizon FCB*
Creative director: *David Bekhazi*
Art director: *Tarek Tarshakhani*
Copywriter: *Nick Bristow*

2

Dubai Police

Title: *People of determination*
Agency: *Zia Creative Network*

3

Noon

Title: *Noon loves mums*

4

Du

Title: *#PostWisely*
Agency: *Leo Burnett*
ECD: *André Nassar*
Creative director: *Rafael Augusto*
Director: *Ali Mostafa*
Production house: *Big Kahuna*

5

Zoom

Title: *Comic Con*
Agency: *Tamra C2*

Appointments



in the industry, Saad has donned many hats, from working as a creative to moving to PR and later digital with agencies including Impact Porter Novelli, JWT and StarcomMediaVest Group. He will be working closely with Kavita Ramrakhiani, who heads planning at Rain.

With more than five years of experience in social media, **MAYA**



Dubai independent agency Rain has strengthened its digital and creative team with the addition of new talent.

ELAMIN SAAD will now oversee the planning function for social and digital. With close to 20 years



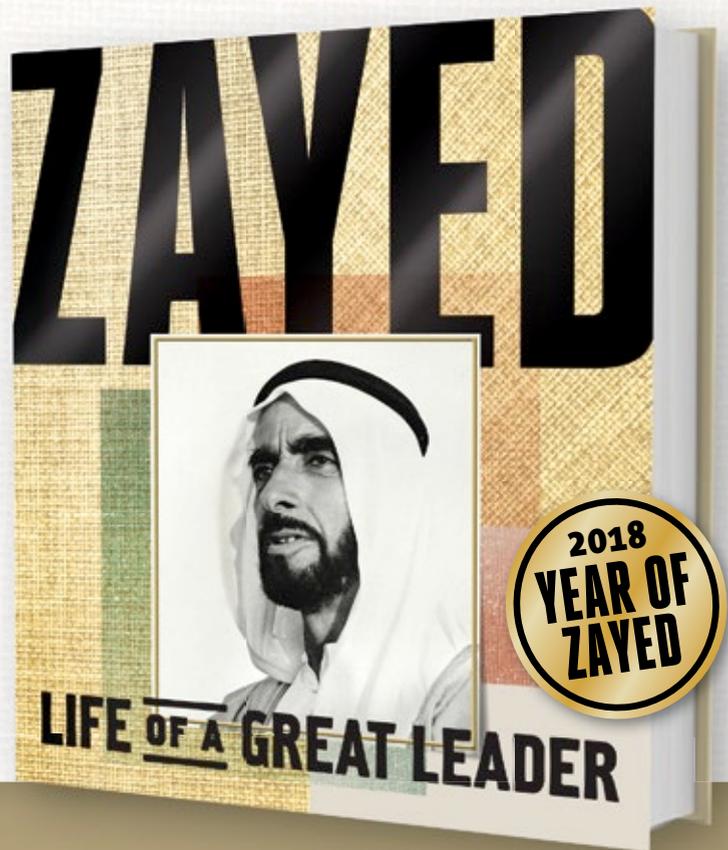
Rain has also brought on board senior creative **SHAMROCK NEVIS**. He brings more than 20 years of experience across the telecom, F&B, automobiles, finance and public transport industries. Nevis has previously worked at Saatchi & Saatchi and Y&R in Dubai.

Infiniti Middle East has appointed **KARSTEN JANKOWSKI** as general manager of marketing and public relations, leveraging his extensive experience in the communications and automotive industries. He was previously deputy general manager of marketing.

In his new position, Jankowski will spearhead the marketing and PR operations for the Infiniti-brand in the region and will focus his efforts on digitalising the marketing business

KHOURI joins Rain's account management team. She has previously managed social media and strategy for kooora.com and Arabnet.

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CONGRATULATIONS TO THE WINNERS



Left: Frank Gardner OBE and H.E. Emmanuel Kamarianakis, Consul General for Canada, presented the Best Airport for Duty Free Shopping in the Middle East award to Ramesh Cidambi, Chief Operating Officer of Dubai Duty Free.
 Middle: Frank Gardner, Thierry Antinori, Emirates' Executive Vice President and Chief Commercial Officer, receiving the Best Airline Worldwide award with American Consul General in Dubai, H.E. Paul Malik. Right: Frank Gardner, Bastien Blanc, Vice President Operations Middle East, collecting InterContinental's Best Hotel Brand Worldwide award with Motivate's Group Editor and Managing Partner, Ian Fairservice.

AIRLINES

Airline with the Best Cabin Crew
Emirates

Airline with the Best Economy Class
Etihad Airways

Airline with the Best Premium Economy
Qantas

Airline with the Best Business Class
Emirates

Airline with the Best First Class
Etihad Airways

Airline with the Best Frequent Flyer Programme
Etihad Guest

Best Regional Airline serving the Middle East
Turkish Airlines

Best Asian Airline serving the Middle East
Singapore Airlines

Best European Airline serving the Middle East
Lufthansa

Best Low-cost Airline serving The Middle East
flydubai

Best Airline Worldwide
Emirates

AIRPORTS

Best Airport in the Middle East
Dubai International Airport

Best Airport for Duty Free Shopping in the Middle East

Dubai International Airport

Best Airport Lounge in the Middle East
Emirates First Class Lounge, Dubai International Airport

Best Airport in the World
Singapore Changi Airport

CAR RENTAL

Best Car Rental Company in the Middle East
Avis

ONLINE PLATFORM

Best Travel App
Booking.com

BUSINESS HOTELS

Best New Business Hotel
Renaissance Downtown Hotel, Dubai

Best Business Hotel in Dubai
JW Marriott Marquis Hotel Dubai

Best Business Hotel in Abu Dhabi
InterContinental Abu Dhabi

Best Hotel in Sharjah & the Northern Emirates
Waldorf Astoria Ras Al Khaimah

Best Business Hotel in Amman
Grand Hyatt Amman

Best Business Hotel in Beirut
Hilton Beirut Habtoor Grand

Best Business Hotel in Cairo
InterContinental Cairo Semiramis

Best Business Hotel in Kuwait
Four Seasons Hotel Kuwait at Burj Alshaya

Best Business Hotel in Manama
Mövenpick Hotel Bahrain

Best Business Hotel in Muscat
Radisson Blu Hotel, Muscat

Best Business Hotel in Riyadh
Al Faisaliah Hotel Riyadh

Best Business Hotel in Jeddah
InterContinental Jeddah

Best Budget Hotel Brand
Rove Hotels

Best Serviced Apartments Company in the Middle East
The Ascott Limited

Overall Best Business Hotel in the Middle East
JW Marriott Marquis Hotel Dubai

Best Resort In The Middle East
Shangri-La Hotel Barr Al Jissah Muscat

Best Hotel Loyalty Programme In The Middle East
IHG Rewards

Best Hotel Brand In The Middle East
Rotana

Best Hotel Brand Worldwide
InterContinental

Sponsors



Flower partner



Venue partner



Vote processing partner



Presented by



The Spin

Every year The Spin looks forward to a pre-Ramadan deluge of invites from people who just don't get it. The Holy Month is a time of restraint and abstinence, but try telling that to the restaurant that last year promoted a menu based around gold leaf, or the listings magazine a couple of years before that promoted the best bars for Ramadan.

This year we have been treated to Barbary Deli + Cocktail Club's email promoting its seasonal specials. These included the "Ramadan Noontime Quickie" and the "Ramadan Dirty Brunch".

Both take place during fasting hours. The latter menu is the least Ramadan thing we've read this year: "Barbary's Dirty Brunch offers two courses to satisfy your needs, along with all the hops, grape, spirits and cocktails you could possibly desire. Let the sensuously smooth buttermilk pancakes drizzled in Canadian maple syrup get you into the mood, or give yourself over to pure pleasure with options such as the 150g bavette steak, or eggs benedict with smoked salmon or pork bacon served on an English muffin."

How must that conversation have run with the PR agency? "Let's promote the most culturally insensitive menu items in this daytime-eating extravaganza. Is that offensive enough, or should we fill the release with sexual undertones?"

Said PR agency recalled the release a day later. But the haram had been done by then.

In less offensive restaurant news, we received an invite to the world's first "Garfield quick mobile app restaurant". Not only will the launch be a world first, but The Spin suspects this is the first time those words have even been strung together in that order.

And if you were thinking that a cartoon cat was an odd endorser for a restaurant app, here's an even more spurious link: Michael Owen and blockchain.

The former England football captain, we are told, is "arriving to the Future Blockchain Summit in Dubai to talk about how the Blockchain company GCOX, also the world's first crypto token exchange, is bringing fans closer to their much loved heroes".

Presumably GCOX will be providing the shoe horn.



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Marcomms360

October 2018
Dubai



Campaign's Marcomms360 Conference is an industry gathering for the marketing and communications industry and will bring together professionals from leading organisations to discuss, debate and share knowledge on the challenges and shifts in the communications industry.

The second edition of Marcomms360 will bring you inspiring talks from the brands and agencies that are doing things differently, thought provoking debates on the crucial issues affecting the marketing and communications industry in the GCC and unrivalled opportunities to network with new contacts and old friends alike.

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