

SUBMISSION
BY
MEDIA ENTERTAINMENT AND ARTS ALLIANCE
TO THE
DEPARTMENT OF FOREIGN AFFAIRS AND TRADE
PROPOSED FREE TRADE AGREEMENT
BETWEEN
AUSTRALIA AND THE UNITED ARAB EMIRATES

APRIL 2005

The Media Entertainment and Arts Alliance

The Media Entertainment and Arts Alliance (Alliance) is the industrial and professional organisation representing the people who work in Australia's media and entertainment industries. Its membership includes journalists, artists, photographers, performers, symphony orchestra musicians and film, television and performing arts technicians.

Executive Summary

The Alliance welcomes the opportunity to make comment on the proposed Free Trade Agreement between Australia and the United Arab Emirates (AUS-UAE FTA).

The Alliance has long been a supporter of free trade agreements but also believes equitable free trade agreements are best achieved multilaterally, rather than bilaterally or plurilaterally, as the best outcomes are achieved where the greatest number of countries are working collaboratively. Consequently, the Alliance supports the pursuit of Australia's free trade objectives being negotiated within the World Trade Organisation (WTO).

The Alliance notes arguments that WTO negotiations in respect of the General Agreement on Trade in Services (GATS) have been slow in recent years and that bilateral and plurilateral agreements can offer benefits without delays and, importantly, bilateral and plurilateral agreements can effectively drive the achievement of better outcomes multilaterally. The Alliance considers that there is little concrete evidence to support these arguments. The Productivity Commission's research released in 2004 demonstrated bilateral and plurilateral agreements have indeed not fostered improvements in free trade. Rather than being trade creating, they have generally been trade diverting. Further, the Alliance considers that a proliferation of free trade agreements is likely to serve to complicate rather than simplify trade for those Australian businesses wishing to export.

That being said, the Alliance considers it essential that Australia's media, audiovisual and cultural industries are not compromised in any way by any commitments that might be made in a free trade agreement including in an AUS-UAE FTA. This position is consistent with that of successive Australian Governments in respect of WTO trade agreement negotiations.

Although broadly consistent with long-held principles of support for the cultural sector, the recently concluded Australia United States Free Trade Agreement (AUSFTA) has compromised Australia's capacity to regulate subscription television and new media and the Alliance would be most concerned if an AUS-UE FTA resulted in similar compromises to the Government's ability to give effect to its cultural policy in any manner it sees fit now and, importantly, in the future.

Where bilateral or plurilateral agreements are negotiated, the Alliance prefers positive listing agreements to negative listing agreements. In the event the AUS-UAE FTA is a positive listing agreement, as is the case with the GATS and the recently negotiated Thailand Australia Free Trade Agreement (TAFTA), no commitments should be made in respect of Australia's media, audiovisual and cultural industries. In the event it is a negative listing agreement, as is the case with the Singapore Australia Free Trade Agreement (SAFTA), comprehensive Annexe II reservations must be negotiated. SAFTA is a good model. The Alliance considers that the Annexe 1 and Annexe II reservations in the AUSFTA unnecessarily tie the hands of Government and should not serve as a precedent for the proposed AUS-UAE FTA.

Finally, given the disparities between the cultures and the cultural industries in Australia and the United Arab Emirates (UAE), the Alliance considers that both countries should retain the opportunity to develop their own cultural industries in whatever manner is considered individually appropriate unfettered by parameters contained in a trade agreement.

Introduction

The Alliance has made a number of submissions to the Department of Foreign Affairs and Trade (DFAT) in recent years regarding trade agreements, including in respect of the GATS negotiations, the AUS FTA and SAFTA and, more recently, in respect of the scoping studies for free trade agreements with China and Malaysia and, most recently, in respect of the proposed agreement between Australia, New Zealand and the ASEAN countries.

The Alliance appreciates that DFAT understands the arguments of the media, audiovisual and cultural industries in respect of free trade agreements and it is not the intention of this submission to rehearse those arguments again. In recent years DFAT has been made aware of the history of these industries in Australia and again this submission will not reiterate that history here. However, should DFAT require information in this regard, the Alliance will be happy to provide such information.

Rather this submission hopes to apprise DFAT of how the sector, in particular the audiovisual sector, operates in the UAE to demonstrate that circumstances there are dramatically different to the circumstances that pertain in Australia.

As will be seen, the UAE does not have an established film and television production industry but is seeking to achieve one. Consequently, the differences between the two countries are greater than are the similarities other than in respect of ambitions.

Consequently, the Alliance considers that, as was the case in SAFTA which recognised cultural sectors that were more different than they were similar, and recognised that it is an inalienable right of all nation states to foster their own cultural industries in any manner considered appropriate, the only appropriate outcome in an AUS-UAE FTA will be an outcome that mirrors that achieved in SAFTA.

Audiovisual Industries in the UAE

The United Arab Emirates (UAE) is a constitutional federation of seven emirates formally established on 2 December 1971 by the then Trucial States following independence from Britain.

Each state – Abu Dhabi, Dubai, Ajman, Fujairah, Ras al Khaimah, Sharjah and Umm al Qaiwain – maintains a large degree of independence. However, the UAE is governed by a Supreme Council of Rulers comprising the seven emirs, who appoint the prime minister and the cabinet.

Dubai aspires to be a regional and international centre for television and media services, alongside Egypt and Lebanon. An Electronic Commerce and Media Zone Authority was created in 2000 to attract regional and international media outlets and in February this year the Dubai Studio City initiative was announced. In this regard, the UAE has similar aspirations to other countries hoping to become media, film and television industry and information technology global centres or hubs.

In building capacity in the information technology age, countries around the world have adopted differing strategies. For instance, Malaysia is developing its Multimedia Super Corridor,¹ and India has its 1988 World Market Policy and established its Software Technology Parks of India scheme (which saw the Indian software industry grow “from a mere US\$159 million in 1991-2 to a staggering US\$5.7 billion [including over US\$4 billion worth of software exports] in 1999-2000”²).

Other countries, including Australia, have chosen to attract offshore production as a way of building audio-visual industry employment opportunities.

Canada, the country that has most consistently attracted runaway audiovisual production (principally from the United States), competes on the basis of comparable infrastructure (for instance, studios and

¹ See *Creating a Developing Dynamic: Final Report of the Digital Opportunity Initiative, Appendix 3, National ICT Approaches, Selected Case Studies: Malaysia*, Accenture, Markle Foundation and the United Nations Development Program, available online at <http://www.opt-init.org/framework/pages/appendix3Case5.html>.

² Ibid, see *Selected Case Studies: India*, available online at <http://www.opt-init.org/framework/pages/appendix3Case4.html>.

postproduction facilities), lower costs (particularly wages) and a raft of tax rebates and incentives, and has been followed by the United Kingdom, Australia and, more recently, South Africa, New Zealand, and Fiji.

In the Middle East, Egypt led the way with its Egyptian Media Production City (EMPC). Envisioned as the “Hollywood of the East” in 1995, it is located at Sixth of October City, approximately 10 kilometres from Giza and 30 kilometres from Cairo. It was designed to accommodate 29 studios, large backlots, an amusement park (Magic Land), conference centres, a five star hotel and other related facilities. Five years on and “[a]bout four hundred million dollars later, the tune changed from ‘how to rival the studios of the West’ to ‘how to foot such a stiff bill’.”³ With construction of most of the studios incomplete, only a few facilities like the amusement park and some of the backlot areas operational, dramatic action was needed to stop the haemorrhaging of funds and start driving income.

In 2000, the Egyptian government targeted the three to four kilometre area between the EMPC and the Nilesat earth station (an area of 3 million square metres) and on 24 February 2000, by Cabinet decree, declared it Egypt’s Media Free Zone, able to accommodate art, drama and other forms of media production. The plan was to enable private satellite television stations to benefit from tax and customs exemptions available under what is known as Investment Law # 8, introduced in 1997.

Today, according to the EMPC website,⁴ the facility is fully operational with 29 studios and 15 outdoor backlots that offer a variety of environs for exterior filming, including a jungle; a recreation of part of Alexandria circa 1940; an exact replica of Tell al-Amarna, the city built by Akhenaton and destroyed after his death, complete with an avenue of sphinxes and the Royal Palaces; an Islamic area featuring Memluke and Ottoman architecture, complete with fortresses and citadels; a rural area; recreations of part of Cairo, and so on. The EMPC currently measures some two million square metres with a further one million square metres set aside for future expansion. A hotel and convention centre is also located within the EMPC as is the International Academy for Media Sciences to ensure filmmaking students have access to working sets.

It thus appears that Dubai may have used the EMPC as a model for fostering film and television production in the Emirates, albeit with a slightly different financing model.

As indicated above, the Electronic Commerce and Media Zone Authority was established in 2000 in Dubai. Dubai Media City offers two key advantages – lower costs and freedom of speech.⁵ Some major media organisations, including Reuters and Sony, along with some publishers, artists and writers have since moved in. Established satellite broadcaster MBC relocated there from London.⁶ According to the *Khaleej Times*, today there are more than 120 channels operated by 40 broadcast companies based in Dubai Media City but less than 20 percent of any of their programming is produced in Dubai.⁷

On 20 February 2005, Dubai Media City announced Dubai Studio City, an initiative to foster the growth of the broadcast and film production industry. The Dubai Holding Group aims to build a cluster of companies from across the broadcast and production sector food chain. Announcing the initiative, Ahmad bin Byat, Director General of the Dubai Technology and Media Free Zone, said: “There has been growing interest from the Hollywood and Bollywood film industries in Dubai as a shooting location. The objective of Dubai Studio City is to facilitate the creation and development of a world

³ *The Media Free Zone: An Egyptian Media Production City Finesse*, Heba Kandil, *TBS Journal*, Fall/Winter 2000, available online at <http://www.tbsjournal.com/Archives/Fall00/Kandil.htm>.

⁴ EMPC, see online at www.empc.com.eg.

⁵ It should be noted, however, that whilst the constitution of the UAE provides for freedom of speech there is strong regulatory and political control of media content. A 1988 law requires that publications be licensed and outlines acceptable subjects for reporting. Foreign publications are censored and journalists tend to self-censor, especially when reporting on matters such as government policy and the ruling families. Source: BBC, see online at http://news.bbc.co.uk/1/hi/world/middle_east/country_profiles/737620.stm.

⁶ *Ibid.*

⁷ *Dubai Studio City to boost film and broadcast industry*, *Khaleej Times*, 21 February 2005, available online at www.khaleejtimes.com.

class infrastructure and environment in Dubai to foster the growth of the television, film and music industries in the region.”⁸

The City will include a Broadcast Centre with offices and post-production facilities and a Business Centre for freelancers. The Production Studio Complex will include studios, backlots, workshops, sound and mixing facilities, a laboratory and associated facilities together with hotels and residential facilities to accommodate crews and cast members. Companies will be able to build their own studios and facilities in custom-sized lots in the complex. Like the EMPC, it is anticipated Dubai Studio City will house film and television academies.

Dubai Studio City will also “provide the same benefits that companies in other entities of the Dubai Technology and Media Free Zone enjoy. These include 100 per cent tax exemption for 50 years, 100 per cent ownership of their business, 100 per cent repatriation of capital and profits and no Currency Restrictions, services offices, land on lease, a one-stop-shop support service and simplified licensing and incorporation.”⁹

It needs to be noted that, in the UAE, only incorporated registered entities are able to accept money from another person or entity. Ownership of a registered business by an overseas national is restricted to 49% and UAE national/s must own at least 51% of any company registered. It is, however, possible for overseas nationals to establish and register a fully-owned business in any of the government free zones including Dubai Media City and Dubai Studio City.

Although it is very early days yet for the Studio City, the visual effects for the remake of the series *The Saint* are mooted to be produced there by California based Manex Entertainment and a related company, Nickelson Entertainment Group (NEG), plans to build a 170 acre studio in the free zone. The company is reported to have secured \$200 million backing from UAE and United States based investors.¹⁰ More certain is that Al Aqariya TV is establishing its base in the City where they will design and build their own premises. “Al Aqariya TV, which features new developments and trends in the real estate sector, has teamed up with TV stations like BBC and Granada TV, to offer a wide variety of international programming on real estate, travel and tourism.”¹¹ According to Dr Amina Al Rustaman, the City’s project director, they are “one of the first to take this leap and (are) taking full advantage of what Dubai has to offer for the media industry”¹² Condor International, a postproduction company with telecine facilities is set to open for business this month.¹³

The first phase of Studio City is scheduled for completion in the first quarter of 2006.¹⁴

Currently it appears the only studio in the UAE with digital and multi-camera capacity is one that belongs to the American University of Sharjah, which opened in April this year. It seems it has one sound stage and postproduction facilities and is available to students at the University.¹⁵

Unlike Egypt and Lebanon, the UAE has an under developed television production industry, with television channels relying on programming principally from offshore. Further, unlike Egypt and Iran, which have a long history of feature film production, the UAE does not appear to have a feature film

⁸ *Dubai Studio City to boost film and broadcast industry*, The Khaleej Times, 21 February 2005, available online at www.khaleejtimes.com. See also *Dubai Studio City to foster growth of broadcast, film production industry*, Vimala Vasan, The Hindu Business Line, 24 February 2005, see online at www.hindubusinessline.com.

⁹ *Dubai Studio City to boost film and broadcast industry*, *Khaleej Times*, 21 February 2005, available online at www.khaleejtimes.com.

¹⁰ *Hollywood hits to be made in Dubai*, Gulf News, 17 December 2004, see online at www.gulfnews.com.

¹¹ *Al Aqariya TV to move to Dubai Studio City*, ITP Business, 16 March 2005, see online at www.itp.net.

¹² *Al Aqariya TV to move to Dubai Studio City*, ITP Business, 16 March 2005, see online at www.itp.net.

¹³ *Condor aims to tap market in Dubai*, Gulf News, 17 April 2005.

¹⁴ *Dubai to Build Studio City*, Aljazeera, 20 February 2005, see online at <http://english.aljazeera.net>.

¹⁵ *A studio for budding filmmakers*, Abiya Ahmad, Gulf News, 2 April 2005, available online at www.gulfnews.com.

industry at all as yet with drama production currently limited to short films screened only at film festivals.

The United Arab Emirates

The press

- Al-Bayan – private, Dubai-based daily
- Gulf News Dubai-based, English-language
- Khaleej Times – private, Dubai-based daily

Television

- Emirates Dubai TV – pan-Arab broadcaster
- Abu Dhabi TV – pan-Arab broadcaster
- Ajman TV
- Sharjah TV
- MBC – Dubai-based pan-Arab broadcaster
- Al-Arabiya – news channel operated by MBC

• **Radio**

- Abu Dhabi Radio
- Radio Asia – commercial, broadcasts in Hindi, Urdu and Malayalam
- Ras al Khaimah Radio
- Al-Arabya FM – commercial
- Dubai 92 – English-language
- Dubai 93.9 – Arabic-language
- City FM – programmes in English and Urdu

News agency

- Emirates News Agency (WAM) – official

Source: BBC, see online at http://news.bbc.co.uk/1/hi/world/middle_east/country_profiles/737620.stm

Cinemas

It appears the cinema market in the UAE boomed after the release of *Titanic* in 1998 since which time local distribution companies have been established and multiplexes are now opening. The market is dominated by English, Arabic and Hindi films. Hollywood films are usually available within two months of their release in the United States and Bollywood films within a month of their release in India.¹⁶

There are four cinema chains in the UAE:

- Century Cinemas, operating in Abu Dhabi, Dubai and Sharjah
- Cinestar Cinemas, operating in Abu Dhabi, Dubai and Ajman
- Al Massa Cinemas, operating in Abu Dhabi, Al Ain, Dubai, Sharjah and Ras Al Khaimah, and
- Grand Cinemas, operating in Abu Dhabi, Al Ain and Dubai.¹⁷

As is the case in Australia, box office takings are dominated by American films. In the week of 8 April 2005, only one film in the top ten grossing films in the UAE was not American or English language, namely the Egyptian film, *Khalty Faransa*.

UAE Box Office, 8 April 2005¹⁸

1	Ring of the Nibelungs	5	Elektra	9	Khalty Faransa
2	The Ring Two	6	Hotel Rwanda	10	The Wedding Date
3	Cursed	7	Hostage		
4	The Pacifier	8	Hitch		

¹⁶ Source: Ten Guide, see online at <http://guide.theemiratesnetwork.com>.

¹⁷ Ibid.

¹⁸ Ibid.

Television, Satellite and Cable¹⁹

The majority of local channels are government run, contain very few commercials, are in Arabic and, as indicated above, the majority of programming is not produced locally and all drama production appears to be sourced from overseas.

UAE TV Abu Dhabi began transmitting on 6 August 1969 in black and white, switching to colour in 1974. A second channel commenced in 1984, the first in the Arab world to present filmed news reports.

Dubai Television began in 1974 and was the first in the Gulf to introduce teletext as *Gulfax* in 1985, beaming 1,200 pages in Arabic and English. It was the first service to broadcast programs in Arabic from London via a local cable network and its satellite channel is said to be the most successful among the Arab channels available worldwide.

There is one English language channel, One TV (previously known as Channel 33 or Dubai 33), run by the Dubai government. It has broadcast 24 hours a day since December 2004. Its programming is dominated by American programs as can be seen from its schedule for 20 and 21 April 2005 – see Attachment A. Only one program listed for the two days cited is Australian, namely the children's variety television program *Hi-5*.²⁰

One commercial channel, Channel 4, based in Ajman, commenced broadcasting in 1996. A satellite channel, it broadcasts English language programs as well as Arab language programs. A typical day's programming is attached at Attachment C.

Satellite dishes are available and relatively affordable in the UAE. The most popular satellite channels receivable in the UAE offering free-to-air and pay television channels are:

- Nilesat – an Egyptian satellite company established in 1996 that delivers more than 240 Egyptian, Arabic and international television and audio channels²¹
- Arabsat – established in 1976 by the members states of the Arab League to serve their telecommunications, information, cultural and educational needs and to design and operate a satellite system to deliver public and private services to Arab States²²
- Hotbird (for UAE programming see Attachment D), and
- Asiasat – with three satellites it now offers news, sports, music, movies, general entertainment and education programs to the Asia Pacific area.²³

In addition to these satellite channels, there are satellite distribution companies that offer subscription satellite channel packages and provide access for UAE audiences to Showtime, Orbit, ART, Star Select, Pehla, and Firstnet.

There is only one cable TV network, E-Vision (Emirates Cable TV and Multimedia), operated by the UAE's only telecom company. It offers packages which are a collection of satellite free-to-air and subscription channels.²⁴

UAE Film and television production industry

As noted above, as far as the Alliance has been able to ascertain, the UAE does not have a film and television drama production industry.

Television production appears to be restricted to news, current affairs, sports, magazine programs and advertising with drama programs, including drama series, being imported.

¹⁹ Source: Ten Guide, see online at <http://guide.theemiratesnetwork.com/living/entertainment.php#tv>; The United Arab Emirates, see online at www.uae.org.ae.

²⁰ For information regarding Australian productions financed with assistance from the Film Finance sold to the Middle East, see Attachment B.

²¹ See Nilesat, online at www.nilesat.com.eg.

²² See Arabsat, online at www.arabsat.com.

²³ See Asiasat, online at www.asiasat.com.hk.

²⁴ Source: Ten Guide, see online at <http://guide.theemiratesnetwork.com/living/entertainment.php#tv>.

At the Fourth Emirates Film Competition held between 2 March and 7 March 2005, approximately 140 UAE films were screened of which approximately 100 were student productions and it appears the remainder were short films produced by independent filmmakers who work in advertising, news, current affairs or sports coverage, as was the case at the previous competitions. Eligibility for entry required the films to have a UAE theme and at least one UAE national on the film crew.²⁵ The low nationality requirements indicate that such drama production as there is in the UAE is heavily reliant on filmmakers from other Arab countries. What began as an initiative of the Abu Dhabi Cultural Foundation, the festival now screens films from other countries as well UAE films, although the intent of the competition remains the same – to encourage local talent in filmmaking. Prizes are awarded for the best short fiction film, the best documentary, animation, screenplay and student production.²⁶

The first Dubai International Film Festival was held in December 2004.²⁷ Festival Director and CEO, Neil Stephenson, said the festival was one part of plans to build a cultural infrastructure. “We aim to have a vibrant entertainment industry in Dubai and the UAE to complement Dubai’s position as a media hub, and to contribute to a dynamic knowledge-based economy in the UAE for the long term.”²⁸

“They have been growing a garden for films in the emirates and it’s now beginning to bloom. They have a lot of talent here, but I think they may need 10 years for the idea to take shape properly.

“There could be a film industry here. Lots of money is available in this country, so why not invest it in films?”

Mohammad Maklouf, Libyan documentary maker
commenting on the Dubai International Film Festival²⁹

The first of two UAE reality television series goes to air in May this year. A 13 episode series, *Al Daw Al Akhdar*, was developed by the UAE charity of the same name and follows four young participants who must think of ways to solve a problem each week. The first episode poses the problem: “how people can help Iraqi children.” It is intended to be “an exciting, new show that will try to test the creativity of individual participants in finding solutions to problems environmental, social and humanitarian.”³⁰ Fairuz Serhal, whose credits include directing programs at Future TV in Lebanon and working on *Big Brother Middle East* which was filmed in Bahrain, described the program, “Our shows offer a different approach to reality TV. These are down to earth shows. Participants don’t have to eat snakes or live in contained areas like *Big Brother*.”³¹ In an interesting spin on production financing, the program does not have a budget and one of the challenges for the participants is that they “must use their creativity to raise funds.”³²

The second reality series, *Super Seller*, follows a more usual reality television format and tracks the selling acumen of its participants. Filming is reported to have commenced and the program is scheduled to screen mid-year.³³

The first wildlife television program produced in the UAE, *Arabia’s Cycle of Life*, was produced by Ocean World Productions, based in Dubai Media City. Two years in the making, the 12 half hour episodes were scheduled to screen on Showtime in January this year. A second series is planned.³⁴

²⁵ *Film festival to showcase UAE talent*, 22 March 2005, available online at www.uaeinteract.com.

²⁶ *Film festival set to roll*, Gulf News, 1 March 2005, *UAE filmmakers to the fore*, Gulf News, 23 February 2005, available online at www.gulfnews.com.

²⁷ *Dubai film festival ends on an impressive note*, The Khaleej Times, 12 December 2004, available online at www.khaleejtimes.com.

²⁸ *Curtain rises on Dubai’s first Film Festival*, The Emirates News Agency, WAM, 7 December 2004, available online at www.uaeinteract.com.

²⁹ *The curtain comes down*, Chris Sands, Gulf News, 15 March 2005, available online at www.gulfnews.com.

³⁰ *Reality TV gets real in Dubai*, Gulf News, 4 April 2005, available online at www.gulfnews.com.

³¹ *Ibid.*

³² *Ibid.*

³³ *Ibid.*

“People want to see and make movies, but funding has been the main problem. If somebody will start funding these films, they will do really well.”

Dr Rajah Balakrishnan, Emirates Film Competition³⁵

Despite the optimism of Dubai Studio City executives about attracting offshore production, it appears little offshore production has filmed in the Emirates to date, although marketing efforts in this regard might be beginning to pay off. A French documentary, *The United Arab Emirates – the flight of the falcon*, was filmed in the UAE in 2004.³⁶ In February this year, the Indian film *Deewane Hue Paagal* shot sequences in Ras Al Khaimah, attracted by its mountains and sand dunes;³⁷ this month a Filipino film about the lives of overseas Filipino workers will start shooting in Dubai;³⁸ and a French action adventure film is said to be developing a film that will be set in Dubai’s New China Town at the end of 2005.³⁹

Advertising

Advertising spending in the UAE grew 41% during 2004. In terms of advertising expenditure in the Middle East the UAE now ranks second after Saudi Arabia, where advertising expenditure totalled US\$700 million, US\$68 million more than in the UAE. It is anticipated that expenditure in the UAE will exceed that in Saudi Arabia within two years. According to the Arab Research and Studies Establishment, newspaper advertising accounted for 55% of total advertising expenditure, at US\$345 million. Television advertising accounted for 19% at US\$122 million, followed by magazines (18% – US\$111 million), outdoor advertising (5% – US\$34 million), radio (2% – US\$13 million) and movies (1% – US\$7 million).

Free trade agreements

In 2003, the UAE entered into a Trade and Investment Framework Agreement (TIFA) with the United States. According to the United States Trade Representative, since signing the TIFA, the UAE “has demonstrated a serious commitment to free trade. It has become a party to the World Intellectual Property Organization (WIPO) Copyright Treaty, and has pledged to join the Information Technology Agreement (ITA) and the WIPO Performances and Phonograms Treaty.”⁴⁰

In 2004, the UAE and the United States agreed to commence negotiations for a free trade agreement. In the United States Trade Representative’s advice to the United States Senate no specific mention was made of ambitions in regard to the audiovisual industry but it does appear the United States might be seeking an extension of copyright term, as it did of Australia in the Australia-United States Free Trade Agreement.⁴¹

³⁴ *First wildlife series produced in UAE on TV next month*, The Emirates News Agency, WAM, 17 December 2004, available online at www.uaeinteract.com.

³⁵ *The curtain comes down*, Chris Sands, Gulf News, 15 March 2005, available online at www.gulfnews.com.

³⁶ *Film on UAE for French TV*, The Emirates News Agency, 12 Decemebr 2004, available online at www.uaeinteract.com.

³⁷ *Indian team finds “perfect shooting site”*, Nasouh Nazzal, Gulf News, 26 February 2005, available online at www.gulfnews.com.

³⁸ *New Filipino movie to focus on expats’ lives*, Jay B. Hilotin and Genesis Maniquez, Gulf News, 26 February 2005, available online at www.gulfnews.com.

³⁹ *French director selects Dubai for his latest action movie*, Emmanuelle Landais, Gulf News, 18 February 2005, available online at www.gulfnews.com.

⁴⁰ Letter from the United States Trade Representative to the United States Senate dated 15 November 2004, available online at http://www.ustr.gov/assets/Document_Library/Letters_to_Congress/2004/asset_upload_file848_6741.pdf.

⁴¹ See USTR letter to the United States Senate dated 15 November 2004 available online at http://www.ustr.gov/assets/Document_Library/Letters_to_Congress/2004/asset_upload_file847_6740.pdf.

Piracy

The International Intellectual Property Alliance did not list the United Arab Emirates in its *2004 Special 301 Report on Global Copyright Protection and Enforcement*.⁴² Nor did Jack Valenti, at the time President and CEO of the Motion Picture Association of America, mention the UAE when he gave testimony before the United States Senate Committee on Foreign Relations in a speech entitled *International Intellectual Property Piracy: Stealing America's Secrets*, on 9 June 2004.⁴³

However, it appears that piracy, whilst possibly not at levels experienced in countries like China or Malaysia, is nonetheless of concern. Gulf News reported on the issue on 12 March 2005, noting "Cooperation between the Dubai Police, the Dubai Economic Department and the ministry have drastically reduced the number of available DVDs". High cinema admission prices are considered a major contributing factor to piracy in the Emirates.⁴⁴

History of Arab cinema⁴⁵

Film and television in the UAE is nascent and as the majority of programming seen in the UAE is from other Arab countries, the film and television industry in the UAE needs to be considered in a Pan-Arab context. As noted earlier, there is no history of film production in the UAE.

Arab cinema production commenced in Egypt with news reels produced from 1909 and silent movies in the 1920s. The Egyptian industry was put on a firm footing with the establishment in 1935 of Studio Misr by the Misr Bank, with a view to Egypt being the supplier of films for the Arab speaking world, an ambition that, in the period up to the 1952 revolution, was achieved. By 1948, a further six studios had been built, a total of 345 feature films produced and output stabilised at around 50 features a year. The early years of Egyptian cinema were distinctly cosmopolitan with key contributions made by Europeans, in particular, Italians, Turks and immigrants from other parts of the Arab speaking world. Able to draw on abundant talent from a buoyant musical theatre and recording industry, musical films quickly became a pillar of the cinema industry.

In the years following World War II, cinema was the most profitable industrial sector in Egypt after the textile industry. Genre films – musicals, musical comedies, melodrama, farces and adventure films – dominated the box office in what was a star led industry. Over ten percent of films produced in Egypt between 1930 and 1993 were literary adaptations with Egyptian realist literature playing a decisive role in establishing realist cinema.

"Throughout its history, Egyptian film reflected a national hunger for social progress. Stars wore Western dress and acted out themes of forbidden love, youthful rebellion and political farce.

⁴² See report online at http://www.iipa.com/special301_TOCS/2004_SPEC301_TOC.html.

⁴³ The full text of the speech is available online at www.mpa.org/jack/.

⁴⁴ *Pirates of the Middle East*, Shalini John, Gulf News, 12 March 2005, available online at www.gulfnews.com.

⁴⁵ Sources: *Overview of Arab Cinema*, Mona Tayara-Deeley, available online at www.library.cornell.edu/colldev/mideast/arbcinem.htm; *Egypte: cent ans de cinema*, Roy Armes, Historical Journal of Film, Radio and Television, August 1997, see online at www.findararticles.com; Tunisia Online, see www.tunisiaonline.com; International Movie Data Base, see www.imdb.com; Centre Cinematographique Marocain, see online at www.ccm.ma; *Egypt, The Power of Culture*, see online at <http://kvc.minbuza.nl/uk/special/film/egypt.html>; *Every beat of their hearts: Egyptian Musicals*, March 1999, available online at www.filmlink.com.archive/programs/3-99/egypt/about.htm; *In Iran, nightclubs are banned and concerts are rare, but movies abound*, Jonathan Curiel San Francisco Chronicle, 10 February 2004, available online at www.sfgate.com; *A Brief Critical History of Iranian Feature Film (1896-1975)*, University of Washington Libraries, page 17, available online at www.lib.washington.edu/NearEast/cinemaofiran/intro.html; *Sixty Six Years of Film Production in Iran*, Dr Jamsheed Akrami, Zeitgeist Films: Close-Up: A history of Iranian Cinema, available online at <http://web.archive.org>; *The New Wave in Iranian Cinema – From Past to Present*, Hamshahri, 7 March 1995, available online at www.parstimes.com/film/new_wave.html; *Grace under Pressure: Iran's Cinematic Bind*, Desson Howe, Washington Post, 28 April 2002, available online at www.washingtonpost.com.

Screenwriters explored sensitive issues ranging from class boundaries to the frustrations of young lovers growing up in a sexually conservative society.”⁴⁶

In the 1960s, the industry was nationalised and although challenged by emerging industries in countries like Algeria, the Egyptian industry continued to capture most of the box-office returns in the Arab speaking world and its industry became a model for national film production industries in countries like Syria and Iraq. When Nasser pulled the film industry under government control in 1962, with government subsidy available for production, the intention was not to censor content but to elevate the social impact of cinema. The Nasser regime hoped to free filmmakers from their dependence on box office sales to enable them to produce more socially conscious projects. “In effect, Nasser’s government used the cinema as a safety valve for political unrest. State censors monitored and approved all movies, ensuring that the criticism expressed in films remained constructive rather than rebellious.”⁴⁷

The legacy of the Nasser era opened Egyptian film to progressive themes and socially-focussed plots, and the popularity of musicals waned for three decades until the advent of video clips re-energised the genre.

In the years that followed the Nasser era production levels dropped, partly due to the import of American films and partly due to declining state interest and support. By 1994, production in Egypt had fallen to 35 features of which five were telemovies.

Today, however, Egypt remains one of the major forces in Arab cinema.

In Algeria, the impetus for a film industry came in 1958 with the establishment of the Service de Cinema National by the provisional Algerian government in Tunis. From 1965, the government actively supported the production of films to contest the Egyptian model. Films exploring the struggle for liberation and, after the land reforms of 1971, exploring the agrarian “revolution” were encouraged and filmmakers were salaried employees of the state. Output was small, approximately five films a year. However, with Mohammed Lakhdar-Hamina’s *Chronique des Années de Braise* winning the Palm D’Or at Cannes in 1975, Algeria received international critical acclaim never achieved by Egypt despite its large and consistent output over 50 years.

Like Algerian cinema, Syrian cinema has always been highly politicised. Emerging around 1972, the Alternative Cinema movement in Syria positioned itself in opposition to what was perceived as the overt commercialism of Egyptian cinema, focussing on pan-Arab nationalism and social justice issues. At its core were concerns with the so-called Palestinian question. The Alternative Cinema movement also embraced Palestinian and Lebanese filmmakers.

The Tunisian film industry can best be characterised as “filmmaking in Tunisia” rather than “Tunisian filmmaking”. Faced with the competing models of Algeria and Egypt, Tunisia opted to build studios at Gammarth which would attract overseas filmmakers. However, Tunisia’s extraordinarily dramatic and diverse landscapes proved the major attraction, drawing filmmakers from Rossellini, Zeffirelli and Chabrol to Minghella, Polanski and Spielberg; the last three *Star Wars* films all shot sequences on location in Tunisia as did the first, and Australian director Ian Pringle filmed sequences for his 1992 film *Isabelle Eberhardt* there. The preponderance of production being from offshore is in large part a reflection of the economic fragility of a local industry that has a national distribution base of a mere 70 or so cinemas. Nonetheless, local films have been produced in Tunisia since the 1920s, albeit sporadically. Some have achieved international acclaim as well as audiences in the Arab speaking world, including Ferid Boughedir’s *Halfaouine*, Moufida Tlatli’s *Saimt el Qusur* (which received a Golden Camera Special Mention at the 1994 Cannes Film Festival) and Kalthoum Bornaz’s, 1997 film, *Keswa, le fil perdu*. Today, Tunisia occupies a unique place in Arab cinema, attracting large budget productions from overseas and producing a small but consistent output of films that treat subjects such as homosexuality, incest, nudity, the Jewish community and so on, that are generally taboo elsewhere in the Arab world.

⁴⁶ *Unveiling Arab Popular Culture*, Allison Hogge, Research Frontiers, Fall 2003, University of Arkansas, see online at www.uaark.edu/rd_vcad?url/Publications/research-frontiers/fall_2003.

⁴⁷ Ibid.

On achieving its independence in 1956, Morocco inherited a considerable production and distribution infrastructure set up by the French protectorate to promote French rule. The Centre Cinematographique Marocain (CCM) was established in 1944. After independence, the CCM enjoyed a virtual monopoly of film production until 1970. Its output was predominantly short films generally promoting Morocco as a tourist destination and principally produced by foreign filmmakers. The first two Moroccan feature films, both released in 1968, were produced by the CCM by state employees, and continued the ideological thrust of the short films. Today, the overt propaganda role of the early short films has been assumed by television. The CCM is no longer a film production house but is the principal organisation responsible for the promotion and regulation of the film industry in Morocco. Independent cinema production commenced in 1970 with Hamid Benani's *Wechma*, followed in 1972 by Souheil Ben Barka's *Mille et Une Mains*. Its output is typified by its questioning of the bland certainties of the state propaganda machine. As a result, independent films have been largely confined to festival screenings and have received virtually no commercial release in Morocco.

When cinema came to Iran, it was as a diversion for the wealthy but within ten years of the opening of the first cinema in 1905, it had become a mass entertainment medium. From the outset the government strove to keep admission prices low so that the medium would be accessible by all in the population. The early history of Iranian cinema is far from clear, largely because of a lack of data and the loss of virtually all footage. What is clear is the Royal family were early users of the medium, recording royal and religious events for screening in the palace.

The first feature film is thought to be *Abi and Rabi*, a black and white silent comedy. It was produced in 1930 by Ovans Ohanian, a young Iranian-American, on his return from Russia where he had spent most of his life and where he had studied at the Cinema Academy of Moscow. Recognising that film production requires skilled crew and trained actors, he established the Cinema Artist Educational Centre in Tehran.

The Lor Girl, the first Iranian "talkie", was written by and starred Abdulhossein Sepanta. Released in 1933, it proved a success at the box office, prompting the Imperial Film Company of Bombay and Sepanta to produce a series of films in India for the Iranian market over the following four years, after which Sepanta returned to Iran. Frustrated by a lack of finance in Iran, he finally turned his back on film and set up a newspaper. No Iranian films were made between 1937 and 1947.

With Allied forces in Iran during World War II, demand for films increased and as foreign films entered the market, some Iranians found profitable work in dubbing films into Farsi. Esmail Koushan, a young Iranian with film training in Germany and dubbing experience in Turkey, established Mitra Films in 1947, Iran's first real production company. After a bumpy start making low budget films with production values that could not compete with imported competition, Koushan persevered and found success with low budget formula films, principally melodramas, adventure stories and situation comedies, kickstarting a genuine film industry in the country. However, attempts at quality films exploring contemporary issues failed to satisfy audience demand for escapist entertainment and usually fell foul of the censors.

Imported films, principally from the United States, but also from India and Italy, dominated cinemas.

As has been the case in many industries, it was government support that enabled an indigenous industry to develop. In 1969 the School of Television and Cinema was established in Tehran, fully financed and supported by the government through National Iranian Radio and Television (NIRT). Free education at the School of Television and Cinema came with an obligation to work for the government, usually at NIRT, for five years following graduation. "Despite the foundation of the NIRT primarily as an instrument of propaganda, functioning to justify government actions through direct propaganda on the one hand, and occupying the people's minds with nonsense entertainment on the other, it had a noticeable impact on the Iranian film industry."⁴⁸ Trying to draw educated audiences, NIRT programmed documentaries like the 1973 production of *Ascent of Man* and the films of Ingmar Bergman. Such programming not only raised television audience expectations but raised the aspirations of filmmakers.

⁴⁸ *A Brief Critical History of Iranian Feature Film (1896-1975)*, University of Washington Libraries, page 17, available online at www.lib.washington.edu/NearEast/cinemaofiran/intro.html.

The Tehran International Film Festival was established in 1972 to promote the art of cinema that expressed humanitarian values and promoted understanding and the exchange of ideas between nations. It followed the establishment of the International Festival of Films for Children and Young People in 1966.

And so the decade before the 1979 Revolution saw the emergence of an Iranian New Wave. The torchbearer was a film called *The Cow* that, although initially banned, was conditionally released following praise at the Venice Film Festival, albeit to disappointing box office returns. The generation of filmmakers now considered to be the masters of Iranian cinema, including Amir Naderi, Parviz Sayyad and Sohrab Shaheed Saless, all learnt their craft before the revolution.

New Wave filmmakers were, however, constrained by a harsh censorship regime that resulted in films that are often identified by the use of symbolism to explore social and politic issues or the use of a stunning simplicity. It also resulted in “the emergence of a peculiar genre of films with child characters that were not made necessarily for children.”⁴⁹

The 1979 Revolution struck a near fatal blow for cinema when more than 180 cinemas were attacked by fanatical arsonists who saw movies as agents of corruption. Film production came to a temporary halt and nearly 2,200 previously released domestic and foreign films were reclassified with just 200 being approved for further screening.

Ayatollah Khomeini personally had mixed feelings about cinema. Whilst considering films from the West to be decadent and morally corrupt, he nonetheless had a respect for the art form and recognised that film could have a powerful effect on Iranian society. Originally considering television to be a medium appropriate only for “documentaries about animals and architecture”, he recognised that “images say a lot more than words” and film could be a useful medium.

In an attempt to establish an “Islamic, anti-Imperialist” cinema, new censorship codes were introduced largely aimed at controlling the representation of women.

Film censorship requires scrutiny of the script, approval of the cast and crew and approval of the completed film. Films are classified as A, B or C, a system that defines not content, but access to advertising on government owned television, access to venues and approved release patterns, including the length of the run of a film.

Notwithstanding the restrictions imposed on production, Iranian cinema has continued to thrive, and to reach domestic and international audiences.

During the 1990s, an average Iranian feature was produced for \$150,000 and annual output was around 60 to 70 films.

By 2004, a year in which 84 features were produced, average budgets had reached \$220,000, and the stranglehold of censorship was relaxing. Films like *Friday Soldiers*, showing a female drug addict smoking and injecting and *The Family Farm* which includes a student questioning Iran’s continuing obsession with its war against Iraq would have been unthinkable a decade ago.

The situation in the Arab speaking world “has changed totally since the 1960s when Egypt, with its solid commercial infrastructure and catalogue of some 3,000 feature films, formed the key and inevitable point of reference. Now all Arab states (as well as many Arab-born individuals living in exile) aspire to cinematic expression.”⁵⁰

⁴⁹ *Sixty Six Years of Film Production in Iran*, Dr Jamsheed Akrami, Zeitgeist Films: Close-Up: A history of Iranian Cinema, available online at <http://web.archive.org>.

⁵⁰ *Egypte: cent ans de cinema*, Roy Armes, Historical Journal of Film, Radio and Television, August 1997, available online at www.findarticles.com.

Arab television

Television broadcasting in the Middle East is characterised by strong government control. In some countries, all television is state controlled. In others, commercial networks operate alongside state-owned broadcasters.

Egypt began its television system, considered one of the most extensive and effective of all the underdeveloped countries of Asia and Africa in 1960. With a well-financed radio and film industry already in place, Egypt was able to commence television production without importing personnel from overseas.⁵¹

Following the 1952 revolution, Egyptian President Nasser recognised the potential of television to assist in building Egypt as a new nation. However, the Suez “problem” delayed its introduction. In late 1959, Egypt signed a contract with the Radio Corporation of America (RCA) to provide the country with a television network and the capacity to manufacture television sets. A television and radio centre was built and television broadcasting commenced in July 1960. From the outset, everything was on a grand scale. Where most countries started broadcasting with one channel, Egypt started with three under the control of the Ministry of Culture and National Guidance. The system was subsidised by annual grants from the government. In 1969, a licence fee of \$15 per television set was introduced and from 1979 funding was augmented by revenue from advertising, assisted by sales of programs to other Arab speaking countries. Subsequently, a surcharge, which goes directly to the broadcasting authority, was applied to all electricity bills.

Following Egypt’s defeat in the 1967 war with Israel, foreign programming was restricted. The third channel, over which the majority of foreign programming was broadcast, was abolished. Following the break in diplomatic relations, British and American programs that had constituted the majority of imported programs were deemed unacceptable. Less emphasis was placed in local programming on Egypt’s military capacity and more on educational and religious content and programs fostering nationalism. The Soviet Union provided not only military support but became a source of television programming – a source that was also cheaper than the United Kingdom or the United States, with programs provided free or at minimal cost.

In 1970 the Egyptian Radio and Television Union (ERTU) was established, with four distinct departments – radio, television, engineering and finance.

Following the 1973 war, television programming again shifted, reflecting the Sadat government’s moves to refocus Egypt as a country again hospitable to free enterprise, and, after 1974, a country that was pro-West. Accordingly, western programs again made an appearance in television schedules.

Following the peace treaty between Egypt and Israel, many Arab countries broke off diplomatic relations and moved to boycott Egyptian programs. These moves did not, however, see any fall-off in program sales as many Egyptian producers moved to Europe to produce Arab language programs, neighbouring Arab countries apparently happy to distinguish between the people of Egypt and the government of Egypt.

In 1985, the government moved to decentralise the broadcasting system. A third channel went to air that covered only Cairo, followed in 1988 by Channel 4, broadcasting to the Suez Zone. Channel 5 was added in 1990 covering Alexandria, and in 1994 Channel 6 commenced broadcasting to the Middle Delta and Channel 7 to Southern Egypt.

In 1990, Egypt became the first Arab state to start an international television channel when the Egyptian Space Channel was introduced, firstly to the Arab world and later to Europe. It was the first to start a foreign national network, Nile TV, to serve expatriates and to promote tourism. NileSat, first envisaged in the 1970s, became a reality in 1995.

The introduction of NileSat and the EMPC (see above) have been a considerable drain on resources for the government. Consequently, the television broadcast sector, despite its success, continues to struggle for sufficient funds. Its ability to sell programs to the Arab speaking world has been a key plank in the

⁵¹ Source: *Egypt*, The Museum of Broadcast Communications, see online at www.museum.tv.

success of the sector but it is now reliant on continuing program sales for part of its core funding for local Egyptian programming.

In Jordan, state-run Jordan Radio and Television operates the main network, Channel One, Channel Two is a sports network and Channel Three is a film network that also broadcasts the Jordan Satellite Channel.

The recent relative freedom of the press in Iran achieved by President Khatami's reformist government since their election in 2000, has nonetheless been a target for conservatives with many pro-reform publications closed and reformist writers and editors jailed. The conservative judiciary, reflecting the views of Ayatollah Khamenei, has led the campaign against the liberal media, with President Khatami and parliament apparently powerless to intervene.⁵²

The broadcast media have seen some changes since 2000 but remain even more restricted than the press. Curbs on satellite television are less severe than before 2000, although it is still only barely tolerated.

The state-run Islamic Republic of Iran Broadcasting national networks are supplemented by provincial channels.⁵³

Iran targets Arabic-speaking audiences in Iraq and the Middle East via its Al-Alam and Sahar TV networks.

The most popular network is the third state channel, the youth channel, whose demographic was responsible for the election of President Khatami.⁵⁴

The state-run Tunisian Radio and Television Establishment operates two national television channels – Tunis 7 and Canal 21 – and several radio networks. Use of satellite dishes is widespread and Egyptian and pan-Arab stations attract large audiences. Hannibal TV, the first privately owned channel, has recently commenced broadcasting.⁵⁵

Since being crowned in 1999, King Mohammed VI of Morocco has pursued a modernising course, the effects of which have yet to be really seen in television programming. Radio-Television Marocaine (RTM) is state-run and the second network, 2M, is partly state owned. Al Maghribiya, the satellite channel operated by RTM and 2M, is aimed at expatriate Moroccans. Programming on RTM and 2M is dominated by documentaries, religious programs, animated children's programs, magazine programs and Arabic series although some television drama series are also produced in Morocco.⁵⁶

Lebanon's broadcasting scene is well-developed, lively and diverse, reflecting the country's pluralism and divisions. It was the first Arab country to allow commercially operated radio and television stations. Indeed, the first television station in Lebanon was a commercial network, Compagnie Libanaise de Télévision, launched in 1959. It was followed in 1962 by Télé Orient, backed by the US network ABC.

Tele-Liban, the state television service, broadcasts a high percentage of locally produced programming. Today, LBC (the Lebanese Broadcasting Corporation), a commercial, pan-regional broadcaster is the market leader. Its commercial competitor is Future TV.

Television drama series, usually comprising 30 minute episodes, are produced across the Middle East and widely screened across the region. Algerians watch Syrian and Tunisian series⁵⁷, and Moroccans

⁵² Source: BBC, see online at http://news.bbc.co.uk/1/hi/world/middle_east/country_profiles/790877.stm

⁵³ Islamic Republic of Iran Broadcasting – IRIB – see online at <http://www.irib.ir/>

⁵⁴ Source: BBC, see online at http://news.bbc.co.uk/1/hi/world/middle_east/country_profiles/790877.stm

⁵⁵ Hannibal TV, <http://www.hannibaltv.com.tn/>

⁵⁶ 2M Schedule for 27 April 2005, for daily schedule see online at <http://www.2m.tv/grille/>

⁵⁷ See ENTV, Algerian Television, <http://www.entv.dz/>

watch *Addakhila*, *Al-Haqiqa Wa Assarab*, *Al Houb Marra Okhra* and *Hakawi Tarh Al-Bahr* with American programs like *The Sopranos* relegated to late night slots⁵⁸.

Television audiences in the UAE see a mix of drama productions from the Middle East and elsewhere, principally the United States, together with feature films from the Middle East, and elsewhere, principally the United States and India. What they are yet to receive is drama production produced in the UAE.

⁵⁸ Source: 2M Schedule for 27 April 2005, for daily schedule see online at <http://www.2m.tv/grille/>

ATTACHMENT A

Dubai One (One TV)

Wednesday 20 April 2005

00:30 AM 8 Simple Rules
01:00 AM The King of Queens
01:30 AM Dharma & Greg
02:00 AM Survivor
03:00 AM Law & Order
04:00 AM Baby Story
04:30 AM Judge Judy
05:00 AM Emma
07:00 AM Teletubbies
07:30 AM Batman of the Future
08:00 AM Tutenstein
08:30 AM The View
09:30 AM The Bold and the Beautiful
10:00 AM The Young and The Restless
11:00 AM The Five Senses
01:00 PM James Martin Delicious
01:30 PM A Wedding Story
02:00 PM Judge Judy
02:30 PM Skinwalkers
04:30 PM Batman of the Future
05:00 PM Dharma & Greg
05:30 PM Friends
06:00 PM The View
07:00 PM The Bold and the Beautiful
07:30 PM The Young and the Restless
08:30 PM The Contender
09:30 PM The Sopranos
10:30 PM Enchanted April

Thursday 21 April 2005

00:30 AM Punk'd
01:00 AM The King of Queens
01:30 AM Dharma & Greg
02:00 AM The Contender
03:00 AM The Sopranos
04:00 AM A Wedding Story
04:30 AM Judge Judy
05:00 AM The Five Senses
07:00 AM Book of Pooh
07:30 AM Hi-5
08:00 AM Pinky and the Brain
08:30 AM Dexter's Laboratory
09:00 AM Pelswick
09:30 AM Cow and Chicken
10:00 AM Tutenstein
10:30 AM Feather Boy
11:00 AM Caitlin's Way: Just A Kid
11:30 AM Ripley's Believe It or Not
12:30 PM Lonely Planet
01:30 PM Nap Attack
02:30 PM Merlin: The Quest Begins
04:30 PM Popular
05:30 PM Roswell
06:30 PM Smallville
07:30 PM Gilmore Girls
08:30 PM CSI Maimi
09:30 PM Third Watch
10:30 PM Taps

ATTACHMENT B

Audio-visual program sales to the UAE

Sales of FFC financed productions to the Middle East between January 2003 and December 2004.

These figures cannot be read to mean that all programs sold to the Middle East territory were acquired for use in the UAE.

Note: these figures do not include any television programs that were financed without FFC assistance.

MIDDLE EAST	No. of Titles	No. of Buyers	Prices paid (US\$) Per Film	
			Lowest	Highest
Feature Films	10	5	3,500	25,000
Adult TV Drama	2	2	450	1,400
Children's TV Drama – Miniseries	13	10	250	1,500
Documentaries	7	7	450	1,150

Source: Film Finance Corporation Australia, see online at www.ffc.gov.au

ATTACHMENT C
AJMAN TV

Programs

UAE Television Ajman Channel 4 Synopsis of Feb. 2005 Programs

Arabic FM 107.8 on air: from 7.00 to 12.00

For the first time on the Arabic world, lovers of the radio can watch it live on TV, enjoy the most popular radio show "Alrabia Walnas" with the number one DJ in UAE Abdullah Rashed live.

Children Cartoons : Daily from 12.00 to 13.30 & 16.00 to 17.30

A lovely cartoon is full of adventures, amusement.

Documentary: daily at hr 17.30

A daily half hour program, a weekly magazine about France, Japan, news of world sports and wild life.

Arabic serial Daily from 18.00 to 19.00

A group of mirrors, reflecting the worriers of society and its daily problem in a very lively sarcastic way, Egyptian, Kuwaitian, Syrian & Local drama.

7-9 from 19.00 to 21.00

An Asian segment programs targeting the Asian community in UAE, a variety of serial, talk show, quiz shows and Indian films.

www.channel729.com

Mexican serial dubbed in Arabic daily from 21.00 to 22.00

Where love and hate are mixed up thrilling, interesting, sensational , full adventure cultural entertaining & interesting

At night, at the mid of the peak time, from 22.00 to 23.30

A daily live programs for different topics includes car show , life style magazine cookery show , music entertainment , on week days at 22.00 as follows :-

Sat: Engine

It's a program that exposure any engine work with wheels, from the watch to the airplane and of course the cars.

Sun : Asrar

The secrets of being young, smart and healthy, a weekly magazine on health and fitness for the whole family... the program is presented by Dr. Adel Aall .

Mon : Siha Wa Hayat

Health & Life :- the health is too precious and valuable, a group of specialists in a various life interest, social , medical , law , psychiatrist... Are to give their advice and thoughts.

Tues : Meadaty

Cookery show presented by chef salah from the five stars hotel "Le Royal Meridian" a competition in cooking, where the audience send recipes to be cooked by the chef who pick up 3 of them and cook it live on air, the audience compete to recognize the name of the cooks and chooses the best one to get an invitation for lunch or dinner in the hotel as an award from the program.

Wed : Mazeka

Music program:- its about the best Arabic hits songs along with interview with Arabic singers the recent editions of songs which audience love to watch.

Thur : Music Mix

Arabic & western and Indian songs on request in one bunch, the presenter has to take the audience calls as well as receiving their dominations for the best nine songs.

Friday : Turathuna Al Jameel

Our beautiful heritage is a program focusing in how the people of UAE were living in the past.

Sun , Tues , Thur Feature Film

The best choices of feature films

ATTACHMENT D
United Arab Emirates - Hotbird

Abu Dhabi Sports 2	Abu Dhabi Sports Channel
Abu Dhabi TV	Abu Dhabi TV Europe
AEN (ADD)	Ajman TV (UAE TV Channel 4)
Al Aqaryiah (Real Estate Channel)	Al Arabiya
Al Fayhaa	Al Shasha (Showtime Arabia)
Almajd Holy Quran	Arabian Travel TV
ARY Digital Middle East	Bollywood 4U Movies (Middle East)
CNBC Arabiya (ME Business News)	Discovery Channel Middle East
Disney Channel Middle East	Dubai Sports Channel
Dubai TV	EDTV Dubai
EMI Special Channel	Emirates Channel
Filmchannel (ADD)	Home Cinema (Showtime Arabia)
Infinity TV	Jetix Middle East
Mazzika	MBC 2
MBC 3	MBC 4
MBC Middle East Broadcasting Centre	MET Middle East Television
MTV Mashaweer (Showtime Arabia)	MusicPlus
Nickelodeon (Showtime Arabia)	Nojoom
One TV Dubai	Paramount Comedy Channel (Showtime Arabia)
Paramount Comedy Channel +2 (Showtime Arabia)	Pehla Comedy (ADD)
Pehla Fashion (ADD)	Pehla mix (ADD)
Pehla Prime Time (ADD)	Pehla Thriller (ADD)
PMC Persian Music Channel	Prime Sports
Qanaty Channel	SET Middle East (Sony Entertainment TV)
Sharjah TV	Showtime Sport (Showtime Arabia)
Space Toon Arabic	Space Toon English
STAR Movies Middle East	Ten Sports India
Ten Sports Middle East	Ten Sports Pakistan
The Movie Channel (Showtime Arabia)	The Movie Channel +1 (Showtime Arabia)
The Movie Channel 2 (Showtime Arabia)	TV Land (Showtime Arabia)
TV Land +2 (Showtime Arabia)	TXT
UNI Plus	

<http://www.lyngsat-address.com/tv/United-Arab-Emirates.html>