

THE ASPEN INSTITUTE

ASPEN IDEAS FESTIVAL 2012

DIGITAL MEDIA IN THE MIDDLE EAST

Kaufman Room
Doerr-Hosier Center
Aspen Meadows Campus
Aspen, Colorado

Friday, June 29, 2012

LIST OF PARTICIPANTS

LINDA TISCHLER
Senior Editor at *Fast Company*

NOURA AL KAAB
CEO of twofour54

* * * * *

P R O C E E D I N G S

(1:15 p.m.)

MS. TISCHLER: Thank you, Toni. It's really a pleasure to be here today and I have a new best -- BFF. We're already Twitter buddies. We'll get our mics in order here momentarily.

MS. AL KAABI: It's okay?

MS. TISCHLER: All right. Good to go?

MS. AL KAABI: Good to go.

MS. TISCHLER: Okay. Our guest is Her Excellency Noura Al Kaabi. She's the CEO of twofour54, which is a state-backed company in Abu Dhabi that seeks to promote media and entertainment initiatives in the United Arab Emirates. Noura was the company's first employee in 2007. So she's not only savvy about start-ups, but she's an entrepreneur in her own right.

She has that real can-do spirit that we heard the session before us talking about this morning. She has a particular passion because she sees a huge opportunity

in the fact that while there are some 300 million Arab speakers -- Arabic speakers in the globe, only 2 percent of the content produced for digital media is generated in Arabic.

So that leaves an enormous opportunity -- the guys at Kleiner Perkins should probably be in touch with you although I think you probably have a few sources of funding of your own.

And while she grew up watching programs like *Saved by the Bell*, *90210*, she's currently a fan of *Madman* and like me, a true fan of Aaron Sorkin and is looking forward to watching the first episode of *Newsroom*, which I highly recommend although you need to watch it kind of twice because Aaron Sorkin's language is so fast that to catch everything, you -- even if you're a native English speaker, you need a second go-round.

What her real goal is is to produce more content for Arabic speakers and to that end, she's, you know, developed this pretty fantastic program at twofour54 that

we're going to talk about today. Noura is -- herself a passionate tweeter and she tweeted our session, which is Digital Media in the Middle East this morning and if you can reach her, you can follow her at @NouraAlKaabi as I recommend you do.

Meanwhile, it just -- doing a little research for this panel, Noura, I happened to see that the Saudi prince, Al Waleed bin Talal --

MS. AL KAABI: Yeah.

MS. TISCHLER: -- invested \$300 million in Twitter.

MS. AL KAABI: Yes.

MS. TISCHLER: Apart from the little unpleasantness in the region aside, what is it about social media that so engages the Middle East?

MS. AL KAABI: I believe social media is a very important tool and not only in the Arab region. You can see it everywhere starting from Facebook to Twitter and to the individual social media programs. It's the ground

pass, whatever it is. You can see that we are living now in an open world where I'll receive information; I will receive criticism; I'll receive a good feedback, a bad feedback.

It's going fast. It's viral and it's shaping the way companies doing their stuff, countries or governments working. It's shaping the way that we are even -- the way that we live. So -- and getting back to your point when Prince Waleed, you know, thought of investing, I think this is a very smart move of Prince Waleed because he -- it's -- you can see that it is growing from stronger to stronger.

I don't know maybe in 2 or 3 years, we would have another tool that is also social media. I don't think we will have a tool that doesn't involve crowdsourcing or people interacting with each other. The more that we advance, the more the time, you know, goes by, the more that we find us either watching a show and I want to know exactly what you're watching or what my

neighbors are watching or what they're reading.

It's totally different. So there are more interactions right now and there are more news that we read and even media started following that trend.

MS. TISCHLER: But -- and -- but how smart for a leader or a significant player in the region to embrace it, embrace that kind of transparency as opposed to opposing it. I mean what you might see in China instead to embrace the possibilities of this, I think, is a pretty --

MS. AL KAABI: I know that China have their own version of Twitter.

MS. TISCHLER: Right.

MS. AL KAABI: I forgot the name of that.

MS. TISCHLER: I don't know.

MS. AL KAABI: Yeah, they do have their own version, but yet again, it's -- we -- in the region, we -- some countries did ban or did shut down the Internet, but none of the countries banned Twitter or Facebook. You

still can use them anywhere in the region. So there are still transparency. There are still people talking. There is -- you know, people, you know, creating some movements, good movements, bad movements, it depends. It's just a new virtual world.

MS. TISCHLER: Right. Let's draw back a little and get a little background. If I would turn on TV in Abu Dhabi today, what would I see?

MS. AL KAABI: Abu Dhabi channel?

MS. TISCHLER: The range of channels, I mean, apart -- if I'm sitting in my hotel room --

MS. AL KAABI: Okay.

MS. TISCHLER: -- and I'm sampling media in Abu Dhabi.

MS. AL KAABI: Luckily you'll be sitting in a hotel room, which will not have more than 15 channels or 20 channels. In the Arab world, we have more than 600 channels.

MS. TISCHLER: Wow.

MS. AL KAABI: You know, there are all sorts of channels; entertainment, religion, science, documentary. There are too much. There are too much. And this is where you sit and get confused, what would I watch. As the content, is it pure Arabic content? Yes, maybe 14,000 hours of it. But it's -- they are repetitive.

So what you tend to see right now that people are more into watching channels which are based in Dubai that shows an action channel, you know, or you know, CSI, you know, dubbed in Arabic or you can see some subtitles, documentaries. There are some English content mostly and we have Turkish drama that is dubbed in Arabic. And we -- then we have the Arabic content.

But where does the Arabic content -- if you want to compare the Arabic content that you watch and the content that you watch in the States or in the -- in Europe, the standards are different. There is not that much of technology being used and effect or maybe depth in storytelling.

We're a storytelling nation. I mean I sit with my grandmother. She tells me her stories when she was, you know, washing her clothes in the beach before the -- before, you know, the foundation of our country and many stories that you can write books about them or you can have them in a drama or in a sci-fi or in a cartoon.

I believe that there is an opportunity and we have many talented people who can contribute to the Arabic content, which -- as you mentioned, on web, it's not more than -- 2 percent and we're more than 350 million Arabs.

MS. TISCHLER: So that includes content generated in Egypt or Saudi Arabia. I mean you're talking not just content out of the U.A.E., is that 2 percent?

MS. AL KAABI: Yes. I'm talking about the region.

MS. TISCHLER: The entire region?

MS. AL KAABI: Yes, yes.

MS. TISCHLER: And so they've been sampling content from all over the place even though arguably, your

part of the world is the font of some of the best storytelling ever that all of us are familiar with. And why do you think that is? Why have you been so slow to develop your own content?

MS. AL KAABI: I think the -- looking at media as an entertainment or as a -- or as companies that are, you know, the stakeholders are the government, all -- or maybe some rich people, okay. So what you tend to see is mostly public services, okay. And then some public services, but you tend to see as well that people in the region started taking advantage of the news, you know, creating huge news channels.

So it's either news channels or entertainment channels, you know, songs and dances. So there is no -- there are some movements of indie films and short films, but there are not commercial enough to be sustainable, another reason which is very important.

In the Arab region, if you are, let's say, a series producer, so let's say you want to create your --

okay, so you write the first script of *Lost*, and then you went to a broadcaster and said okay, I have a script. It's a series called *Lost*. This is back home. What the broadcasters will tell you, okay, so how many episodes of *Lost* do you have? One episode. No, go write 30 episodes and come back or go film 30 episodes and come back.

So what happens are the producers, they film 30 episodes, done, it's ready, with a famous face on the -- you know, on the cover and they sell it. At the end, audience sit and watch till episode maybe three or fifteen and get disappointed. So we don't have proper rating systems.

MS. TISCHLER: So you don't have a version of Nielson.

MS. AL KAABI: No.

MS. TISCHLER: In the United States, Nielson monitors everything for advertisers because, of course, in the States it's all advertiser-driven and if you're not getting the ratings, you're not going to get the

advertisers. So that's a really -- so that in some ways is a quality meter for --

MS. AL KAABI: It's a quality meter.

MS. TISCHLER: Right.

MS. AL KAABI: And people sometimes, especially back home, yeah, we don't want -- some of them. We want a meter. Now we did implement a meter in the U.A.E., which is for some channels and I'm grateful that we started doing it that way, but some people still say, okay, that will commercialize the channel. That will make people wanting to watch. We do have our version of *Arabs Got Talent* more than wanting to watch how did they build this building. This is normal.

MS. TISCHLER: Sure.

MS. AL KAABI: I mean there is a public service channel that will show you how did they build this building or the history of our ancestors and grandfathers but as well there is a way of people who are behind maybe another version of *Arabs Got Talent*, who can do a show and

can commercialize the show and monetize it in a proper rating -- with a proper rating system instead of just having those advertisers, you know, pick their favorite channels and pay extra money for the advertising.

MS. TISCHLER: So in some way what you're saying is you need a more Darwinian system to make sure that the content sort of rises in quality because instead of producing 30 episodes of *Lost* without anybody vetting it to see whether it's any good, you need some way to sort out the wheat from the chaff here to make sure that the Arabic-produced content is as high quality as the stuff that's had to pass enormous hurdles in the West, i.e. *Lost* before it got the green light to go ahead?

MS. AL KAABI: And this is why we're moving to produce digital format videos. So we did get -- we do get some talented people with scripts and we fill 5 minutes or 6 minutes of webisodes and from those webisodes, you get people or advertisers, okay, there are many hits on YouTube. Therefore I know that this person is famous or

the show is fun or it's -- it will, you know, drive more advertisement and therefore they will place their advertisement on YouTube.

So basically now YouTube can be more proper and sustainable than showing content to some of our -- and most of our channels in the region.

MS. TISCHLER: So that's a way of sort of sampling or doing sort of a little test run of whether something would potentially have broad popularity?

MS. AL KAABI: Yeah. And as well, you can see when you look at the market, when you look at the U.S. market, going back to *Lost*, there are many fans of *Lost*; I know -- I don't know are you fans of *Lost* or I mean does anyone doesn't hate *Lost*. I mean, we all loved *Lost*. But maybe we were disappointed by the last episode, but anyway --

(Laughter)

MS. AL KAABI: So we know that maybe more than, I don't know, 20 million will be watching *Lost* on this

hour at this time. Back home, I know that around 3,000 people will be watching the show. So we can't compare it in a way that is only in the U.A.E.

MS. TISCHLER: Right.

MS. AL KAABI: Therefore we're looking into the common ground, which is the Arabic language, a series or a movie or a film or a game or an animation that will be, you know, loved in the U.A.E. and Saudi Arabia, which is a huge market there, and Egypt and in North Africa.

MS. TISCHLER: Let's draw back a little bit and talk about what twofour54 is. I didn't give you an opportunity at the beginning here to talk about really what the company was designed to do and how successful you've been. So you started in 2007.

MS. AL KAABI: Yeah.

MS. TISCHLER: The idea was to produce content for the Arabic market.

MS. AL KAABI: Well, when we started 2007, we are a government initiative. So the government thought of

let's start a media park and let's look in a way of how we can diversify our economy by having media as a new economy and a contributor to our GDP. When we started and during the start-up phases, we were benchmarking twofour54 with other media cities in the Far East and in the U.K. or in Cairo or in Lebanon.

We wanted to see what is missing exactly. After the benchmark, we said okay, fine, where did we stop. In the early 1930s, we used to enjoy Egyptian movies, the black and white. And till the late '80s, we started slowing down. We started not seeing a great version of maybe, you know, sci-fi back in the '80s. Let's say an example is *ET*. So we don't have an *ET*. We don't have a great sci-fi or a fantasy show.

So what do we do is we built twofour54 under three pillars that will help not build an industry -- We have a media industry -- but develop the industry. Pillar number one is twofour54 tadreeb, which means twofour54 training academy. And twofour54 are the geographical

coordinates of Abu Dhabi in the map if anyone was wondering.

MS. TISCHLER: Oh, okay. Yeah. I meant to ask you what does that stand for.

MS. AL KAABI: Yeah, it's okay. So the training academy, it's to reskill and develop our Arab talents, and how do you do that. We partnered with more than 11 institutes such as Thomson Reuters, the BBC, Ubisoft; it's a gaming and development studio, soon as well, Digital Domain. In 2014, we were going to have in Abu Dhabi an institute of Digital Domain similar to the one in Florida.

So that's what we're doing with tadreeb, the training academy. We're skilling and reskilling talents -- and the Cartoon Network Academy, which is a first of its kind. So it's a 12-months' diploma where Arabs will learn how to do animation and do animation in the studio. Back -- 3 years back, if an Arab wanted to do animation, he can't do it in the region, but most of them will go to Brazil or India or Singapore in their studios to create

that content. So we don't have content being created in the region. So this is the training academy.

The second pillar is the studios. In twofour54, we do train and develop and as well we welcome international and regional media players. We have more than 165 companies set up in twofour54, more than 2,000 people working such as the *Financial Times Middle East*, *CNN Abu Dhabi*, *Sky News Arabia* and other *Apple*, *Adobe* and other media players. We'll have broadcasters or PR agency or whatever it is. So what we want to create is an ecosystem with training facility.

Then we do have a production facility which is called intaj, 11 post-production -- HD production and post-production studios that can be not only used for partners but as well international players.

MS. TISCHLER: So did Tom Cruise come to you and company and all?

MS. AL KAABI: Unfortunately, not me and -- no, he didn't.

(Laughter)

MS. TISCHLER: Unfortunately, you weren't involved in *Mission Impossible*.

MS. AL KAABI: No, we were -- I mean we were involved in *Bourne 4* where they wanted to film a scene in Karachi and they chose to film it in the U.A.E. and Dubai. So what we did is -- this is a great story. So what we did is we facilitated everything and they went in Dubai and it looked like Karachi and we got our students from the production academy going there and being on set and getting to know how to do it instead of just watching it. Our kids, you know, they were used to just watching. I was used to just watching. But right now they're on set. They know what to do. They ask questions and they're involved in such operations.

MS. TISCHLER: I have to say, Noura, I tried to imagine Karachi although I've never been there and Abu Dhabi, and I had been to Abu Dhabi.

MS. AL KAABI: Okay.

MS. TISCHLER: They don't look a lot alike. How was that? I know that they filmed like, you know, downtown LA in 1970s or whatever for Rock of Ages in Miami. So I can sort of imagine how that's done. But how do you transform the clean, wide streets of Abu Dhabi into Karachi?

MS. AL KAABI: Well, what we did is we took the producers around Abu Dhabi and she said the streets are too wide and clean. That was the first time ever that we wished the opposite --

MS. TISCHLER: It's a problem.

MS. AL KAABI: -- first time ever that I wished that we had tighter streets and nasty ones. So -- anyway, so what happened is we also then took them to other old souks. We used to have an old souk in Abu Dhabi, but unfortunately not anymore, but there's a great old souk in Dubai. So we took them to that one, jut an old souk. It's called Souk Naif.

MS. TISCHLER: Oh, yes.

MS. AL KAABI: And it -- the buildings are old buildings. I think they were -- they've been built in the '70s. That's why it looked --

MS. TISCHLER: Authentic sort of.

MS. AL KAABI: Authentic, yeah, yeah.

MS. TISCHLER: And then so the student helped them make it?

MS. AL KAABI: The students helped them make them and this is what we wanted to do. So we announced a month ago in Cannes that we will provide 30 percent rebate for producers who want to film in Abu Dhabi and the U.A.E. So this is a pot of incentives. In the U.A.E., we don't have taxes, we don't pay taxes. So how we look into a mechanism that will encourage producers to film in Abu Dhabi and the U.A.E. and at the same time, get 30 percent of what spend, but making sure at the same time that there's a talent exchange, that our students and the Arabs and the producers are being shadowed or being on set or giving details or information.

MS. TISCHLER: So the deal you're striking is we'll give you incentives to come to the U.A.E. to film and in return, you have to help train our kids?

MS. AL KAABI: Yes, absolutely. And this is what we have with Ubisoft. So with Ubisoft, we -- in our terms we tell them we want the Arabs and the U.A.E. nationals to be part of creating games, whether they're international games or games that are related to the region. So yeah, those are --

MS. TISCHLER: Was there much interest at Cannes? Did you have people come up to you and say, hey?

MS. AL KAABI: Yeah, I mean yeah, of course. And but happens is it's an audited review. So we make sure that, you know, at the end of the day, if the movie is -- I don't know how many billions -- I think this is something that we'll reconsider. We'll see exactly what kind of exchange. We focus on the talent exchange. This is what we focus on and we want to also change the perceptions because this country is an oil-rich country,

is the country where I will -- okay, fine, I'll go underpaid ; we do want to change that perception and we do want to make sure that it's a win-win situation between us and between the producers or whoever we partner with.

MS. TISCHLER: Could I ask an impertinent question here, Noura? I mean it's -- we -- you know, it is an oil-rich country and it makes me wonder then why are you so focused on job creation. Isn't -- I mean the population is relatively small. The oil is relatively vast. Couldn't you just sort of kick back and be bankers and oil executives --

MS. AL KAABI: I think that will be dull or boring. When I graduated, I had two choices. It was back in 2001 and the two choices I have is working in a bank or working in an oil sector. I chose none. I worked in a military sector. It's -- it was an IT job and from there is going back to the government and looking into at the long-term vision. We do have a 2030 plan. We know that oil -- we won't have oil forever or there are people will

start relying on oil or countries will start relying on oil. So we need to protect ourselves.

We need to create jobs in a way that they won't rely on 100 percent on oil or in investments. It's important that we look locally and internally and see how we can harvest and foster the talents within. Creating jobs is always important. We want, you know, the people to be part of the alternative energy, media, education, arts, I mean military, police. It's important to diversify the economy and also to ensure that it's a sustainable economy by looking at other options at the same time.

MS. TISCHLER: You said that whenever you graduated you went into an IT job in the military, but I'm sort of surprised -- again forgive my ignorant, parochial views as an American. But I think we do have a sense of -- a confused sense of the position of women in Arab countries. I mean we hear a lot about Saudi women not being able to drive and about, you know, Yemini women

having to be shrouded. I mean could you speak a little bit about women in the U.A.E. and, you know, how the relative standard is there?

MS. AL KAABI: We are a 40 years old country. We got established in -- it got established in 1971 by our founder, Sheikh Zayed and from day one, him as a leader he empowered women and also that trickled down to our current leaders and the current government. So even going back -- going from -- so 1971, our country got established.

But prior to that, when men used to go pearl diving or go try find some -- you know, some work and trades in India, you know, to make sure that they're providing, you know, to their family members that the moment where the woman worked as a saleswoman or the woman took care of the household for 6 months.

When a women takes care of a household, she goes out, she does -- you know, she gets -- she sells -- I don't know, food or she sows or whatever it is, she -- I mean women from back then were empowered enough. Right

now, they're in the military; they're in the police; they're ambassadors. We have foreign ambassadors. We have foreign ministers.

Our -- I am part of the parliament as well and our deputy speaker is a woman. I think it's the first of its kind in the region. I don't know if somewhere else, but our deputy parliament member is a woman. And this is something that I personally saw since I was young. I mean my mother -- I grew up seeing my mother going to school. She used to head a school back then.

So it's an environment and it's a country that empowers women and going back to the 2030 plan, in the 2030 plan, we do have a term that says it's important to, you know, employ more than 30 percent of women in your organization. So this is something also that we're working on.

MS. TISCHLER: Do you have co-education education?

MS. AL KAABI: What do you mean by that?

MS. TISCHLER: Boys and girls in the same classroom together?

MS. AL KAABI: Yes, we do that. We do that, but they're in private universities.

MS. TISCHLER: Okay.

MS. AL KAABI: Yes.

MS. TISCHLER: And do your women -- I know a lot -- we had talked about -- a lot of citizens or U.A.E. students coming to the West to study. Do -- can women travel in the West as well?

MS. AL KAABI: Yes, there are women my -- you know, older than my mom did study abroad.

MS. TISCHLER: Okay, it's --

MS. AL KAABI: It was mostly -- they were mostly going studying either in London or in Egypt.

MS. TISCHLER: Okay.

MS. AL KAABI: Or in Kuwait.

MS. TISCHLER: All right. Meanwhile there are a lot of Western universities that are locating to the U.A.E.

MS. AL KAABI: Yeah.

MS. TISCHLER: And why is that? Why are -- are you trying to attract them or are they coming to you and saying hey, we've got something you need to offer here?

MS. AL KAABI: It's also part of how we are trying to have a diversification in the education system, especially with universities, having NYU Abu Dhabi and having (inaudible) in Abu Dhabi as well as providing more options to not only the U.A.E. nationals. We do have more expats than U.A.E. nationals. We worked -- we work with them.

We -- you know, it's a country that has been working with non-U.A.E. nationals since the early days. So we are trying our best to have -- to open opportunities to other people to feel -- you know, to feel safe and to study or to set up their businesses. At the end of the day, we look into it as a more strategic role rather than just focusing on our local universities.

MS. TISCHLER: So is there something though that a Western university or the perspective could also contribute that might not rise up from -- in a home-grown kind of sense? I'm thinking of that kind of start-up mentality.

MS. AL KAABI: Yeah.

MS. TISCHLER: Are there cultural barriers that of a Western perspective could help overcome in terms of this ability to jumpstart innovation?

MS. AL KAABI: Well, going back to the start-up innovation, what we're doing, I mentioned the training academy and I mentioned the production and number three is the incubator. So the incubation is what we do is we provide funds to talented, creative Arabs with Arabic content or we do also invest in start-ups or early businesses.

The start-ups and the early businesses that we invest in are in gaming and in publications and rating games and the other -- also funds it's in short films,

it's in animation that also get, you know, the opportunity. They get the talent. People get the opportunities to join film festivals because of what they've done.

Now going to the start-up mentality, yes, it is a challenge because as you said, it's -- we live in a country where jobs are guaranteed by the government and you know, some of the -- you know, some of the kids will say, okay, if my job is guaranteed, why would I want to go and do a start-up and --

MS. TISCHLER: So much work.

MS. AL KAABI: Yes, so much work and get money from my parents. So we do -- but what's helping us that we created a fund and that fund will stop the kids from going to their parents or maybe their parents won't be able to, you know, provide them with a fund. Plus there are other funds that contribute to such startups. So right now what's -- what I can see are kids, they don't want to do what their parents are doing because they never had the

chance to be part of -- to create content, to create animation, to create games. They want to be part of it. And who doesn't want to be part of the media?

MS. TISCHLER: Sure.

MS. AL KAABI: I mean many people want to be part of media. Some of them, you know, I want to be on the spotlight or some of them, they want to create content. They want to contribute in a way that will help maybe change perception of the Arab world. I mean I grew up watching movies where I said this is not the accent of this nationality in this movie.

It's as if you're getting, you know, someone from Ireland and talking and you say this is an American accent. And this is what we grew up watching. We grew up watching relevant way of perceiving what we do, how we talk, how we treat each other. So maybe they will contribute on that, the young people.

MS. TISCHLER: So is there -- if I watched Arabic-created content, how would it -- how might it differ than what I would see from Western-created content?

MS. AL KAABI: So let's give an example of a 21 years old lady who wrote a script and we produced it as a webisode, 5 minutes of webisodes. And I want you to check the similarities of the kids over here, the 20-year-old -- 20 years old kid in the States and the 20 years old kid in the U.A.E.

So it's -- she starts with opening her cupboard looking at what she would wear today, the shoes, the bag, her laptop, starting with the blog and then going and during her writing in a blog, her brother did a huge, massive birthday party, invited girls and boys and then uploaded the pictures on Facebook. So she was checking the pictures on Facebook.

And then later on, you know, she -- her father said to her, okay, get -- this is a key. So she gets the key and then all of a sudden, she's driving a Porsche with

her friends, music out loud and then going -- and then -- she just close her -- open her eyes and then he said, this is a gift for your brother because he, you know -- I think he's 25 years old or whatever it is. So the interest of the 20 years old kid in the U.S. or in the U.A.E. is similar.

MS. TISCHLER: Right, sure.

MS. AL KAABI: They do watch the new version of *90210*. They do watch, you know, *Gossip Girl*. They -- there is a similar interest. They listen to the same music. They do listen to Arabic music. They also listen to Western music. And Arab kids knows everything about American kids, but American kids know nothing about Arab kids.

MS. TISCHLER: So is your dream to have Arabic-created content appearing on an American network?

MS. AL KAABI: Absolutely, yes.

MS. TISCHLER: I mean would you like to --

MS. AL KAABI: I would love that, yes.

MS. TISCHLER: -- so that we would have a chance to sample your culture?

MS. AL KAABI: Yes, we worked on a project for kids. We wanted to make sure we have something that would be relevant to preschool kids. It's called *Driver Dan's Story Train* to encourage parents to read to their kids when they're young. It went -- we have two versions, an English version and an Arabic version.

The English version one went into *CBeebies*; it's a *BBC* Channel and because it was so successful -- it's a CGI animation -- it moved to primetime. The Arabic version is showing on *Al-Jazeera Kids Channel* and this is a content that we exported. It's -- you know, important content. We've been watching content that not necessarily relevant to us and unfortunately, it's -- we might -- we don't want to lose your identity.

MS. TISCHLER: Sure.

MS. AL KAABI: We don't want to lose our culture. We want to make sure that we preserve it in a

modern way, yet again, you know, done, you know, by Arabs for Arabs.

MS. TISCHLER: So do you envision -- I mean we've talked about webisodes and TV programming. Do you envision a film industry as well, I mean, quite apart from opening your studios to, you know, people looking for incentives?

MS. AL KAABI: We did work in short films, more than 20 films. We are working -- there's a Dubai director called Ali Mustafa. He directed a movie called *City of Life* and now we're doing his second film. So yes, we want to create a film industry as well.

MS. TISCHLER: So do you look to sort of Bollywood as a model?

MS. AL KAABI: Yes. I mean Bollywood is a way-ahead model. I mean the -- I mean in Bollywood, the music, the dances, the stories and the population and the fans of Bollywood are also -- we have many fans in GCC of Bollywood more than even fans of the Arabic movies

themselves. So it's a very strong industry.

But what we want to do is we want to also have a film industry that is relevant to us and that is also something that you would enjoy watching or anyone else will enjoy watching in the States or in the U.K. I mean we love going to the movies and watching commercial films and everything, but, you know, we want to see new stories as well.

MS. TISCHLER: So tell me, where -- what about news? I mean where -- let's talk about what I might see on a news channel in Abu Dhabi versus *Al-Jazeera*? How would that differ?

MS. AL KAABI: Okay. We did launch a new news channel in Abu Dhabi. It's a partnership with BskyB. It's a 50-50 partnership where it's *Sky News Arabia*. So what you watch on that channel is you watch, of course, news, but you watch less blood, you watch less bodies, you watch less bombing. You want to watch balanced view. You want to watch what the opposition is saying and you want

to watch what, you know, the people who are against them what they're saying, left and right.

You want to look at it in a more objective way rather than an emotional way. This is what we're trying to do. We're trying to use news as a way to educate people rather than as to use their emotions and make them believe that, you know, those are the bad people; you know, let's do something. Maybe they're not the bad people. We never know, you know, it's just always dodgy with what's happening.

So you want to make sure there is at least a channel that shows you a perspective of all views at the same time. And again Linda, we want a little bit -- you know, there are great news channels. Okay, *Al-Jazeera* have its style, *Sky News Arabia* has style, *Al Arabia* has style. But we've been -- we're a nation where we're very famous with our breaking news.

People are discussing foreign policy, discussing our conflict, discussing whatever is happening over here

and back home and everywhere. We are commercializing their business because of our bad news more than we are benefiting from it. I mean when will we, you know, try and look at the other side of the story, how you can, you know, create new business, how you can contribute with the, you know, alternative energy.

I mean we do have great initiatives that are -- you know, that we've been working on. But again at the same time, news are dominating what we do and also affecting the perception and this is what we're trying to do.

MS. TISCHLER: When I think of the U.A.E., I think, you know, Dubai has gotten a lot of attention. I mean it's sort of the sexy, commercial city.

MS. AL KAABI: Commercial, yes.

MS. TISCHLER: How would you characterize -- and they have their own initiatives in media and entertainment, don't they?

MS. AL KAABI: Yes, yes.

MS. TISCHLER: How would you characterize the difference between --

MS. AL KAABI: Abu Dhabi.

MS. TISCHLER: -- what's happening in Abu Dhabi and what's happening in Dubai?

MS. AL KAABI: Okay. So -- Dubai started in early -- ahead of us. In Dubai, it's -- what they're working on, they welcomed international channels and broadcasting channels to be part of their media city. So it's a business hub. It's more of a business hub and we work very closely with each other especially when, you know, prospects or companies come.

I said, okay, do I want to set up in Abu Dhabi or do I want to set up in Dubai? So we all know -- we know that they're going around and asking our friends in Dubai or in Abu Dhabi. So what we do is -- what we're doing differently is, as I said in the beginning, we focused on where did the media stop its talents, its developments. It's when we partner with Ubisoft, we tell

them, okay, we want Arabs to create games as well.

When we partnered with Digital Domain, we said, okay, any opening -- if there's no availability for U.A.E. national or Arab, you can get an international skilled person till, you know, he gets or she gets succeeded by someone who is from the region. So what we do is we want to make sure that there is -- it's a -- it's fostering pace, it's development, it's training and it's creating content locally. In 2007, we had less than 300 hours produced in Abu Dhabi. Proudly we're producing right now more than 3,700 hours.

MS. TISCHLER: Wow.

MS. AL KAABI: And with *Sky News*, we'll be producing more than 7,000 hours. So within a year we will be producing more than 2,000 hours. That never took place and we're creating job opportunities in new areas, which will affect gaming, animation. You don't find such jobs in the region.

MS. TISCHLER: Right.

MS. AL KAABI: I mean you find -- you know, it's -- you find them in other areas, but you don't find them on the trends that we're -- that we're witnessing right now.

MS. TISCHLER: I mean demographically, your population is quite young.

MS. AL KAABI: Yeah, more than 60 percent are below the age of 25.

MS. TISCHLER: And so how are they responding to these opportunities?

MS. AL KAABI: They love it.

MS. TISCHLER: I can imagine.

MS. AL KAABI: Yeah, they love it. They -- you know, youth is dominating the whole Arab region more than any other region and we have to pay attention to this. And I think youth are very smart. They are also shaping -- I'm sure they're -- they -- a role in shaping many things that are happening right now in the region and they're -- you know, they're out there.

You know, they express their views and they don't want to -- some of them, they admire what they see and some of them say, no, we want to change. You know, they are -- you know, the young people, they will always want to have it better or do it differently.

And this is normal, but what we're trying to do is have a space or have an entity that will welcome their views, will provide them with a studio, whether it's a gaming studio, animation studio. Also what we did 2 years ago is we got James Cameron in Abu Dhabi and we got the kids who are very well-known in animation and who wants to be part of the media to have lunch with him. I mean we were okay, fine, he's in Abu Dhabi; we need to do that.

It's lunch, 1 hour, but I know, we want to show them that there is this support and there is this way of them expressing their views in a creative way, not in a news channel, not in a newspaper, but maybe in a game or in an animation, in an indirect way, in a creative way that will enrich the culture.

MS. TISCHLER: There is huge unemployment in the region.

MS. AL KAABI: Yeah.

MS. TISCHLER: I mean it's not necessarily in the U.A.E. What about students from other countries in the region? Is there opportunity for them too or this strictly a U.A.E. initiative?

MS. AL KAABI: We supported more than 300 projects and only 100 are U.A.E. nationals. The majority is by Arabs.

MS. TISCHLER: Wow.

MS. AL KAABI: Yeah.

MS. TISCHLER: So Egyptians, whatever --

MS. AL KAABI: Yeah, because they're the majority.

MS. TISCHLER: Right, exactly.

MS. AL KAABI: Yeah, and going back to when we established twofour54, I said, okay, what is the common ground? It's the Arabic language. It's Arabs -- it

doesn't matter. Maybe there are Arabs who are living in the States or in other countries who want to come back to the region and want to contribute to the region rather than somewhere else. So yeah, I mean we do support --

MS. TISCHLER: And do you see people returning, getting the level of opportunity here?

MS. AL KAABI: Yeah, we -- I know three people returned, came back to -- they're not originally from Abu Dhabi, but they -- you know, they came back and they established studios within Abu Dhabi.

MS. TISCHLER: So are you doing an outreach traveling around, talking about this throughout? Where have you been?

MS. AL KAABI: Yeah, Saudi Arabia. We got also Kuwait, Qatar, Oman, Egypt, Lebanon, Tunisia. We are now also working closely with the Libyans and Libya to start supporting them with training and development in media.

MS. TISCHLER: So do they want to clone the idea or do they just want to send their own students?

MS. AL KAABI: Some of them want to clone twofour54.

MS. TISCHLER: Just take it --

(Laughter)

MS. AL KAABI: And just take it and -- but no. And others, they -- no, they want to start with the basics which are -- which I believe is the most important is training and development.

MS. TISCHLER: Right.

MS. AL KAABI: So we're mostly starting with training and development, digital training mostly. So we're starting to do that in partnership with international agencies.

MS. TISCHLER: So how big is twofour54now?

MS. AL KAABI: We are a total of 2,000 people working. In twofour54 by itself, we are 250.

MS. TISCHLER: Okay.

MS. AL KAABI: Yeah. We want to be less in the future because I think we're -- right now we're

facilitating and enabling an environment. In the future, we would love to see more international and regional players in Abu Dhabi more than us, you know, the staff members who are behind twofour54. What we're trying to do as well is we want -- we are reducing the burden in the government where we're being subsidized by the government, but we're working also commercially and making sure that in the future we break even and thank the government of their support.

MS. TISCHLER: So if you had to look 10 years out, Noura, what would be your vision for where this would go? You have a big film winning the Titanium Lion at Cannes or you're financially independent of the government or you know, you're number one on the app store in Apple. What -- how do you envision success?

MS. AL KAABI: I envision success in -- with human development more than the numbers. I mean it's -- at the end, I mean what we want to see is we want to see big success stories who maybe, you know, will get titles

and Oscars or Cannes or whatever it is, but most importantly is having this hub that gets, you know, foster talents, develop people, funds and other private sectors also contributing to that.

In 10 years we would love to see maybe more than 10, 5 titles winning or 5 titles being -- or a series being shown in the U.S. and the U.K. or wherever it is or our collaboration between us together and showing a series and also how much a culture as the U.A.E. and having you know, the -- to go place as a training destination, to go place as a production destination and to go place to establish your new business.

Of course we don't -- we won't do this by ourselves, but that's why we were very open to great partnerships and, you know, people come and go, but this is it. I mean we want to also enable an environment of failures. You know, if someone fails, then he can come back or he can start off.

MS. TISCHLER: That's actually an interesting point though. When we were talking about innovation and a culture of innovation, I mean you see in Silicon Valley sort of the things that make for a good culture of innovation quite apart from that your capital funding being on hand, you know, the ability to fail fast and learn and pick yourself up and do it again, sort of that lack of respect for authority that would let somebody say, okay, you know, we're going to have a -- start in a garage and we're going to take on, you know, Microsoft or, you know, those kinds of attitudes, is that also something you're hoping to foster?

MS. AL KAABI: Yes, this is what we're trying to do. Personally, you know, I grew up where you can't fail. I mean I was dreading the moment if I did bad in my math exam and I go to my mother and show her the results. We grew up in an environment that you have to succeed, you have to graduate from university and you have to be the best.

But, of course, not all the kids or not everyone will enjoy university or enjoy -- continue in college. They would want to, you know, work in more vocational stuff or be in a studio or I don't know, an engineer or something that doesn't require a Ph.D. or a degree. So what we're doing is this is where we are investing start-ups. And this is where we know if we invested in 10 start-ups, maybe none will do it.

And making sure that we have a database of these people that we link them to other entrepreneurs or start-ups and connect them and have this alumni program that would enable them to come back again with another idea. And come back again maybe with another group or whatever it is to help them to, you know, to help them foster or to have them get it out there. But we know that it's going to be tough because it is an environment that we're trying to also encourage in twofour54 and the region as well.

MS. TISCHLER: So are there tiger moms in the U.A.E.?

MS. AL KAABI: Yeah, yeah.

(Laughter)

MS. TISCHLER: It's a session at Aspen to come, all right. Okay, final question before we -- we're going to throw it out to the audience for questions here because I'm sure you have a lot. Is there an *U.A.E.'s Got Talent*?

MS. AL KAABI: We do have an *Arabs Got Talent* show.

MS. TISCHLER: Okay. Is this a regional player? Then it's not just --

MS. AL KAABI: It's a regional. Everyone -- I mean most of the people watch it. And this is our version of Super Bowl, so.

MS. TISCHLER: Okay.

MS. AL KAABI: So this is where -- this is where you see everyone is just this -- here are our ads, you know, all of the ads at the same time. People just, you know, running to pay the show. And in this show what is so fascinating that we are, you know, finding out talents;

dancing, singing, musicians, crazy stuff.

What you see in the *America's Got Talent* or the *UK's Got Talent*, whatever it is. So what you see is we see the talented people. So we have a show right now. It's being filmed in Lebanon and the talents come from everywhere in the region. And one of the finalists is from the U.A.E.

MS. TISCHLER: Aha.

MS. AL KAABI: She is a singer. And I don't know, I hope she --

MS. TISCHLER: Does it have an audience participation thing or is there a --?

MS. AL KAABI: Yeah, they're voting -- yes.

MS. TISCHLER: Okay. We -- you should let us know so we can all, like, vote.

(Laughter)

MS. AL KAABI: I wish it's possible, but it's not.

MS. TISCHLER: We can't skew your ratings a little bit here?

MS. AL KAABI: Now that is fortunately is a precise rating, which is great.

(Laughter)

MS. TISCHLER: Okay. So is there a version of Simon Cowell? Is there a scowl in -- or --

MS. AL KAABI: Yeah, yeah, yeah, we do have. We have that. We have a version of Paula Abdul. We have a version --

(Laughter)

MS. AL KAABI: Yeah, she's there this week to make sure that you know --

MS. TISCHLER: Yeah, that that the boys aren't too hostile and --

MS. AL KAABI: Yeah. And the comedian and -- yeah.

MS. TISCHLER: All right.

MS. AL KAABI: I mean, it's fun and it's great. And we have wonderful stories more than what's dominating the news right now.

MS. TISCHLER: That's great. I'm sure that there are -- there is lots to hear from that's going to be terrific from that area of the country. Any questions out there? Yes.

SPEAKER: Noura, forgive me for asking the first question, but this is a great presentation. Yesterday we heard an interesting idea from Hala Gorani about having high-school students take a course on journalism. And since you're such a thought leader in both the media world and in the Arab world broadly and the U.A.E. is doing so much on curriculum reform, what do you think of her idea in the Arab world to have a journalism course because if you have all of these channels, you have to sort of evaluate what it's hearing and seeing on Twitter, et cetera.

MS. AL KAABI: We do have journalism courses. And we are supporting students who studies in the universities in journalism. So what we're doing right now, we're involving them even with the regulations that we're working on. We are also provided -- providing them with reporting skills, P.G. journalism, specialized journalism.

What we want in the future -- what I saw, like, I don't know, some recently is the guy who will write about sports in certain newspaper, the next day he will write about economy or stock exchange.

So what we're trying to do is we are trying to encourage the students to specialize in what they're writing, if it's politics, if it's sports, if it's, I don't know, beauty, fashion. I mean this is what we're trying to do. So we do have these courses. We run such workshops. We also work very closely with the universities, the government universities and the private universities as well.

And what I'm doing currently is I'm inviting the students in our closed parliament sessions where and committees specifically. We are discussing with them what you -- what do they want to see in media. And we're getting and we are writing it in reports that we will raise to the governments. So we are involving them in a way that is related to policy plus, you know, enhancing their skills.

MS. TISCHLER: And what are they telling you that they want to see?

MS. AL KAABI: Good question. They want to see -- they want to be able to write about, for example, you know, an issue that is happening in the region or in the country. And they want to -- and they want to write about it and not feel threatened or not to feel that someone will tell them, why did you write this article; why didn't you ask me, or why didn't you ask anyone else.

So, they -- and this is we go back again where in most of the media entities there is this self-

copyright that we try to fix with an enabling regulation system and try out best to forget our -- the word called "copyright." We don't want them to use the word. We don't want to use it on our regulations. We want a proper framework for that.

MS. TISCHLER: So I mean where did that -- where does that come from, has there been copyright in the past that makes them think that that's a problem?

MS. AL KAABI: I think it's not about -- I think it's the self-copyright. I mean it's --

MS. TISCHLER: That they feel they can't be critical?

MS. AL KAABI: Yeah, they feel they can't be that much critical, but you have to see the history of our -- even sometimes of newspapers. They are public service in newspaper. So now we are -- we're in the digital age where there are the blogs, the Twitter and there are agencies which are private agencies where you can see them criticizing, constructive criticism, feedback, and writing

freely what they want to write.

So this is what we're trying to do. You are, you know, you are able to have this constructive, balanced, fair article. I mean teaching them the ethics of, you know, how to make sure that you don't have one view, you have more than one view at your article and explaining it in a way that will educate the reader rather than, you know, trying to steer their emotions or their thoughts into a specific angle.

MS. TISCHLER: Who were their heroes? The kids in the region --

MS. AL KAABI: They do have --

MS. TISCHLER: -- the men and women.

MS. AL KAABI: They do have a lot of local writers and writers from Saudi Arabia that they consider -- that they look up to. Yeah. You know, they write -- mostly they write even in English better than Arabic and which is -- this is something that we're trying to also address and fix. So yeah, so you can see them reading

maybe the *New York Times* on a daily basis or whatever, *WJS*, it depends.

MS. TISCHLER: Okay. In the back there is a question. Do you want to step to the microphone here? We are recording this. So would love to make sure that --

SPEAKER: (Off mic)

MS. TISCHLER: Sure.

SPEAKER: (Off mic)

MS. AL KAABI: Well, what I mean the digital companies that are starting up within twofour54, they are not sometimes necessarily based in twofour54. We have start-ups that we invested in that are based in Jordan and that are based in Egypt. But looking into as you said, yeah, we are minority in our country and the majority of the nationalities that you mentioned, the other nationalities are working with us and so -- in such digital companies.

So you can see them in hardware companies and you can see them developing software and apps as well.

You can see one or two U.A.E. national, but the rest are also, you know, they are not necessarily -- they are the owners of their own business. So they are not, like, you know, reporting to twofour54 or reporting to the authority, no. They set up the company and then own 100 percent of the company.

So we have many non-U.A.E. nationals and they are the majority in twofour54 who are owning their own companies. They don't pay tax and they don't require a partnership. So it's going well. We have more than 100 -- we are 100 -- more than 160 companies set up in twofour54 and it's a great ecosystem for them to work together, exchange talents and we have a pool of freelancers as well from different nationalities, very few Emiratis who are also contributing to that setting.

MS. TISCHLER: Yes, sir.

SPEAKER: (Off mic) I have two questions for you. The first is what level of participation are you getting from some of the other Emirates like Ras al-

Khaimah and Sharjah? Do you see the youth there coming to Abu Dhabi to participate? And the second question is the use of social media, there has to be training for the young population, but there also has to be training for the government to understand -- particularly if you're trying to develop (inaudible), et cetera. Does twofour54 have a role in helping to educate the government about how to handle social media in this time and age?

MS. AL KAABI: Okay. Answering your first question, we do have -- we get many kids from the other emirates, from Sharjah, Dubai, Ras al-Khaimah, Fujairah, Ajman contributing or not contributing, you know, giving us, you know, ideas or volunteering or also many of them did, you know, have their short films or animation, whatever it is. We have also students in our training academy that comes from different emirates.

Plus in a yearly basis, like three times a year we do a road show where we go around Emirates and we go around universities and show them the opportunities, and

training, and production and if they have an idea if it's an app or whatever it is. So yes, we are going around U.A.E., which is something that is also very, you know -- it does create a great impact with what we are doing. And this is what we want to do.

Going to your second question, yes, I think we're in a age where kids know how to use social media more sometimes than the government or the big companies that right now started creating accounts to see feedback and also to know what is being said about them. We work a lot closely with the government. We did provide them with tools.

We, you know, we said, okay, fine, you need not start, you know, they -- we work very closely to -- this is how you measure it, these are the trends, look at it this way, and how about opening, you know, accounts to also interact with people and to engage with them. I have an example. A group of doctors or sorry, med students who graduate -- who are close of graduations and they will be -

- they will get enrolled to hospitals in a federal level, what happened is they were waiting for them to get accepted and, you know, they were frustrated.

So simply they created an account and a hashtag, you know. It went viral. They sent us -- you know, we're waiting. What we did is we discussed it at the parliament, we discussed it with the minister and it got solved within a couple of weeks. So you can see that the government right now is fully alert and having social media part of their weekly reports and trends and what's happening in the country. So there is -- it's positive. Thank you.

MS. TISCHLER: Yes.

SPEAKER: (Off mic)

MS. TISCHLER: Yes.

SPEAKER: (Off mic)

MS. AL KAABI: Of course. I mean we -- social media or medias is not ideal. And we do see -- we do witness some behavior as we do witness some feedbacks that

makes us, you know, sometimes frustrated and sometimes disappointed of the way some people will think or perceive some situations. And this is where we try to take it in a positive way and we try to maybe create campaigns and educate people about a certain topic that may -- that should anger because we need to explain the context further.

We want to make sure that the people get it. We don't want to sit and react because, you know, very quickly because, you know, we heard them angry with regards to a certain topic, but what we want to make sure is even in the long run is this something that in the future we want to put in the back of our head and at least educate the students, you know.

If you see this in a way that you don't respect it, let us explain it to you. If you don't believe in this, let us, you know, explain it to you and you're free to, you know, believe in it or not. But it's, you know, there are some values that, you know, anywhere we would --

we don't like seeing or we don't really -- you know, we don't like reading, but again I think this is part of life.

MS. TISCHLER: Yes?

SPEAKER: (Off mic)

MS. AL KAABI: Thank you.

SPEAKER: (Off mic)

MS. AL KAABI: Okay. So we have a committee and the committee that we have -- the guys who get the applications and work with the youth are -- none of them is more than 30 years old. They're all young people. And what we do is we don't even interfere in what kind of applicant or what is the application or the story. Sometimes, you know, maybe twice -- or by the way this is the story and, you know, we think that this might be in a way that we can do it better, more positive.

I mean this is the way you got it, those goods. This is the -- you know, this is the application. If they're happy with it, then that's fine. So we don't influence the way the script is being written or

everything. But what we're trying to do when -- so the, you know, the creative youth or the -- we have a creative lab community who provide, you know -- we work with them on projects at either musical, or a hip-hop song, or a 3-D animation, or a game, or an application. I mean this is up to them.

But what we try to do is, for example, we got this film producer who wants to do a movie. And we ask him what is the movie? We want to know the point because at that -- and we would be funding the whole movie and it's important for us also to make sure that it's -- there's a good message behind the movie. We know that our movies won't go commercial or break box offices; we know that. So we want to at least to see whether -- you know, the values that will matter the most.

And so the movie is *A to B*, it means Abu Dhabi to Beirut, and it shows how there are a group of kids from U.A.E., from Lebanon, from Egypt, from, you know, the different nationalities that we have in the U.A.E. how

they are friends since school and they grow up and there is, you know -- there is a reunion and then they go to (inaudible).

You know, the experiences and the challenges and the bond that was each person despite their beliefs, despite their nationality, despite the way they look into things; so stripping out politics and stripping out religion this is where people live in harmony.

SPEAKER: (Off mic)

MS. AL KAABI: Yes, we do have some initiatives that in Abu Dhabi that we're -- in terms of literature and in terms of also how we can utilize such stories or plays that we can, you know, either use it in a way in a play or in a book or whatever it is. Now -- right now, we're focusing getting Arab publishers. We are trying to empower also the publication market in the region because it's -- it was so powerful in Egypt and in Lebanon and it's important to have a third hub for it as well.

MS. TISCHLER: I was just -- I loved Sanjoe's (phonetic) question because it makes me think of a friend of mine who years ago went to China to teach the Chinese. He works in a design firm and he was teaching them about design and advertising and he'd go every year and have a whole group of kids come and learn about, you know, about how it's done in the West. And then he'd have them produce their own for some big finale.

And in the end all of what they produced was -- years ago, it was fairly derivative of sort of western models of advertising. And he said over the last 10 years, every year that he goes back this stuff has gotten better and better because it really reflects China instead of, you know, a Chinese version of the MasterCard campaign in New York. I mean it sounds like you're fairly early in this, but are you seeing that the students are doing things that are derivative of the West. I mean --

MS. AL KAABI: Yeah, yeah.

MS. TISCHLER: -- Arabs who have talent is --

MS. AL KAABI: I mean Arabs have got talent.
They have pop singer --

MS. TISCHLER: But more generic to their -- more specific to the region rather than imitative of the West.

MS. AL KAABI: Yeah, because -- okay, because their pop singers sings in Arabic. So it's like an infused way of (inaudible). It's about Arabic themes as well and wearing Arabic clothes as well, so.

MS. TISCHLER: But the hip-hop format is something that was developed over here.

MS. AL KAABI: Over here, but it's developed over here, but at least it's, you know, I'll give you an example. So imagine that you're listening country songs till now without R&B, without I don't know, without rock, without, you know, imagine that you're still listening to hip-hop, listening to country songs.

This is where I supported to have this variety of other taste as well. So yeah, we see it in shows; we see it in a style of even talking or hosting shows; we see

it a lot.

MS. TISCHLER: That it's become --

MS. AL KAABI: Even in movies and in short films.

MS. TISCHLER: That it's becoming more locally --

MS. AL KAABI: It's more --

MS. TISCHLER: -- it feels more home-grown than derivative.

MS. AL KAABI: Exactly, it's -- relevant to us with a modern twist.

MS. TISCHLER: Okay, great. Any -- one last question? We're going to have to wrap this up. If not, then thank you so much, Noura.

MS. AL KAABI: Thank you, thank you.

MS. TISCHLER: It's been fantastic.

MS. AL KAABI: Thank you, thank you.

(Applause)

MS. TISCHLER: Thanks, great.

MS. AL KAABI: Thank you.

* * * * *