

Pedagogical Publication
-The Audience of Radio and Television-
Prepared by: Dr. Yahia Taqiyeddine

Pedagogical Publication

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Introduction:

This pedagogical lecture series delves into the intricate realm of media audiences, exploring their definition, characteristics, evolutionary stages, and the factors that have influenced the study of audiences over time. We aim to shed light on the hidden motivations behind audience studies and the evolving theoretical approaches that have shaped our understanding of how audiences interact with various media forms.

Lecture 01: Definition of the Audience

In the inaugural lecture, we establish a foundational understanding of what constitutes an audience in the context of media. This lecture will define the term "audience" and provide insights into its various forms and manifestations within the realm of media

Lecture 02: Features of the Media Audience

Building upon the foundational knowledge from the previous lecture, we delve into the diverse characteristics that define media audiences. Understanding these features is crucial for analyzing audience behavior and consumption patterns.

Lecture 03: Stages of Media Audience Evolution

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This lecture focuses on tracing the historical and evolutionary trajectory of media audiences. By exploring the stages of audience evolution, we can comprehend how audience perceptions and interactions have transformed over time.

Lecture 04: Factors in the Evolution of Audience Studies

Delving deeper into the evolution of audience studies, this lecture examines the various factors that have contributed to shaping the methodologies and frameworks employed in understanding media audiences.

Lecture 05: Hidden Reasons for Audience Studies

Unveiling the underlying motivations for studying audiences, this lecture explores the often overlooked and subtle reasons why understanding audience behavior is essential for the media landscape.

Lecture 06: Evolution of Approaches in Audience Studies - Theoretical Approaches

This lecture elucidates the theoretical approaches that have evolved in the study of media audiences, providing a comprehensive overview of the changing paradigms and schools of thought that have influenced this field.

Lecture 07: Evolution of Approaches in Audience Studies - Symbolic and Socio-Political Dimensions of the Media

Continuing from the previous lecture, we delve into the symbolic and socio-political dimensions that influence how audiences engage with media. Understanding these dimensions is crucial for a holistic comprehension of audience dynamics.

Lecture 08 : Audience Research Methods

This lecture focuses on the various research methodologies used to study media audiences, providing insights into the tools and techniques employed to gather valuable data for analysis.

Lecture 09: The Impact of Satellite Channels on Audience Patterns

This lecture delves into the transformative influence of satellite channels on audience behavior and consumption patterns. It examines how the advent and proliferation of satellite channels have reshaped the way audiences engage with media content.

Lecture 10: Satellite Channels and Dominant Values

Exploring the intersection of satellite channels and societal values, this lecture analyzes how these media platforms reflect and

potentially shape the dominant values within a given society. It sheds light on the power of media in influencing societal norms and beliefs.

Lecture 11: The Influence of Satellite Channels on Youth Culture

Focusing on the younger demographic, this lecture investigates the significant impact of satellite channels on youth culture. It explores how these platforms influence the preferences, attitudes, and behaviors of the youth and contribute to the formation of their cultural identity.

Lecture 12: The Digital Audience in the Electronic Space

This lecture shifts the focus to the digital realm and examines how audiences interact with media in the electronic space. It explores the unique characteristics of the digital audience and how advancements in technology have altered audience dynamics and engagement.

Lecture 13: The Concept of Postmodernity

Introducing the concept of postmodernity, this lecture discusses the philosophical and cultural shifts that characterize this era. It examines how postmodernity impacts media consumption and

audience interpretations, challenging traditional notions and frameworks.

Lecture 14: Postmodern Audience

Building on the understanding of postmodernity, this final lecture explores the postmodern audience and their distinct characteristics. It delves into how the postmodern audience engages with media, interprets narratives, and navigates the complex media landscape of this contemporary era.

Through this comprehensive series of lectures, we aim to equip students and enthusiasts with a deep understanding of media audiences, their evolution, and their critical role in shaping and being shaped by the media landscape. By analyzing theoretical approaches, technological advancements, and societal influences, we strive to encourage a nuanced perspective on the dynamic relationship between audiences and media.

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Dear Students,

We are here to embark on an exciting and enriching journey into the world of media and audiences. This lecture series is specifically designed to broaden your horizons and enhance your understanding of the vital role audiences play in the contemporary media landscape.

In the first lecture, we will learn together the meaning of audiences and how to define and interpret them in the context of media. We will discover their significant influence on the media industry and how their role evolves over time

Moving on to the second lecture, we will delve into the features and characteristics of media audiences. This lecture will give you a deep understanding of how audiences interact with various media and how these features shape their interactions.

The subsequent lectures will take us on a journey through time, unveiling the evolution of audiences and how studies about them have been influenced by technological advancements. We will also

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uncover the hidden reasons that make studying audiences incredibly important.

We want you to know that your study of this subject is not just an academic pursuit. It is an opportunity to discover that you are an integral part of the world of media and culture. This knowledge will empower you to better understand and analyze the world around you, paving the way for you to make a positive impact on society.

If you have any questions or inquiries, we are here to support and assist you at every step of this exciting educational journey. Let's begin this journey together and reach new heights of knowledge and inspiration.

Wishing you success and achievement in your academic journey!

Best regards,

Dr. Yahia Taqiyeddine

Technical Sheet for Second Semester: Radio and Television Audience.

Responsible Professor for the Teaching Unit:

Responsible Professor for the Course:

Educational Objectives:

After successfully completing this course, the student should be able to recognize various theoretical approaches to studying the radio and television audience, including their origins and evolution, and be able to distinguish between different related concepts.

Prerequisite Knowledge:

Students should have a background in the theoretical heritage of media and communication sciences, such as media sociology and communication theories.

Scale Content:

The scale primarily includes empirical studies related to television and television audience, radio, and new communication technologies in general. It highlights the process of shifting the

relationship from the authority of the medium to the sovereignty of the receiving audience, without overlooking the position or role of this audience or user.

1. Definition of the Audience and its Characteristics

2. Audience Types and Features

3. Sociology of Audience Studies

4. Evolution and Features of Audience Studies

5. The Impact of Satellite Channels and Convergence on Audience Patterns

6. The Digital Audience in the Electronic Space

7. Postmodernity Audience Studies

8. The Future of Postmodernity Audience Studies

Evaluation Method:

Through a practice exam, the student will demonstrate optimal alignment between various problematics and types of approaches.

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Lecture 01

Defining the Audience

The audience has attracted the attention of many researchers and scholars across various scientific disciplines (political science, economics, sociology, etc.). This has led to diverse perspectives that attempt to understand and explain this phenomenon, varying with the contexts in which the concept was placed. Interest in the audience has increased with the spread of liberal ideas, granting individuals significant freedom in various aspects (politically, economically, and in the media). This has influenced the different approaches to viewing the audience. While the primary goal for politicians' interest in the audience is to gain as many votes as possible, economists view the audience as consumers. Sociologists consider the audience as a community, forming part of a society.

The audience is also considered a central element in media studies, as it is the reason for the existence of media institutions. Studies on the media audience and users of new communication mediums rely on specific ontologies that cover the questions: What constitutes the world? And the epistemology that answers: How can we know or study it? These are the main questions in research on the audience and users of new communication mediums. By studying them, we can understand how they receive messages and how they shape these interactions through their use of the media,

whether these are the "classic" traditional media or the new media that require tangible engagement and activity from the masses.

1. The Concept of the Audience:

Definitions of the audience have varied, depending on the context in which this term emerged, whether linked to cultural events through theatrical performances, market contexts, or notably, the field of media and communication at various stages, from print journalism, radio, and television to the internet with all its advancements in new media.

Moreover, the concept of the "audience" differs from many similar concepts, making it challenging for researchers and scholars to distinguish between them. The term "audience" is used as a translation for the English terms "Audience" and "Public," despite the differences between them. "Public" refers to the general group of individuals or the population in a society (Al-Harhi, Nd, p. 165)., whereas "Audience" refers to the group of individuals who read, hear, or watch any form of media or its units. An individual is inherently part of the "Public," whereas to be part of the "Audience," one must perform an action such as reading, listening, or watching. In general, definitions of the audience have varied based on different research and scholars. It's worth noting that modern studies in mass communication avoid using the term

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"Mass" and tend to use the term "Mass Audience," which indicates the latter's active role in the process, considering the diversity and interaction among its members, reflecting a positive engagement.

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Lecture 02

I. *Characteristics of the Media Audience*

The media audience possesses various distinctive features in its structural makeup that set it apart from other groups, as outlined by Muchielli in 1984:

1. *Large Size:*

The media audience is characterized by its extensive and vast number of individuals. It encompasses a wide range of people from diverse backgrounds, cultures, and locations, forming a significant and expansive group.

2. *Dispersion:*

The audience of the media is dispersed across different geographical, social, and cultural areas. It is not confined to a specific locality but is spread out, often across the globe, due to the widespread reach of media platforms.

3. *Heterogeneity:*

The media audience is highly diverse and heterogeneous in terms of demographics, preferences, beliefs, and interests. It comprises

people with varying characteristics, making it a multifaceted and varied group.

4. Anonymity:

Unlike smaller, more localized groups, the media audience often remains anonymous to one another. Individuals within the media audience typically do not personally know or interact with the majority of fellow audience members. The communication is often one-to-many, reducing direct connections and fostering a sense of anonymity.

5. Lack of Social Organization:

The media audience lacks a structured and formalized social organization. Unlike certain communities or groups that have specific hierarchies, roles, and established norms, the media audience is more loosely connected without a formalized organizational structure.

II. Sociological features of media audiences:

The sociological characteristics of the media audience are an essential aspect of media research. This research falls under macro studies, which are social studies that rely on studying relatively large-sized samples of the media audience. It involves studying

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dispersion related to the geographical frameworks of broadcasting or distribution. This allows for the study of small vocabulary from the audience, enabling the study of individual and psychological characteristics.

Media interact with individuals within social units, and these units share common characteristics influenced by the general social context of these groups or units. Consequently, media planning and message crafting consider the common characteristics of various groups.

Regarding social characteristics, it primarily relates to the perspective from which the media audience is viewed: is it merely a collection of known or unknown individuals who share exposure to specific media messages conveyed to them by a specific medium? Or is it a social group in which some individual characteristics are concealed, and their behaviors are governed by social norms and standards more than individual ones?

In this sociodemographic context, sociological researcher (Innis) devoted considerable effort to finding the sociological characteristics of the audience and established a number of features that researchers in the field of media tried to apply to the media audience. Innis started by distinguishing between the apparent boundaries of any assembly and the characteristics of its

internal structure. If the specifications of a pre-existing group (general audience, party, association, etc.) were applied to a particular audience, this audience acquired the internal structure characteristics of the group, such as size, degree of commitment, and temporal stability (Kessaisia, 2003, p. 58).

Thus, sociologist "Innis" identified three crucial aspects from the early 1960s to determine the social nature of any group's behavior, which media researchers later widely applied to the media audience:

- *Social Differentiation*
- *Social Interaction*
- *Normative Control Systems*

2.1. Social Differentiation:

Studies and research conducted on different media audiences have shown significant formal and substantive differences among various media audiences and even within the same audience for a specific media outlet. This is a result of varying needs among different audience segments and individuals within the same segment. Hence, each audience has differences in interests, concerns, levels of perception, and responses to media messages,

indicating differences in the degree of influence. Empirical studies have confirmed formal and substantive differences among various media audiences and within the same audience for a specific media outlet. These differences can be summarized as follows:

- ***Differences in Interests and Concerns:*** The interests of media audience members, through the use of media, are not uniform or identical. This partly explains the diversity of media messages within a single media outlet and the variety of media targeting a single community. It also determines the motivations and incentives that drive the audience to prefer and consume one form of media or media message over another.
- ***Differences in Levels of Perception:*** Social differentiation is also evident in the varying levels of intellectual and sensory perception, which are influenced by education, culture, and upbringing. This differentiation determines the audience's stance towards and understanding of media messages, leading to the development of concepts such as the two-step flow of communication and the opinion leader concept.
- ***Social Interaction:***

The analysis of social interaction resulting from exposure to the media involves considering a set of interrelated elements that elucidate this phenomenon:

- ***Social Behavior of the Audience (Social Character)***: It has become apparent that individuals' use of the media is a social activity, especially in the context of mass audiences. Studies have shown that family members interacting while watching television, for instance, engage with media messages collectively, leading to discussions, exchanges of opinions and feelings, and even shared decision-making. On the other hand, some media, like newspapers and radio, can induce isolation from social surroundings.
- ***Social Uses***: The use of media and communication tools is indeed a social act, particularly among mass audiences. Studies have highlighted the social participation of family members in using household media. They have established a framework demonstrating the social nature of media, including aspects like joining, competence, dominance, and social learning.
- ***Social Isolation***: Social isolation resulting from media use has been interpreted psychologically as a consequence of feelings of deprivation or as a form of psychological withdrawal to escape societal pressures. This isolation is particularly observed among marginalized groups, such as the sick, unemployed, and housewives. Two seemingly conflicting issues have been raised here: do media work against social harmony and improving social relationships, or do adverse social circumstances drive people to use media to reinforce social isolation?

In this regard, modern studies have shown that extensive use of media works towards improving and developing social communication. It is the challenging social conditions that deprive people of using the media to alleviate the psychological tensions faced by these individuals (Al-Hakim, previous reference, p. 66).

- Relationship between the Audience and the Sender:

The discussion regarding social interaction within the audience initially refers to personal communication among people. However, here it concerns a type of social relationship between the audience and the sender. Most Western researchers believe it is possible to consider the relationship that can be established or maintained between the sender and the audience through the media, from two levels:

- When the sender attempts to communicate with their audience through a media message.

- When both the sender and the audience aim to achieve the same goals through the media.

III. Standard Control Formats

The existence of standard systems related to the use of media seems at first glance contradictory to the opinion that media was

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created for leisure or to fill spare time. Professor "Abdul Rahman Azzie" believes that the nature of these means (audio-visual) is recreational and appeals to the audience when they are in a state of relaxation. He adds: "Historically, the emergence of these means is partially linked to the need to fill spare time after the reduction of working hours due to technological advancements." Therefore, these means are not socially bound. This belief is reinforced by the relatively unmonitored use of media (Boughazi: General Characteristics of Media Audience, available at the link, audience-studies.over-blog.com).

The values related to the content are mainly derived from traditional judgments inherent in the prevailing culture and supported by educational, family, and religious institutions. These values are primarily applied to certain types of content. The audience, especially parents, prefer these means to provide education, upbringing, and morals, emphasizing that they should be limited to negative aspects and should not include the entertainment and shallow culture found in media messages and websites.

In general, the audience expects the media to provide them with information, education, and entertainment in complete alignment with the rules of refined taste. On the other hand, media outlets

operating under liberal principles consider these demands a form of social control on their activities and a violation of their freedom (Boughazi: General Characteristics of Media Audience, available at the link, audience-studies.over-blog.com).

3. Demographic Characteristics of Media Audience

With the diversity of media and the expanding size of the audience and their needs and interests within the advertising and commercial marketing dimension of media and communication, studies have come to depend on defining their size, describing their composition, and categorizing them into subcategories based on demographic characteristics such as age, gender, and occupation. These characteristics interact with psychological and sociological elements that influence communication behavior. These characteristics are classified into two types:

3.1. Primary Characteristics:

These are unchangeable or constant characteristics attributed to the individual from birth, such as date and place of birth, gender, and ethnic affiliation.

3.2. Acquired Characteristics:

These are changeable characteristics, such as language, religion, age, education level, place of residence, occupation, income, and marital status.

3.3. Employed Characteristics in Media Research:

These characteristics have acquired social significance since "Robert Merton" noticed that elements of certain categories, such as age, gender, education, and income, can exhibit similar behaviors towards media messages within the whole or some of these characteristics. This forms a trend in media research aimed at analyzing the composition of the recipient audience to understand the types that tend towards a specific media at different times and the type of content. This is due to political and economic reasons.

The use of these characteristics has spread through studies conducted by centers, agencies, and specialized institutions in commercial and political marketing, making it a standalone industry in liberal societies, especially in the United States.

3.4. Gender (Genre):

The audience is divided based on the gender attribute into males/females, relying on biological and physiological factors due to the proven difference in response of each gender to media

messages based on the differing interests and needs of males and females, which can be satisfied through exposure to media. Additionally, the persuasiveness varies. The category females/males is usually used to refer to gender only without delving into gender categories. However, more accurate research addresses gender in conjunction with age, profession, education level, or socio-economic status.

3.5. Age:

Demographers use five or ten age categories to illustrate the population pyramid in studying age composition for ease of classification and categorization. However, these age categories do not provide practical indications for interpreting audience communication behavior across different life stages, transitioning from childhood to adulthood and old age, where individual interests and concerns differ. Early studies on media audience used these age categories based on the nature and objectives of the study. "Lazarsfeld" used categories (21-29), (30-39), (40-49), (+60) for his interest in the voting behavior of newspaper readers, which was the most widespread media tool in the 1940s. "Lazarsfeld" used categories (10-19), (20-29), (30-39) for the same reasons related to reading ability that allows exposure to press messages. In the 1970s, the British BBC used categories (5-9), (10-14), (15-19)

for the purpose of the study related to the relationship between age and the impact of violent TV films on the behavior of adolescent children.

3.6 Education Level:

This characteristic determines the level of knowledge and experience an individual may acquire through the education system, which directs the individual's behavior towards media messages. Integrating the illiterate and those with low education into the study is an objective necessity in the social and media study for societies where the percentage of individuals in these categories is high, especially concerning auditory and visual media. These categories are distributed as follows: illiterate (cannot read or write), literate (those who learned outside the formal education system, thanks to literacy programs), higher education (post-graduate). Categories can be combined based on the nature of the research, its problematic, field study sample, and this distribution helps in presenting confirmation questions in public opinion studies, expressing behavioral indications in dealing with media messages.

4. Economic Status or Income:

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The income category determines the individual's ability to acquire suitable media for their economic status and to consume goods and services. Therefore, it receives significant attention in describing the audience due to its close connection to advertising campaign planning. Additionally, it reflects the available time for reading, listening, or watching. Researchers typically differentiate between income levels by taking either a three-tiered or five-tiered approach, expressing economic status, e.g., high, above average, average, below average, low. They also use housing type (apartment, villa), place of residence (rural, urban, slum), ownership of technological devices, family status (single, married, father, mother), language, place of birth, and other characteristics that align with the nature and objectives of the research.

Despite the abundance of research that dealt with the relationship between general, personal, or demographic characteristics and communication patterns with media, relying on the type of this relationship and its direction and intensity to explain communication behavior, it did not provide explanations for the intermediate variables in organizing the cognitive and cognitive structure of these categories, such as the accumulated experiences associated with age, or sociological attributes associated with gender, which are reflected in various aspects of behavior that vary

according to the categories used. Therefore, the success of using categories of these characteristics individually is to some extent closely related to the limited objectives or ambitions of the use, which are measurements of size, exposure rates, and density between different media or their content. Thus, the posed question succeeds for whom? (Abdel Hamid, 1993, pp. 36-37).

IV. Key Trends in Studying General Characteristics:

Understanding the need to gather information about these characteristics in the methodological context of any research on the audience, regardless of its objectives, has become the general characteristic in these studies. Since early studies that addressed the relationship between categories of these characteristics and levels of interest and preference in radio and newspapers, until now, no study has been devoid of a methodological question about the characteristics or primary traits of the audience.

Hence, the main trends in studying general characteristics or primary attributes of the media audience are as follows:

4.1. Studying these Characteristics as a Classification of the Size and Composition of the Target Audience:

This study is considered complementary to studies that aim to identify the size (number) of the audience for the medium or

content in the media for scientific, practical, or marketing purposes. Therefore, the size, as a unit, may not provide an accurate indication of exposure without studying it within the framework of the categorical classification of general, primary, or demographic features.

4.2. Studying these Characteristics as Variables in Hypothetical Relationships with Behavioral Patterns in Media Communication or Usage Rates and Saturation for these Mediums:

These studies attempt to describe media communication behavior that varies with different categorical classifications of these general features, such as exposure timing, density, level of interest, and varying usage between media or content. They also describe rates of satisfaction and fulfillment, such as achieving individual and social motivations or needs through individual or reciprocal use of media, or forming opinions on subjects or issues raised by the media.

4.3. Studying these Characteristics in Integration with Social and Individual Characteristics:

The importance of these studies lies in establishing the relationship between general features and the cultural and social effects

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associated with these feature categories, behavioral indicators, and the expected effects of this behavior.

These trends represent the study of general features and the general frameworks for their use in audience studies, within the research objectives of these studies, to describe the composition of the audience and its communicative relationship with the media and its content as a framework for changing communication behavior and media effects, and to build a scientific basis for satisfaction and fulfillment models associated with the categories of this structure, acting as an entry point for scientific planning of media policies.

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Lecture 03

I. Stages of Evolution of Media Audience

The current concept of the media audience did not come about through a single breakthrough; rather, it went through historical stages. Each stage contributed to adding new essential elements and introducing formal modifications and characteristics based on general historical development and the evolution of mass communication technologies in particular. This is evident through prominent historical milestones that have left clear imprints on the various meanings of the audience concept, which can be summarized as follows:

First Stage:

The key characteristic of this stage was the invention of printing by "Gutenberg" in the 15th century. This stage marked the emergence of what is known as the reading audience. With the ability to print publications and distribute them widely, it led to the formation of an initial concept of what is currently known as the "general public." It was seen as an intellectual current or opinion that connects a limited number of people within the population who differed from the general population in terms of their education

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and aspirations. This indicated the emergence of an educated class aspiring to a better reality.

Second Stage:

The significant feature of this stage, which had a profound impact on shaping the concept of the audience, was the social repercussions of the industrial revolution. It gave a strong impetus to printing, aiding the widespread dissemination of the press, especially the "popular press" directed towards the masses of societies. In this stage, the press began to take on a mass form.

Third Stage:

The important characteristic of this stage, which significantly contributed to shaping the modern concept of the audience, was the advent of radio in the 1920s and television in the 1950s. The audience became capable of being present anywhere. The new broadcasts bridged the gap between the audience on one side and the sender or communicator on the other. This led to the emergence of two forms of the audience: the listening audience and the viewing audience. Natural barriers or illiteracy no longer prevented the message from reaching them.

Fourth Stage:

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The fourth historical element that enriched the concept of the audience was the adoption of the principles of political democracy. One of its significant aspects was freedom of the press and the right to information. This reflected the society's awareness of the importance of the media. The audience was no longer merely readers, listeners, or viewers, but they became, in addition to that, voices in the electoral process and conscious consumers capable of influencing the fate of institutions. New terminologies emerged with technological advancements, such as: Mass Electorate and Mass Market.

Fifth Stage:

The most prominent characteristic of this historical stage that the media audience went through is the spread of live broadcasting via satellites, accompanied by the rapid expansion in the use of the internet. This stage, which can be termed the "revolution of modern communication technologies," has not yet fully defined its features, and its impact on the concept of the audience is not yet clear. New terms have emerged that have given the audience new dimensions beyond the geographical, political, and cultural boundaries of countries, including: internet users, online audience, online and offline audience, and the audience with the ability to be present everywhere (Ubiquitous). This means that they possess the

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characteristic of complete presence, not limited to a specific geographic place at a specific time. They are the recipients of media messages while simultaneously being communicators or senders.

Lecture 04

Factors in the Evolution of Audience Studies:

Several factors have contributed to the evolution of audience studies, which can be summarized as follows:

1. Propaganda:

Propaganda occupied a broad field through print media and moving pictures, especially during the two World Wars (1914-1918) / (1939-1945), to include the largest number of members of mass societies. Propaganda continued to be an active driver for audience studies to the present day, with differing methods and objectives. Ideological propaganda for political parties and intellectual currents remains one of the activating factors for studies focused on the audience, whether in periodic or ad-hoc election campaigns aiming to attract public opinion.

2. Advertising:

Advertising and commercial advertisements are considered significant drivers in giving a strong impetus to audience studies. This applies to advertisers, publishers, or distributors of advertising messages to the audience. Audience research saw development in the United States after World War II, with the widespread

phenomenon of the "universal" nature of media activities, especially with its intensive use of new media technologies. This coincided with the globalization of the economy, consumer culture, and marketing campaigns. Thus, it became possible to study this form of audience exposed to advertising messages from satellite channels and websites.

3.Public Opinion:

Studies on public opinion began to appear, and subsequently audience studies, with the spread of mass media as a facet of democratic practice. Audience research intensified during the second half of the 20th century within the development of media studies in general. It became a specialized industry to measure public opinion for political parties, governments, and commercial interests, including the media itself. This made audience studies a necessity to understand its changing informational needs given the changing circumstances of place and time, regardless of whether it is a consumer or a voter.

4. Scientific Needs:

The need for in-depth study of media audiences emerged as an academic and scientific objective in the latter half of the 20th century, following significant progress in studies related to the

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media message system, its content, media, and the effects it may have on audience behavior. The vast amount of marketing studies and public opinion trends provided a foundation for empirical approaches, driving media researchers to test and reformulate them to enrich the scientific theory of media and communication. The interest in these studies and the need for them increased, especially as third-world countries adopted ideas of development and recognized the potential of media in transitioning from traditional to modern societies according to the theory of media development. This was embodied in the establishment of specialized institutes in media studies at the majority of universities in those countries, overseen by UNESCO in their programs.

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Lecture 05

I. Underlying Reasons for Audience Studies:

Reasons for Interest in Audience Measurement:

Understanding the foundational and research dimensions of these experiences necessitates stopping at the economic, political, and academic context for the emergence and development of audience measurement systems in Europe and America, which can be summarized as follows:

Economic Reasons:

Audience measurement systems emerged in European countries and the United States in an economic context characterized by competition among economic institutions, considered a fundamental feature of the capitalist economic system. This competition, within an open market framework, led to marketing on one hand and advertising on the other, as mechanisms to confront competition and attract consumers to their products and services. Thus, advertising agencies and specialized institutions in marketing research, advertising, public relations, and opinion polls gradually emerged since the early decades of the 20th century. For example, Nielsen, established in 1923 by Arthur Nielsen, a pioneer in marketing in the United States.

Political Reasons:

Audience measurement systems were formed within an open media field characterized by plurality, as there was no need to study audience measurements in a non-competitive media scene dominated by the state and a single television channel. Specialized media institutions for measuring radio and television audiences appeared in Canada (since the 1940s) and in the United States since the 1930s, in a diverse and multiple media landscape where radio stations and television channels competed to attract listeners and viewers to various programs on one hand and advertisers to their programs on the other.

Academic Reasons:

The concept of the audience has been a central concept in the field of media and communication research since Lazarsfeld sociological studies (a study on the influence of radio). Hence, the interest of researchers, media institutions, and advertisers in the audience only produced a partial alignment primarily focused on methodology (how and quantity). Audience measurement studies were initially considered fundamentally commercial research. Then, their character evolved to an academic one based on survey

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research. Thus, two fields were formed in the study of the audience: an academic research field and another commercial one, where audience measurement represents a major activity.

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Lecture 06

Evolution of Approaches in Media Audience Studies

I. Theoretical Approaches:

Discussing the impact of media and communication is at the core of the cognitive debates that laid the foundation for the sciences of media and communication. It remains a topic that continues to generate much discussion and debate among researchers.

Therefore, we can identify the key periods in the studies of media influence:

- The first period: It extends from the early 20th century to the beginning of World War II. It is characterized by research that focuses on the magical effect of mass communication on the audience.
- The second period: It extends from the late 1930s to the 1960s. This period was marked by reactions to the "magic bullet" theory, resulting in various studies defining the "limited and modest effect of mass communication."
- The third period: This period spans from the 1960s to the present day. It involves a reconsideration of the problematic approach of the potential impact of mass communication on the audience. Studies and research during this period were linked to the

development of television as a mass communication tool that plays a fundamental role in "creating imagination

First: The Effect Paradigm Model:

This approach marks the real inception of the field of media effects on the audience and is the first link in the series of studies that have been carried out in the field of communication research. This model is divided into other empirical and critical contributions. The first view sees the impact of mass media as a strong and powerful influence without any barriers or hindrances on the minds of the audiences, who were viewed as resembling crowds, characterized by weakness and lacking any means of protection against the influence of mass media.

Therefore, the American empirical approach emerged from the traditional model of Harold Lasswell. Consequently, this model views the receiver as passive, lacking the ability to confront media messages and meet their needs and desires. The second contribution is represented by the critical theory - the Frankfurt School - pioneered by Adorno, Horkheimer, and Marcuse. They view the media as producing cultural industries, considering them as ideological tools in the hands of ruling authorities, exerting a direct influence on the minds of the masses, acting as a means to anesthetize people's minds.

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Then, other studies emerged within the Effect Paradigm but believed in indirect influence. An example is Paul Lazarsfeld's study "The People's Choice," where he introduced the concept of the two-step flow of communication. It considers that personal communication plays a significant role in influencing the opinions and positions of the audience, altering their positions. Thus, this view led to the reduction of the idea of the overwhelming influence of mass media. It was now seen as not possessing the supernatural power to influence the audience but as having other intermediary factors contributing to their influence, such as opinion leaders and selective perception and choice. This study laid the foundation for studies related to the influence of mass media until the beginning of the 1960s.

Both the empirical and critical schools focused on studying the effect of mass media in the short and long term, using the political, economic, and cultural context that intervenes in receiving media discourse. The critical studies focus on the mechanisms of manipulation in the minds of the masses. Both schools aimed to understand or reveal the behavior and attitudes of the audience towards media discourse.

Second: Uses and Gratifications Theory:

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This model marks a departure from the previous model (Effect Paradigm). Starting from the 1950s, the interest shifted towards the following question: What does the audience do with the media? Rather than what the media does to the audience. Consequently, the focus shifted to studying the audience's usage of the media to satisfy their desires and fulfill their needs based on various choices provided to them by the media itself.

Therefore, the question "What does the audience do with the media?" became of great importance, pushing the discussion forward by initiating a focus on the active participation of the audience in television programs. There was no longer a discussion about the effects left by the media but rather studies on usage opened the door to the question of the different uses among the audience. Critics observed that the audience should be viewed from an individual perspective, within the limits of individual differences affecting personality itself.

The audience is not passive as perceived by the studies on the effect. Instead, they are real actors who choose what suits them, what aligns with them, based on the principle of exposure and selective perception. The use of media for various purposes (functions) such as entertainment, education, and information controls are influenced by needs and motives that are considered

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driving factors for individuals to alleviate the burdens of daily life, achieving psychological balance that helps to sustain relations with others. Therefore, the use of media is subject to variation in needs among individuals.

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Lecture 07

Evolution of Approaches to Media Audience Studies

Theoretical Approaches

Discussing the impact of media and communication is a fundamental aspect of the cognitive discussions that laid the foundation for the field of media and communication sciences. It remains a subject that sparks considerable debate and controversy among researchers to this day.

One can observe the key periods in the development of studies on media effects:

The First Period: This period extends from the early 20th century to the beginning of World War II. It was characterized by research focusing on the magical influence of mass communication on the public.

The Second Period: Spanning from the late 1930s to the 1960s, this period saw the emergence of studies reacting to the "magic bullet" theory. Various studies during this period resulted in the development of the "limited and modest effects theory of mass communication."

The Third Period: This period extends from the 1960s to the present day. It marks a reevaluation of the approach to the potential impact of mass communication. Studies and research during this period were associated with the evolution of television as a mass communication tool that plays a fundamental role in "shaping imagination."

First: The Effect Paradigm

This approach represents the true starting point for the field of media effects on the audience and the first episode in the series of studies that were carried out in the field of communication research. This paradigm is divided into empirical and critical contributions. The empirical approach views the effect of mass media as a strong and powerful influence that is not hindered by any barriers to affect the minds of the audience, which were perceived as resembling crowds, characterized by weakness and lacking any mechanisms of protection against the influences of mass media.

Thus, the American empirical approach stemmed from Harold Laswell's traditional model and, therefore, views the receiver as passive, lacking the ability to confront media messages in a way that aligns with their needs and desires.

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The second contribution comes from the critical theory - the Frankfurt School - led by figures like Adorno, Horkheimer, and Marcuse. This perspective sees mass media as producing cultural industries, considering them as ideological tools in the hands of ruling authorities. They directly influence the minds of the masses, perceiving them as a means to numb people's minds.

Later, other studies emerged within the effect paradigm but believed in indirect influence. An example is Paul Lazar Field's study "The People's Choice," where he introduced the concept of the two-step-flow communication. It posits that interpersonal communication plays a significant role in influencing the opinions and attitudes of the public, changing their stances. Consequently, this view diminished the idea of the overwhelming influence of mass media, seeing them not possessing the superpower to affect the audience. Instead, other intermediary factors contribute to influencing them, such as opinion leaders, perception, and selective exposure. This study is considered a cornerstone of media influence studies until the early 1960s. Empirical studies focused on studying the short and long-term effects of mass media, relying on the political, economic, and cultural context that intervenes in receiving media discourse. On the other hand, critical studies focused on the mechanisms of manipulation in the minds of the

masses. Both schools aimed to understand or uncover the behavior and positions of the audience toward media discourse.

Second: Uses and Gratifications Theory:

This model was a departure from the previous paradigm (the effect) and began in the 1950s, shifting the focus to the question: what does the audience do with the media? Rather than what the media does to the audience? Consequently, attention was directed towards studying the audience's use of media to satisfy their desires and needs based on various choices provided by the media itself. The question "what does the audience do with the media?" became of significant importance in propelling the discussion forward by considering active participation from the audience in television programs. There was no longer a discussion about the effects left by the media, but rather, the studies on usage opened the door to the issue of differences in uses among the audience. Field noted that interpersonal communication plays an important role in influencing the opinions and positions of the public, changing their stances. Consequently, this view diminished the idea of the overwhelming influence of mass media, seeing them not possessing the superpower to affect the audience. Instead, other intermediary factors contribute to influencing them, such as opinion leaders, perception, and selective exposure. This study is

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Third: Audience Studies

Transitioning from the notion that explained the action of the media based on the source or sender to a model that attributes a positive (active) role to the audience in inferring the meanings of media discourse within their environments marked a shift in communication studies. The conversation shifted towards a bidirectional or conversational model of communication, emphasizing the role of the audience in deducing meanings from the media discourse. This model, termed the "text/reader" model or, as Sonia Livingstone referred to it, the "active audience," explores how individuals within the audience construct their own meanings through their readings of media discourse. Thus, texts can signify different things to different individuals in different situations. The model focuses on what the audience watches,

reads, or hears in the media and the meanings produced as a result of interpreting media texts. Therefore, we can say that this new approach is a fusion of the efforts of both the functionalist and critical schools within the cultural studies, which started to pay special attention to the reader and the reception context. The (text/reader) model gained an important position in the tradition of reception studies.

3. Evolution of Field Studies:

Field studies on the audience "in media societies" evolved into significant economies and a broad field of competition among various entities, including governments, politicians, advertisers, private and public research offices, and manufacturers of electronic measurement devices.

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Lecture 08

Methods of Audience Research

I. Early Beginnings:

In 1929, Archibald Crossley announced a scientific method to measure audience following of programs. This occurred in the United States when Crossley relied on telephone calls made to thousands of listeners in thirty-three cities, inquiring about the programs they enjoyed on the same day or in the afternoon of the previous day. These reports were issued twice a month. This allowed radio and advertisers (in the U.S.) to know something about the audience for the first time—the market where goods could be sold and the types of programs and the times at which people listened.

The process of measuring audience attention to radio programs evolved with the advancements in the world of radio, where there were multiple methods and styles for this measurement. Generally, there are three widely used methods in studies of the audience for a media outlet:

1. ***Experimental Research:*** Primarily used to discover psychological, social characteristics, social interaction, and the influence of contexts on the audience's response.

2. **Survey Method:** Primarily relies on surveys and investigations to determine audience categories based on gender (female/male), age, education level, occupation, positions, values, and opinions.

3. **Case Study Method:** Utilized to observe and monitor the studied case for a specific period, employing group or individual interviews and documents. This is a method used to research a specific phenomenon within a specific space.

Institutions for Audience Research:

Field studies on the audience emerged with the advent of electronic media—radio in the 1930s and television in the 1950s—in the United Kingdom and the United States. Subsequently, France followed suit after the introduction of commercial broadcasting on television in 1968. In general, there are three types of institutions conducting research for commercial, political, or scientific purposes:

1. **Media Outlets:** Conduct research to understand their audience, attempting to meet their desires and satisfy their needs for information, entertainment, and amusement, which vary from one audience to another. Especially, to increase their sales and advertising revenue. Major media institutions have departments and sometimes specialized organizations, like the BBC, whose

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mission is to monitor the audience size and needs. Virtually, any serious institution has a unit focused on its audience.

2. ***Research Offices***: Private and public research offices conduct survey studies upon the request of commercial entities in "media societies." These offices constitute a flourishing economic market. However, they are scarce in underdeveloped societies except for special cases or at the level of official bodies like the Ministry of Information.

3. ***Academic Institutions***: These include social science institutes or specialized educational institutions with pedagogical or academic objectives. These institutions might form research teams for a specific project funded by a specific entity for its specific goals.

Lecture 09

The Impact of Satellite TV on Audience Patterns

The widespread proliferation and diversity of satellite channels have endowed them with a significant role among social development institutions. They have become effective partners in shaping the orientations, values, and behaviors of youth through the diverse array of messages conveyed by their programs. These messages vary in objectives, policies, and target audiences. The diversity and wide reach of satellite channels and their programs have increased their effects, extending to various social, cultural, economic, political, and ethical aspects among the youth. Media outlets have become agents of change in society, alongside other influential forces. The impact of media today has become an undeniable reality in the lives of developing nations' populations. These channels play a role in determining the agenda of people's concerns. Satellite channels today define the important topics we should think about and make decisions on. This is not only limited to political or economic decisions but also pertains to small matters in our lives, such as the type of car we buy, the soap we use, and the clothes we wear.

Social researcher George Foster states: "The effective force in the cultural change of any nation is borrowing from other cultures."

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This implies that societies have continuous connections with other societies and are susceptible to continuous social change. The more people are exposed to new things and information from outside, the higher the likelihood that they will accept new lifestyles and patterns imported from abroad. This is a clear indication of the significant influence of satellite channels on attitudes and perspectives. The acceptance of modern ideas and imported lifestyles, particularly among emerging groups and the youth, increases, which could later lead them to reject the customs and traditions of their societies in an attempt to imitate foreign culture and adopt new lifestyles.

The youth are considered one of the most affected groups by the media, especially satellite channels, leading to a blending of cultures. Sometimes, this blend leads to forgetting their lifestyles, social values, and unique traditions, resulting in them losing a part of their authentic heritage. This can tear them between the past and the present. Especially, what Arab youth see on satellite channels reflects on their daily and social reality, affecting their behaviors and actions. They are exposed to a flood of imported films, programs, and images that reflect the traditions and values of Western societies. Among Arab youth, we have seen the adoption of long hairstyles and imitating singers in their tight

clothing, high heels, keeping images of slim actresses, and short dresses, among other conflicts that appear, disappear, and reappear. Therefore, these images and ideas have become examples to be followed among the audiences of these satellite channels.

1. Origins of Television Channels:

Broadcasting through satellites is considered the greatest success achieved in scientific and technological thinking in the development of mass communication means. This development has led to the emergence of dozens of satellite television channels. Hardly a day goes by without witnessing the birth of new satellite channels or the announcement of commencing broadcasting via satellites and specifying how to receive the broadcast of these channels and watch their programs.

The process of thinking about broadcasting via satellites began in the early 1970s when the Soviet Union (formerly) created a spacecraft weighing more than a ton, which started live broadcasting to isolated houses and villages in Siberia. Following this, a television broadcasting program was developed for vast Siberian regions through the launch of a series of satellites called "Ekran," with the first launch in 1976.

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In 1976, the first initiative for a direct satellite television broadcasting project in Europe was launched, followed by individual or bilateral initiatives like the agreement between France and Germany in 1979, which later gave birth to the French satellite TDF and the German TVSAT in 1985.

In June 1989, the European Space Agency launched the first European satellite dedicated to direct broadcasting using an Ariane rocket. This satellite, shared by several European countries, is called Olympus. The British Broadcasting Corporation decided to use its two high-capacity channels under a five-year contract.

Starting from 1987, many European television networks entered the field of live television broadcasting, extending their broadcast coverage from Spain, Portugal, Eastern European countries to Britain, Scandinavia, and North African countries.

In the 1980s, experts did not anticipate that the process of satellite broadcasting would evolve rapidly. Among the obstacles that drew the attention of experts and those interested in the satellite industry for direct television broadcasting were technical difficulties and the cost of receiving devices, especially parabolic antennas. Receivers could not capture television programs via satellites without certain conditions or favorable circumstances, including having an antenna with a diameter exceeding 2 meters.

This situation initially made ownership of parabolic antennas limited to public institutions and socially affluent groups. However, they later became more widespread due to the shift towards producing smaller individual-use antennas at affordable prices, amidst competition among television and associated manufacturing companies.

2. Media Globalization:

Media activity globalization strengthened in the early 20th century with commercial predominance in mass media, aiming to secure foreign markets, expand advertising, and consumerist tendencies on one hand, and with the evolving forms of media discourse linked to advanced technology on the other.

Mohamed chouman defines media globalization as a process aiming for rapid and continuous maximization of media capabilities to surpass political and cultural boundaries between societies. This is achieved through what modern technology provides, to support the unification and integration of world markets on one hand, and to realize gains for giant media, communication, and information companies, as they diversify nationalities at the expense of reducing the state's authority and role in both media and cultural fields on the other.

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Lecture 10

Satellite Channels and Dominant Values

1. Key Dominant Values in Satellite TV Programs:

It is noticeable that most television content followed by children and youth in different age groups is characterized as entertainment presented in the form of dramatic representation, including series, movies, songs, and artistic varieties that have the ability to attract youth in various educational stages. While media stations struggle to improve their programs and present attractive content to these youth, pushing them to resort to watching imported programs or the same foreign channels, not to mention the foreign content that is translated or dubbed and occupies a significant portion of the broadcast time of the same Arab stations. This trend does not serve the national orientation and the Arab viewer, as it does not develop thinking and does not contribute to shaping the required Arab personality.

Moreover, foreign programs are not in favor of the Arab viewer, as they lead to misconceptions and contain many myths that contradict our Arab and Islamic values, as well as the prevalent value system in Arab societies. These programs present models that seek destruction, demolition, the use of violence, cruelty, and false heroics. Consequently, they may not contribute to the development or awareness of our children and youth regarding the

targeted values. They disperse their attention and work to weaken their sense of belonging to the nation and religion, broadening the base of alienation and loss of standards without drawing from the history or heritage of the society.

Through his study of the prevalent values in the favorite programs of the audience, Saeed bin Mubarak Al Zair concluded that they consist of groups, each group including a large number of values represented by:

- The group of values imported from Western countries: This group represents the values of social behavior in Western movies, presenting lifestyles and the values related to violence, crime, sex, police, and more.
- The group of cultural values imported from Eastern countries: This group represents values derived from communist thought, built on the denial of the Creator. The relationships between individuals and groups in these countries are based on this foundation, and most of the cultural materials presented to Islamic countries are colored by this aspect.
- The group of Arab film values: The majority of Arab films are influenced by global production in their content and presentation methods, relying on excitement in all its forms, even objectionable sexual excitement sometimes appears in them as a

style from the styles of Arab films. Most of these films do not represent the authentic Arab Islamic culture, nor do they represent the reality of the Arab countries producing them. They carry values foreign to Islamic thought and noble Arab ethics.

- The group of entertainment and leisure values: Through music, dance, singing, sports programs, and football matches, most of the prevalent values in this group tend towards entertainment and leisure, distancing from seriousness in life matters and wasting long hours of the day in entertainment and leisure activities.

2. Achievements of Satellite TV in the Era of Media Globalization:

The progress and advancement in information and communication technology have brought numerous advantages in favor of the consuming audience of the media messages included in satellite TV channels' programs. Some of the most important positives are:

- The ability to receive numerous satellite channels from all over the world provided the audience with the opportunity to diversify and choose programs from various program packages.
- Ease of access to ideas and information freely and without intermediaries or censors. Satellites allowed viewers to keep up

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with major events in the world and follow real-time happenings around them.

- Opened new doors to knowledge, allowing exposure to other peoples' lifestyles and cultures. It also enabled access to a wide world of sciences, discoveries, and industries.
- Satellite channels' ability to set political agendas for countries through the news and information they present, imposing rapid and necessary discussions on issues and problems.
- Widened the scope of media freedoms, especially with the competition among satellite channels and the daring presentations found in some of their talk shows.
- Provided the younger generations, children, and youth, the opportunity to gain experience in dealing with satellite channels.
- Enabled the cumulative positive impact of messages from satellite channels based on scientific foundations and professional ethics.

However, if the principle of media globalization, which became prevalent at the end of the twentieth century, is about opening doors for information and opinions, not closing them, accepting cultural diversity rather than restricting it, recognizing and embracing the other instead of rejecting it, paving the way to ensure individual freedoms and giving everyone the right to access

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information from it and benefit from it in forming opinions and positions, then the current reality has dashed the hopes pinned on it and silenced optimistic voices. The technological advancement in the field of communication and information has led to an increase in the gap between industrialized and developing countries, resulting in the creation of a new dichotomy in the international media system, based on the domination of a few advanced countries over the majority of developing countries.

Lecture 11

Impact of Satellite Channels on Youth Culture

Satellite channels may be one of the most important educational tools that assist in supporting or influencing positions. They engage the audience with intellectual production and artistic creativity. They play a role in ensuring cultural security for society. There are positive aspects that, if optimally utilized, could lead to the advancement of nations, the restoration of their status, and alignment with progress and development. However, there are negative aspects that, if not confronted decisively, can lead to the loss of the nation's identity and its dissolution among incoming cultures. This can result in the creation of conflicting cultural patterns, which is not without danger. Delving into this direction might promote trivial patterns that limit imagination and tamper with good taste.

The impact of satellite channels extends to cultural influence, a component of visual and auditory thinking. The repetitive broadcasting and solidification of cultures from other societies through programs and content contribute positively by introducing these cultures, engaging with them, and benefiting from their positives. However, it can also have a negative impact by promoting a culture that contradicts our Arab and Islamic culture, disseminating what opposes it, or changing many positive concepts

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into negative ones. It emphasizes the distinctiveness of other cultures, such as Western culture, and its dominance over other cultures, attempting to link this to global political agendas.

The Arab world is currently experiencing a cultural penetration by foreign cultures to negatively influence the Arab society's culture, especially the culture of Arab youth. This is achieved through diverse programs with varied contents and objectives inherent in the incoming culture.

The methods of cultural invasion have changed in modern times, with modern colonial powers employing various ways and forms. The invasion, which was once political and economic, has now turned into intellectual and cultural invasion to serve more comprehensive political and economic purposes than before. This utilizes technology and various advanced media channels to transfer the civilization features of the controlling and producing societies to the recipient societies. This fosters a sense of fascination with the West among the youth by presenting positive images of the Western system, lifestyles, and ways of living in its societies and attempts to work in its various institutions. It highlights their virtues, especially those that entice the youth. It also affects the psychological and social aspects of the acceptor by using the advertising and media style that is easiest and most

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suitable to divert individuals' attention from fundamental issues and focus their attention on secondary issues. It imposes their perspective on the groups and categories targeted by the invasion. It stifles their intellectual, cultural, and scientific capabilities by preventing them from expressing their personalities and the civilization of their societies on one hand and fragmenting the communities and their specificities and destroying good social values and traditions while glorifying violence and aggression and spreading a destructive atmosphere of frustration. This is based on concepts aimed at entrapping the masses and society members in the labyrinths of sex and primal instincts, depriving them of the ability to control human consciousness logically on the other hand.

Thus, satellite channels open the door wide for young people to enter the world of globalization by conveying cultures of various societies (cultural invasion) in an attractive and tempting manner that captivates the youth with what is new. It affects their values, culture, and authentic customs, resulting in behaviors that mimic Western patterns of life. This poses real and inevitable challenges to Arab societies in general and Algerian society in particular, to confront this flood of incoming negative messages from various media in order to preserve the identity and national culture.

The most important negative effects of satellite channels on the culture of viewers are summarized in:

- The audiovisual culture aims to flatten awareness, penetrate the cultural identity of individuals, groups, nations, and control perception. It neutralizes the effectiveness of truth, adapts logic, disrupts the value system, directs imagination, standardizes taste, and molds behavior. It commits to a certain type of consumption, knowledge, goods, and commodities, thereby working to:
 - Shrink privacy and fragment identity, especially for countries pursuing civilization without awareness of its negative consequences.
 - Promote Western cultural values, intellectual beliefs, and lifestyles, the effects of which have begun to manifest in many countries that host satellites promoting invasive culture. Societal and behavioral problems, such as moral decay, family breakdown, and crime, have emerged in these societies.
 - Import Western cultures and introduce conflicting habits and traditions to the receiving societies. This can contribute directly to producing a hybrid culture due to the fact that foreign imports and Western products, including movies and series, carry programs and cultures that differ significantly from the content

and beliefs of the receiving societies, especially our Arab and Islamic societies. This contributes directly to disturbing the mental and psychological balance and obscuring the conservative and committed Arab personality.

Despite these negative effects on values and cultural identity, we cannot ignore their positive impacts. Satellite channels have contributed to shaping masses by freely transferring ideas and information, facilitating openness to different global cultures. Some cultures have been influenced by others, enabling the exchange of experiences and the dissemination of common global human values that transcend particularities. These impacts are reflected in the spread of global consumer culture.

In this regard, Professor Basma Younis identifies some positive aspects of media control, especially satellite broadcasting, on Arab culture:

- Introducing the Arab individual to Western culture and broadening their awareness and knowledge of its essence in order to benefit from it, enriching their intellectual development and benefiting their expansive culture.
- Bringing the world closer together, breaking down barriers, and erasing the boundaries that create alienation and distance. This

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helps in enhancing communication capabilities and developing them to serve the individual everywhere and meet their thirst for knowledge and communication.

- Scientific and educational benefits and their significant contribution to providing information about the latest scientific findings, inventions, educational news, and other important societal and scientific matters.
- Facilitating the process of coexistence with individuals and environments of other societies. Bringing a closer image of life in other worlds makes the idea of coexisting with them more acceptable, paving the way for strong and balanced relationships with others and arousing and enhancing mutual human compassion.
- Breaking free from stagnation and cultural backwardness, participating in this global development and smooth exchange that serves common interests between all parties.

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Lecture 12

The Digital Audience in the Cyber Space

Wireless and digital technologies have brought about profound changes in people's consumption patterns, lifestyles, leisure activities, and spare time. In the digital age, communication has become more interactive than ever, with higher levels of simultaneous interaction and diversity in media.

Firstly, we are witnessing a significant proliferation of personal-owned media, including a wide range of personal devices such as mobile phones, laptops, e-books, and many other modern electronic gadgets. All these modern items have infiltrated people's daily lives.

Secondly, there is a diversity in both old and new media in terms of forms and contents. There is now a vast availability of TV channels, computers, and video games.

Thirdly, there is an increasing interaction between information, media, remote communication services, made possible by the emergence of modern media, cable computers, and personal computers. This is especially true for emerging media, information services, and remote communication services.

Lastly, the most prominent and perhaps the most profound change is the shift from unidirectional mass communication to more interactive communication between media content producers and consumers.

The changing concept of "audience" in the digital age: (the digital audience):

From McQuail perspective, the audience has ceased to play its stereotypical role as a passive consumer, receiver, or target. Instead, it includes one of the following roles: consultant, expert, browser, claimant, debater, or conversationalist. The innovative new technology, with its recording, storage, and replay capabilities across all media types, has increased the flexibility of using these media and helped provide them free of charge to the audience. Given their differing interests as individuals, different individuals have decidedly different choices when it comes to a wide range of media contents. Unlike in the past, when information restrictions and undeveloped media technologies failed to address a wide range of audience choices, the current information-abundant society allows the audience to freely choose what they want to read and watch in their spare time, making them more active and selective.

The digital audience has a set of characteristics, summarized as follows:

- Social media platforms are available to them, where they can use them to share news in the way they want: written, audio, or visual.
- Young people use social networks for chatting, emotional unloading, as well as exchanging cultural, literary, and political perspectives.
- Social networking sites have become an alternative media where critique can be freely and comfortably practiced.
- Thanks to the internet, virtual interactive spaces for rebellion and revolution are formed, starting from rebellion against shyness and introversion and ending with revolution against political systems.
- The media agenda is shaped through social networking sites and prominent events in the public sphere.

Lecture 13

The Concept of Postmodernity

Modernity and postmodernity are the discussions of the era, encompassing a vast domain of intellectual and material conflict and debate. One of the most important issues that emerged due to the intellectual evolution of humanity is the transition to modernity. At a time when our societies were in a state of chaos and suffering consecutive defeats after the Muslims left Andalusia, Europeans initiated their renaissance, changing the concepts of humanity and surpassing not only modernity and modernization but also moving beyond.

The roots of modernity can be traced back to the fifteenth century with the discovery of America and the invention of the printing press by the German Gutenberg, which revolutionized human memory. Ideological, literary, and scientific tendencies developed as a result of the changes that occurred in the systems of life in Europe. The society moved away from the spiritual authority of the church, and modernity was founded on two ideas: the idea of revolution against tradition and the centrality of reason

The significant development in the world of technology and media in Western societies played a major role in the emergence of this movement. Modernity advocated for rationality, human freedom,

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and secularism, organizing life temporally through the standardization derived from human beings and nature. It considered humans the essence of everything. In the Enlightenment era, the brilliance and prominence of modernity multiplied in Kant's theories and intellectual works.

Modernity, with its intellectual inclinations and scientific adventures, could not achieve the goals that were at the core of its existence. In this regard, Torin states, "It evolved against itself." Humanity succumbed to reason at the expense of emotions and human values. Rationality became coercion and domination. Ultimately, modernity gave rise to two world wars, failing to evolve mentality and contribute to the freedom it aspired for humanity as a whole. In reality, they wanted freedom for the European human. Modernists pursued a path of arrogance and dominance with other nations. In this context, "the great thinkers of modernity in Europe (Hegel) celebrated what he called the triumph of the European spirit and its return to its glory when France occupied Algeria." Therefore, it can be said that modernity lost its ability to liberate humanity after playing its historical role in its renaissance.

French philosopher Lyotard is one of the leading thinkers who indicted modernity, announcing the birth of the postmodern era in his book in 1979. The methodological criticisms directed at

modernity led to the development of the concept of postmodernity in its scientific ground.

The period of "postmodernity" extends from 1970 to 1990 and refers to the philosophical, intellectual, literary, critical, and artistic theories, trends, and schools that emerged after postmodernity, such as structuralism, semiotics, and linguistics. Postmodernity emerged to undermine Western metaphysics and shatter central assumptions that have dominated Western thought, such as language, identity, origin, voice, and reason. It employed mechanisms of dispersion, skepticism, difference, and estrangement. Postmodernity is associated with the philosophy of chaos, nihilism, deconstruction, meaninglessness, and disorder. The theories of postmodernity differ from the previous modernity in their strength to liberate from the constraints of centralization, detachment from logos and tradition, and the practice of writing difference, deconstruction, analysis, and openness to the other through dialogue and interaction, combatting the language of structure, closure, and introversion. Postmodernity exposed dominant Western institutions, exposed white ideology, and addressed race, color, gender, and post-colonial discourse.

The concept of postmodernity came with both positive and negative values: a liberating movement from the world of

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dominance, challenging elite culture with popular culture, critiquing orientalist discourses with colonial tendencies, believing in diversity and multiple identities. It eliminated the contradiction between the intellectual and spiritual aspects of humanity, promising a world of broad openness and establishing an atmosphere open to creativity and renewal in various areas of life. However, it relied on chaotic theories without offering a practical alternative to humanity.

Within the framework of postmodernity, four perspectives can be discussed. The philosophical perspective sees postmodernity as evidence of emptiness due to the absence of modernity itself. The historical perspective views postmodernity as a departure from or rejection of certain aspects of modernity. The ideological-political perspective sees postmodernity as an exposure of Western ideological illusions. The strategic textual perspective sees that the approach of postmodern texts is not bound by methodological standards; there is not a single reading, but rather open and multiple readings.

Lecture 14

The Postmodern Audience in Media and Communication Studies

In media and communication studies, "postmodernity" refers to the studies of new media users. These media emerged with significant developments at the end of the twentieth century, especially in the field of technology. One of the most important features of this era is the knowledge revolution and its widespread dissemination, thanks to the rapid technological advancements in media and communication technology, including the internet and new media. Therefore, audience studies in the postmodern era differ from previous research as they focus on studying different audiences and various media with distinct characteristics and features. Particularly, new media did not replace the old media (newspapers, radio, television) but rather accommodated them. Electronic newspapers, radio, and television over the internet emerged, connected to computers, electronic boards, and smartphones, facilitating usage and interaction, transcending time and place. This led to the evolution of media audiences, characterized by the following:

- An assumed audience with no physical existence.

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- Difficulty in identifying demographic characteristics (gender, age, educational level).
- Difficulty in determining its location.
- The transformation of the audience from a receiver to performing both sender and receiver roles.
- Integration of media, utilizing all means of communication, such as texts, sound, still images, moving images, two-dimensional and three-dimensional graphics.
- Increased attention and focus, as the audience actively engages in content selection and interaction, displaying a high level of attention and concentration compared to the typically negative and superficial exposure to traditional media.

Due to the aforementioned characteristics, audience studies have faced new challenges in the postmodern era, unlike previous audience studies. Some of these challenges include:

- The rapid development of media and communication technologies, and the scientific inability to keep up with this constant pace.
- Difficulty in placing trust in a virtual personality whose true identity is unknown.

Therefore, audience studies in the postmodern era require:

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- Collaborative work, involving a multidisciplinary research team (psychology, sociology, computer technology, anthropology) to interpret and provide real dimensions to the studied phenomenon, offering description, analysis, and prediction.
- Consensus among researchers on the necessity of renewing theoretical approaches that were previously employed to study media and communication phenomena with old media. Reimagining new concepts is vital.
- The need for innovation in research methodologies, favoring qualitative over quantitative research, particularly ethnographic approaches, specifically online ethnography over offline or netnography.

New media are an ever-evolving field, resulting in new topics, necessitating a focus on cultural studies, historical dimensions, geopolitical aspects, economic aspects, individual and collective identity issues, and an interest in phenomena related to digital identities, virtual groups, and virtual cultures.

In conclusion, modernity reached us as a violent moment because our modernity remained theoretical in ideas and did not drive modernity of minds. The prevailing idea in our minds regarding the western other persisted, and our assumptions in our relations with the west were built on the basis that the European is the enemy,

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the colonizer, the opportunist, and the dominant. We continued to live on the scraps and shells of modernity and have not yet realized that modernity is not just forms and slogans, but a historical, social, and intellectual process. We still live in a world of illusions, mysticism, and fear of the other. This was one of the main reasons for our delay. We did not realize that the life of nations is a cyclical civilization (as Ibn Khaldun said in his introduction), moving from one nation to another when the first loses the factors of its rise and the second takes the elements and causes of that rise. In media and communication studies, audience studies now face another trend, surrounded by challenges in every aspect, considering that today's audience is not an audience of radio or television but rather an audience of new media (a sender while receiving the message). This field is still in the process of formation in parallel with the rapid advancement of communication technology. Researchers are still attempting to apply old approaches to this new phenomenon, aiming to find theories that adhere to specific assumptions that facilitate the study of new media users, also known as "postmodern audienc

Conclusion:

In conclusion, this pedagogical lecture series has navigated through the intricate realm of media audiences, aiming to provide

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a comprehensive understanding of their definition, characteristics, evolution, and the factors that have influenced the study of audiences over time. We have explored the hidden motivations that drive audience studies and the evolving theoretical approaches that have shaped our understanding of how audiences interact with various media forms.

From defining the term "audience" to unraveling the stages of audience evolution and examining the impact of satellite channels on audience patterns and dominant values, this series has sought to shed light on the dynamic relationship between audiences and media in a rapidly evolving digital landscape.

Understanding the features of the media audience, their symbolic and socio-political dimensions, and the postmodern audience is essential in comprehending the evolving nature of media engagement. The emergence of the digital audience in the electronic space has brought forth new challenges and opportunities, necessitating an exploration of novel research methods to capture and analyze audience behavior effectively.

As we reflect on the concepts of postmodernity and the postmodern audience, we recognize that the contemporary media landscape is characterized by complexity, diversity, and constant transformation. The ways in which audiences interpret, consume,

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and interact with media have become multifaceted and intricate, influenced by a plethora of technological, cultural, and societal factors.

It is our hope that this lecture series has provided a solid foundation for students and enthusiasts alike to delve deeper into the fascinating realm of media audiences. By critically analyzing theoretical approaches, understanding research methodologies, and embracing the dynamics of a postmodern audience, we pave the way for a more nuanced and insightful approach to the study of audiences in the ever-evolving world of media and communication.

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