



TESE DE DOUTORAMENTO

**NEW TRENDS IN TELEVISION
DISCUSSION PROGRAMS
PRODUCTION: The Case of Aljazeera
Channels (AJA and AJE)
An Analytical and Field Study**

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ESCOLA DE DOUTORAMENTO INTERNACIONAL DA UNIVERSIDADE DE SANTIAGO DE COMPOSTELA
PROGRAMA DE DOUTORAMENTO EN COMUNICACIÓN E INFORMACIÓN CONTEMPORÁNEAS

SANTIAGO DE COMPOSTELA

ANO 2020





DECLARACIÓN DO AUTOR/A DA TESE

NEW TRENDS IN TELEVISION DISCUSSION PROGRAMS PRODUCTION: The Case of Aljazeera Channels (AJA and AJE)

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NEW TRENDS IN TELEVISION DISCUSSION PROGRAMS PRODUCTION: The Case of Aljazeera Channels (AJA and AJE)

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DEDICATION

I humbly dedicate this thesis to the soul of my dear parents,

My beloved wife, who endured, patient, and supported me without limits

My dear sons; Rola, Majd, Mosbah, Muhannad and Mayar

My beloved brother Majed and my beloved sisters

all my love, inspiration and appreciation.





ACKNOWLEDGEMENTS

The dreams come true...it will be reality not virtual.

Getting PhD is a normal thing around the world, but if you are Palestinian particularly from Gaza, it is a different. Gaza with no crossing, airport, or port, its most crowded area in the world according to the United Nations (2.5 million people per 365 square kilometers). Many opportunities were lost because of the blockade and the inability to travel but I did not lose hope.

To be from Gaza, and trying to get a PhD, you have to be a fighter not only a researcher. I worked as a lecturer and media trainer for twenty years since I graduated from university and obtained my BA in Journalism and Media 1996.

Despite all of these dramatic situations, my blended and troubled feelings disappeared gradually as soon as I had arrived Spain and met my supervisor Prof Berta García Orosa, who filled me with encouragement and appreciation.

I would like to express my deep greatest and warmest thanks to my esteemed supervisor Prof Berta for her guidance, constructive comments, continuous support, patience and valued feedback on my thesis.

Special thanks from deep of my heart to my wonderful wife Laila Abu-Khudair, for her continuous support, encouragement, care, patience and every effort doing for me and for my sons. I cannot imagine life without you and cannot complete this journey without your valued co-operation and understanding.

My warmest love and hugs for my dear son's: Rola, Majd, Mosbah, Mohanad and my youngest princess Mayar.

My biggest thanks to my family, my dear brother Majed, dear sisters for all the love and support you have shown me through this research journey.

I would like to thank the administration of my university in Gaza, Islamic University of Gaza IUG, for giving me this an opportunity and nominated me for the PhD program.

Special thanks to Qatar University for providing scholarship to accomplish my doctoral study, particularly, the Embassy of the State of Qatar in Spain.

I wish to show my appreciation to my dear colleagues at the Islamic University of Gaza IUG, in particular, my distinguished colleagues in the department of journalism and media.

I wish to extend my special thanks to Dr. Ahmed Orabi Al-Turk, who spared no effort in providing logistical assistance during the period of the study.

Special thanks to Dr. Sami Ashour and his beloved family, who still helpful and was the first person I met him in Spain, when he was waiting and welcome me at Santiago airport.

I would like to thank the staff of the library of USC, whose giving us various facilities to study and work all the time.

Also, I would like to thank the staff of the International Doctoral School at USC and International Center for Doctoral and Advanced Studies of the USC (CIEDUS).

My deep thanks for all friends contacting me continuously and encouraging me to achieve this amazing journey despite all challenges and obstacles.

Finally, my love for amazing and friendly people in Spain, particularly in wonderful city Santiago De Compostela.



RESUMO

Durante as últimas décadas, o panorama dos medios sufriu cambios sísmicos. A última vaga de innovación tecnolóxica provocou transformacións importantes en todos os campos dos medios, mesmo redefinindo as formas de recepción e participación. A natureza do proceso tradicional de comunicación sofre modificacións relevantes: o emisor convértese en receptor, o receptor en emisor e, ademais, modifícanse os efectos xerais do campo informativo.

Na produción en televisión as innovacións emerxentes afectan a todas as etapas de produción, aínda que o cambio foi especialmente importante en relación coa integración da audiencia nos procesos de comunicación (Nielsen, Cornia, & Kalogeropoulos, 2016) buscando a interacción e o engagement coa mesma. As modificacións afectan a diferentes etapas da produción televisiva, como a natureza da cobertura de noticias, os mecanismos de recollida de información, a presentación de noticias e programas, os métodos de subministración de contido, as formas de contido, as noticias ou o uso de plataformas de redes sociais e novas formas de interactividade (Higgins-Dobney & Sussman, 2013).

No momento actual, existe unha ampla discusión no mundo académico sobre a influencia das novas tendencias nos programas televisivos, particularmente nos eidos da produción e do consumo televisivo destacando, entre outras, as tendencias ó emprego de redes sociais, medios dixitais e dispositivos intelixentes (Abbas & Singh, 2014).

Esta tese doutoral ten como obxectivo investigar as tendencias actuais e futuras de uso na produción de talk shows televisivos. O estudo analiza métodos de produción intensivos en tecnoloxía en Aljazeera, canles en árabe e inglés (AJA e AJE). As principais preguntas de investigación do estudo son: Cales son as novas tendencias na produción de talk shows (tendencias actuais e previstas) en Aljazeera Channels (AJA e AJE)? e cal é o impacto máis destacado destas novas tendencias na forma e contido dos programas?

A mostra está constituída por todos os discussion programs de AJA y AJE que na actualidade promoven a hibridación de xéneros (Bonner, 2003, p. 9). Estes programas de discusión televisivos están modificando as súas estruturas combinando información, interpretación e opinión, mediante entrevistas realizadas con expertos e especialistas relacionados co tema que se está a tratar (Abdel-Maksoud, 2009).

Varios estudos e informes recentes (Majó-Vázquez, 2018; Wilding, 2018; Guo, 2018; McBride, 2015) , demostraron que : 1) Os medios tradicionais aínda son importantes, especialmente a televisión, 2) aumentan de forma exponencial as oportunidades dispoñibles para que o público poida participar de forma eficaz nos medios de comunicación, 3) as redes sociais poden baixar a calidade da televisión, pero tamén atraer a audiencia a través da interacción nas diferentes partes da produción; 4) a televisión está a ser maioritariamente social, a audiencia de TV adoita ser multitarea; mira os teus programas favoritos mentres interactúas en plataformas de redes sociais a través das túas tablets, teléfonos intelixentes ou ordenadores portátiles, 5) o contido seguiu sendo unha das pezas fortes na produción de programas de televisión, mentres que o público afianza a tendencia a seguir os seus programas favoritos a través de varias plataformas ou dispositivos, 6) unha maior comprensión dos hábitos de visualización volveuse importante para o seu público e os produtores para responder con eficacia aos cambios rápidos e evolutivos na produción de medios, 7) a innovación na produción de programas de televisión impulsará novas técnicas para desenvolver e atraer máis audiencia e 8) os indicadores de contido, a organización dos medios e os indicadores de participación do público son tres conxuntos de criterios de calidade xornalística .

Como contexto, debe terse en conta que Aljazeera Arabic (AJA) lanzou en 1996 como o primeiro canal de noticias independentes no mundo árabe dedicado a ofrecer noticias completas, análise e debates en vivo e un dos canais de noticias con maior influencia en Oriente Medio (Eliades, 2006). A súa rede global amplíase e o seu papel aumentou, especialmente dende a Primavera Árabe, que comezou en Túnez en 2010, e trasladouse gradualmente a Exipto, Libia e outras nacións árabes (Aljazeera Network, 2018).

Aljazeera English (AJE), comezou o 15 de novembro de 2006 como parte de Al Jazeera Media Network, unha das corporacións de medios líderes no mundo, que abarca canles de noticias, documentais e deportes (é un dos 10 canais e divisións). A súa canle de noticias e actualidade en inglés emite ás 24 horas. Segundo a súa web, transmite a máis de 310 millóns de fogares en máis de 100 países e conta con máis de 3.000 empregados altamente experimentados de máis de 70 nacionalidades (Aljazeera Network, 2018).

Ambas canles teñen un punto de inflexión na súa xestión do compromiso en 2016 cando se aposta pola innovación tecnolóxica e, especialmente, polo compromiso como

estratexia de ampliación e diversificación da audiencia. O outro punto de inflexión é en 2018 cunha nova reestructuración dos equipos.

Por outro lado, hai que ter en conta que Qatar ten unha infraestrutura de internet avanzada, cun crecemento importante do mercado dixital (Dubai Press Club, Dubai Media City, 2016). En redes sociais Facebook domina cun uso do 81% e un 80% en WhatsApp. Youtube, Pinterest e Twitter teñen un 55%, 42% e 35% respectivamente. O emprego de Internet e os teléfonos intelixentes está crecendo rápidamente no mundo árabe según Dennis, Martin y Hassan (2019), ademais do incremento importante do podcast nos países do Golfo Árabe máis que outros países árabes.

Para determinar o alcance da adopción e uso de novas tendencias nos programas de televisión, aplicáronse dúas perspectivas teóricas. As teorías da investigación proporcionan a lóxica implícita do fenómeno social explicando cales son as claves principais e de resultado do fenómeno obxectivo e por que, ademais de proporcionar dirección para futuras investigacións e construír coñecemento acumulado a través de pontes entre outros. teorías e avaliando de novo (Bhattacharjee, 2012) . En referencia ás teorías relacionadas con esta tese, hai dúas teorías cruciais: a teoría da difusión da innovación (DOI) e a construción social da tecnoloxía (SCOT), para abordar o novas tendencias na produción de talk shows .

Os beneficios de ambas teorías son determinar como as canles Aljazeera (AJA e AJE) usaron as teorías para identificar o grao de adopción de novas tendencias e innovacións no campo da produción de talk shows e como usalas para desenvolver programas, mellorar a interactividade e integrar o público neles.

O estudio continúa unha liña de investigación previa sobre AlJazeera (Satti, 2020; Negrodo-Bruno, 2013). O obxectivo principal é monitorear e identificar as tendencias de innovación nos programas de debate en Aljazeera (AJA y AJE), observando cómo se fai fronte ó avance digital e tecnolóxico e a integración entre os medios tradicionais e os novos.

Empregouse a triangulación metodolóxica para contrastar resultados. A extracción de datos fíxose mediante a análise de contido, as entrevistas e a observación non participante. No primeiro caso, analizáronse todos os programas de debate das dúas canles de Aljazeera (tabla 1).

Táboa 1

AJA	AJE
Behind the News	Inside Story
Today-Interview/ Special Interview	The Stream
From Washington	Talk To Al Jazeera
Without bounds	The Big Picture
The Opposite Direction	Upfront
Witness on The Era	Head To Head
Eye of Aljazeera	
Scenarios	
Rest of the Story	
The Harvest	

Nas entrevistas buscouse a representación de todos os colectivos como se pode observar na táboa 2 e foron realizadas presencialmente en 2018 e en 2019 na sede central de Aljazeera en Qatar.

Tabla 2: Categorias dos entrevistados en AJA e en AJE

Categorías dos entrevistados (mantense a denominación orixinal)	Número de entrevistados
Presenters	5
Producers	10
Journalists	4
Head of news and programs departments	5
Social Media Officer	6
Technologists Officer	6
Administrative (Director General)	1
Head of Divisions and Centers related	8
Total	45

En 2019, realizáronse tres entrevistas en profundidade adicionais para dar seguimento a algúns cambios relacionados co estudio e obter os últimos indicadores e datos entre outros, a creación de Digital Newsroom (DNR), que se encarga da presenza de noticias e programas en Internet.

Finalmente, utilizouse a observación de campo a través da presenza de investigadores en Aljazeera Media Network, na súa sede en Doha, Qatar, entre abril e maio

de 2018 asistindo a algunhas reunións, monitoreando e tomando notas sobre os procesos de produción mecanismo de programas de debate. A través de notas, entrevistas informais cos equipos dos programas, observación dos entrevistados nos seus lugares de traballo e anotación de accións, participación en reunións, asistencia a programas, consulta de documentos privados, acceso a estatísticas internas de web e redes sociais das dúas canles

O alcance do estudo baseouse en catro variables eixes principais, en relación coas tendencias na produción de programas de debate televisivos, como os seguintes: 1) Uso da tecnoloxía; 2) Uso das redes sociais na produción de talk shows; 3) Interactividade dentro do programa e nas plataformas sociais e 4) Novas habilidades necesarias para facer fronte ás novas tendencias de produción. As categorías foron realizadas ad hoc para esta investigación a partir dos resultados da análise de contido e das entrevistas.

O estudo demostra que Aljazeera ten unha aposta clara polo uso intensivo de tecnoloxías e de innovación tecnolóxica nos programas de ambas cadeas (AJA e AJE), pero a estratexia dixital aínda é incipiente e diferente nos dous casos. O alcance dos cambios recentes é amplo e rápido, especialmente na produción de programas e en termos de cambios estruturais como o establecemento dun sector dixital independente, transferindo entón a responsabilidade do equipo de redes sociais á canle árabe (AJA) dentro da redacción, separándoa e logo devolvéndoa nunha nova descrición, posicións e tarefas chamadas escritura dixital (DNR), que reflectía que os mecanismos e as estratexias non están o suficientemente maduros como para usa as tendencias modernas na produción.

A tecnoloxía dispoñible en diferentes programas seleccionados demostrou que Aljazeera ten todos os sistemas modernos, software e ferramentas tecnolóxicas para empregar as novas tendencias na produción de talk shows. Non obstante, hai lagoas nalgunhas áreas en relación ao uso eficiente das redes sociais e á inversión dos sitios web dispoñibles nos talk shows, onde non son interactivos, sen conexión ás redes sociais. Esta páxina non se considera unha extensión do programa despois da súa emisión, como fan algúns programas noutras canles, isto significa que a conversa mostra a páxina web de Aljazeera como arquivo, principalmente.

Outra lagoa en AJE refírese aos programas que se gravan, o que significa perder interactividade e beneficiarse das plataformas sociais durante o tempo de emisión, pero segundo eles, o uso funcional da tecnoloxía e das redes sociais. É o obxectivo, mellorar o contido dos programas falados, e o mellor modelo é a integración entre a televisión, as redes

sociais e a web para estar nunha única xestión sen separarse como ocorreu recentemente na rede Aljazeera.

Estas innovacións tecnolóxicas combínanse con cambios nos xéneros. Os talk shows sufriron diferentes modificacións nos formatos e contidos. No primeiro caso, dividiuse o programa en dúas partes en lugar de centrarse só na discusión e falar cos invitados, é dicir, facendo que a primeira parte sexa similar á revista de noticias sobre un tema, con noticias, reportaxes, videoclips e entrevistas de AJA nalgunhas capitais árabes, como no programa de Washington. Ademais, en relación aos contidos, hai programas baseados en documentais como o programa Resto da historia, outra tendencia de programas baseados nos tres escenarios presentados e a discusión centrada en todos como separados, coa participación do público a través de das redes sociais para seleccionar a adecuada, como o programa Escenarios.

Os descubrimentos demostraron que o uso de gráficos desenvolveuse de varias maneiras nos talk shows, desde o seu uso na breve información actual sobre o invitado, a presentación dalgúns feitos e estatísticas relacionadas co tema, empregándoo como puntos das charlas, en todos os episodios case como Sen límites, para usar técnicas en 3D a pequena escala e en programas moi limitados.

En consecuencia, a maioría dos programas reciclan as ideas e os temas presentados na maioría dos programas de discusión en AJA, esta descrición como resultado de repetir os temas desde varios ángulos, esta repetición ten efectos positivos e negativos, axuda a cubrir o tema. dende todos os ángulos. , pero causa aburrimiento para o público, segundo algúns propios entrevistados. Polo tanto, hai unha tendencia a producir pequenos talk shows en termos de tempo. Aínda que, a tendencia a producir programas interactivos como o programa Talking Point da BBC móvese lentamente en AJA; a maioría dos programas AJA non son interactivos.

O formato Talk Show falta por completo en Aljazeera (AJA), en AJE só un programa Head to Head, pero non se grava en directo, o que significa outra lagoa, especialmente que o formato require a presenza do público no estudo e a súa participación en discusión. Ás veces interactivo co público dentro e fóra do estudo. Polo tanto, AJA trata de involucrar á audiencia a través doutros medios, que son as redes sociais, e está máis interesado en interactuar con eles a través de varias plataformas.

En canto ao achado do estudo relacionado coas entrevistas en profundidade , demostrou que a administración de Aljazeera realizou moitos cambios en posicións, responsabilidades e sectores como o sector dixital, que se separou da canle e ofrece os seus servizos independentemente para a rede Aljazeera. En Aljazeera estase a levar a cabo unha gran discusión e debate sobre os cambios, relacionados con moitos factores debidos a cambios no ambiente de traballo, en consonancia coas tendencias recentes ou debido ás crises árabes, especialmente á crise do asedio de Qatar .

Recentemente, AJA creou un novo departamento, que é Digital Newsroom (DNR), que traballa xunto coa redacción principal da canle, que será oficial para todos os medios dixitais de programas, noticias e outras producións, pero no campo das redes sociais e dixital. , produción non oficial de pantallas.

Segundo as conclusións de entrevistas en profundidade e observación de campo, a produción de programas de Aljazeera mostra que hai varias tendencias xerais, como as seguintes: 1) Tendencias interactivas modernas: depende do desenvolvemento da forma e do contido, a través do investimento de tecnoloxía e redes sociais. De forma máis eficiente na produción. 2) Tendencias de mestura: combina orixinalidade e modernidade e busca desenvolverse pero parcialmente. 3) Tendencias formais clásicas: confía na orixinalidade, centrándose máis no contido e mantendo funcións serias dos talk shows.

En canto á estratexia de desenvolvemento de Aljazeera; Aljazeera busca investir todos os recursos e ferramentas dispoñibles, para integrarse máis coa era dixital na produción de programas, por iso creou "El Sector Digital", como un sector especializado responsable do desenvolvemento da produción multimedia na rede Aljazeera, non só en AJA ou AJE, cunha visión dixital contemporánea. Entrevistas en profundidade con todos os niveis administrativos de Aljazeera revelan que a Estratexia de desenvolvemento desde o último ciclo do programa que comezou en novembro de 2016 céntrase en dúas formas que logran a súa complementariedade en termos de forma e contido, a través de: 1) Desenvolvemento de sistemas e equipos tecnolóxicos, 2) Desenvolvemento de estudos e escritura segundo a última tecnoloxía, 3) Diversificación de formatos de programas técnicos, 4) Integración efectiva de plataformas sociais na produción de varios programas, 5) Desenvolvemento as habilidades de todo o equipo, en liña co proceso de desenvolvemento en diferentes pistas, 6) Aumentar a especialización na produción e establecer un sector dixital. Algúns destes obxectivos conseguíronse, outros poden ser posteriores, tendo en conta que Aljazeera ás veces adapta o

enfoque experimental para abordar novas tendencias e desenvolvementos, para acadar as mellores prácticas na produción televisiva.

A estratexia de ambas canles (AJA e AJE) non é exactamente idéntica, dependendo da natureza das audiencias e da cultura do executivo administrativo da canle (a maioría das nacionalidades distintas das árabes). Algúns aspectos das diferenzas entre dúas canles son 1) Os programas AJE non se gravan na súa maioría en directo, a diferenza de AJA. 2) O uso de plataformas sociais na produción de programas en AJE é menor que usalo en AJA. 3) Problemas de formación onde o centro de formación Aljazeera non satisfai as necesidades de formación do persoal de AJE tanto como nos servizos prestados para AJA.

Baseado nos principais descubrimentos das tendencias emerxentes, as contribucións e as implicacións da investigación poden ser importantes para a xestión de canles, prácticas de campo, traballo en equipo de produción de televisión, equipos de redes sociais e futuras investigacións. As implicacións das novas tendencias pódense empregar na produción de talk shows e integración avanzada entre a pantalla de televisión, as redes sociais e as plataformas dixitais.

As novas tendencias na produción de televisión poden contribuír ao desenvolvemento da produción de talk shows a varios niveis relacionados co uso da tecnoloxía, o uso de redes sociais, a interactividade e o desenvolvemento de habilidades de traballo en equipo de produción e creando novos empregos compatibles coas tendencias e necesidades modernas.

As investigacións futuras baseadas nesta tese poden abordar o tema desde diversos ángulos e seguir as últimas tendencias en diferentes tipos de produción de programas de televisión en función doutras variables e cambios. A investigación futura que superará as limitacións deste estudo pode centrarse máis no uso da tecnoloxía na produción de programas de televisión e en todos os campos multimedia, en particular para investigar o uso avanzado de IA, realidade virtual e aumento do contido no desenvolvemento da produción multimedia. Ademais, as futuras investigacións poderían centrarse no uso das redes sociais e na integración con páxinas web de pantalla de televisión e talk shows, explorar outros experimentos en todo o mundo en termos de como usar as plataformas de redes sociais para producir programas de televisión en varias etapas. A investigación futura pode depender de levar a cabo un estudo comparativo multicanal en varios países do mundo, para ampliar o alcance do estudo e tratar de globalizar os resultados, como na enquisa internacional sobre o

estado da tecnoloxía en o mundo Redaccións (ICFJ, 2019). A investigación futura necesaria para investigar o estado de contido dixital baseada na produción de programas de televisión; como as audiencias configuran o futuro da produción televisiva, definen as relacións entre editores e plataformas e a forma de asociación futura entre os medios dixitais e as empresas tecnolóxicas. Finalmente, as futuras investigacións deberían examinar en profundidade o estado do contido xerado polo usuario (UGC) e o seu papel actual e futuro na produción de programas de TV e explorar aínda máis o futuro do traballo mediático en termos de emprego. , novas habilidades e novas tarefas necesarias para o traballo en equipo. produción á luz de varios desenvolvementos avanzados, especialmente no campo da tecnoloxía e das redes sociais.





ABSTRACT

During the last decades, the landscape of two environments has undergone seismic changes. The latest wave of technological innovation has brought about dramatic changes in all fields of the media, while redefining the forms of reception and participation. The nature of the traditional communication process has undergone significant changes: the transmitter becomes a receiver, the receiver becomes a transmitter and, in addition, the external effects of the communication environment has modified.

In television production, emerging innovations affect all stages of production, and change was especially important in relation to the co-integration of the audience in the communication process (Nielsen, Cornia, & Kalogeropoulos, 2016), seeking interaction and co-engagement. The changes affect the different stages of television production, such as the nature of news coverage, the mechanisms of information gathering for news and programs, the presentation of news and programs, the methods of content delivery, the forms of contents, the news or the use of social networking platforms and new forms of interactivity (Higgins-Dobney & Sussman, 2013).

At present, there is a wide discussion in the academic world about the influence of new trends in television programs, particularly in the trends of television production and consumption, highlighting, among others, the trends in the use of social networks, digital media and intelligent devices (Abbas & Singh, 2014).

The aim of this study is to investigate current and future trends in the production of television discussion programs and to identify various fields of these new trends. The study analyses technology intensive production methods in Aljazeera, Arabic and English language channels (AJA and AJE). The main research questions of the study are what are the new trends in discussion programs production (current and predicted trends) in Aljazeera Channels

(AJA and AJE)? What is the most important impact of these new trends on the form and content of the programs?

The study consists of all AJA and AJE discussion programs that merge different types based on debates and dialogues, news and interviews within the hybridization of programs, in which “some categories are changeable” (Bonner, 2003, p. 9). In addition, TV discussion programs are modifying their structures by combining information, interpretation and analysis, through interviews with experts and specialists related to the topic under discussion, and by co-integrating documentaries and other types (Abdel-Maksoud, 2009).

Several recent studies and reports (Majó-Vázquez, 2018; Wilding, 2018; Guo, 2018; McBride, 2015) have shown that: 1) traditional media are important, especially television, 2) the opportunities available for the public to participate effectively in the media are increasing exponentially, 3) social networks can lower the quality of television, but also attract audiences through interaction between different parts of the production, 4) television is becoming more social, and the TV audience is becoming more multitasking; watch your favorite program while interacting on social networking platforms through your tablets, smart phones or laptops, 5) content remains one of the strongest assets in television programs production, while the audience is increasingly likely to follow your favorite programs through various platforms or devices, 6) a better understanding of viewing habits will become important for its audience and producers to respond effectively to rapid and evolving changes in media production, 7) innovation in television program production will drive new techniques to develop and attract more viewers and 8) content indicators, media organization and audience participation indicators are three sets of criteria for journalistic quality.

As context, it should be noted that Aljazeera Arabic (AJA) launched in 1996 as the first independent news channel in the Arab world dedicated to providing comprehensive news, analysis and live debate and one of the most influential news channels in the Middle East (Eliades, 2006). Its global network expanded and its role increased, especially since Arab Spring, which began in Tunisia in 2010, and gradually moved to Egypt, Libya and other Arab nations (Aljazeera Network, 2018).

Aljazeera English (AJE), started on 15 November 2006 as part of Aljazeera Media Network, one of the world's leading media corporations, covering news, documentary and sports channels (it is one of the 10 channels and divisions). Its English-language news and current affairs channel broadcasts for more than 24 hours. Second, its website broadcasts to

over 310 million households in more than 100 countries and has over 3,000 highly experienced employees of over 70 nationalities (Aljazeera Network, 2018).

Both channels make a turning point in their commitment in 2016 when they commit to technological innovation, especially, commitment as a strategy for expanding and diversifying their audience. The other turning point is 2018, when some divisions, departments and teams has restructured again.

In addition, Qatar should be considered as having an advanced internet infrastructure, with a significant growth of the digital market (Dubai Press Club, Dubai Media City, 2016). Facebook dominates 81% of social networks and 80% of WhatsApp. YouTube, Pinterest and Twitter account for 55%, 42% and 35% respectively. The use of the Internet and smart phones is growing rapidly in the Arab world according to Dennis, Martin and Hassan (2019), in addition to the significant increase in podcasting in the Arab Gulf countries more than in other Arab countries.

To determine the extent of adoption and use of new trends in television program, two theoretical perspectives were applied. The research theories provide the implicit logic of the social phenomenon explaining what are the main keys and results of the objective phenomenon and why, in addition to providing direction for future research and building on the knowledge accumulated through discussions on other theories and evaluating new ones (Bhattacharjee, 2012). In reference to other theories related to this theme, there are two crucial theories: the theory of diffusion of innovation (DOI) and the social construction of technology (SCOT), to address the new trends in the production of talk shows.

The benefits of both theories are to determine how the Aljazeera channels (AJA and AJE) used the theories to identify the degree of adoption of new trends and innovations in the field of discussion programs production and how they have used to develop programs, improve interactivity and integrate the target audience.

The study continues a line of previous research on Aljazeera (Satti, 2020; Negrodo-Bruno, 2013). The main objective is to monitor and identify the innovation trends in the discussion programs in Aljazeera (AJA and AJE), observing how digital and technological advances and integration between traditional and new media have been made.

I used methodological triangulation to compare results. A physical data extraction by means of a content analysis, in-depth interviews and non-participant observation. In the

first case, all the discussion programs of the two channels of Aljazeera were analyzed (table 1).

Table 1: List of Discussion programs at AJA and AJE

AJA	AJE
Behind the News	Inside Story
Today-Interview/ Special Interview	The Stream
From Washington	Talk To Al Jazeera
Without bounds	The Big Picture
The Opposite Direction	Upfront
Witness on The Age	Head To Head
Eye of Aljazeera	
Scenarios	
Rest of the Story	
The Harvest	

In the interviews, I sought to represent all the groups as can be seen in Lisbon 2 and foron made in person in 2018 and 2019 at the headquarters of Aljazeera in Qatar.

Table 2: Categories two interviewees in AJA and AJE

Categories two interviewees (keep to orixinal denomination)	Number of interviewees
Presenters	5
Producers	10
Journalists	4
Head of news and programs departments	5
Social Media Officer	6
Technologists Officer	6
Administrative (General Manager)	1
Head of Divisions and Centers related	8
Total	45

In 2019, three additional in-depth interviews were carried out to follow up on some changes related to the study and to obtain the latest indicators and data among others, the creation of Digital Newsroom (DNR), which is in charge of the presence of news and programs on the Internet.

Finally, I used field observation through the presence of researchers at the Aljazeera Media Network, at its headquarters in Doha, Qatar, between April and May 2018 to attend some meetings, monitoring and taking notes on the production processes and mechanism of discussion programs. Through notes, informal interviews with program teams, observation of interviewees in their workplaces and recording of actions, participation in meetings, attendance pilot of programs, consultation of private documents, access to internal web statistics and social media pages related to Aljazeera

The scope of the study is based on four main variables, in relation to the trends in the production of television debate programs, such as the following: 1) Use of technology; 2) Use of social networks in the production of talk shows; 3) Interactivity within the programs and on social platforms and 4) New skills needed to face new production trends. The categories for this research based on the results of the content analysis and the interviews.

The study shows that Aljazeera has a clear commitment to the intensive use of technology and technological innovation in the programs of both channels (AJA and AJE) but the digital strategy is incipient and different in both cases. The scope of the recent changes is wide and rapid, especially in the production of programs and in terms of structural changes such as the establishment of an independent digital sector, transferring then the responsibility of the team of social networks to the Arab channel (AJA) within the editorial office, separating and logo returning a new description, changes of several positions and tasks and creating digital newsroom (DNR), which reflected that the mechanisms and strategies are not sufficiently mature to use modern trends in production.

The technology available in different selected programs showed that Aljazeera has all the modern systems, software and technological tools to implement the new trends in the production of discussion programs. However, there are some areas in relation to the efficient use of social networks and the investment of the websites and web pages of the discussion programs, where they are not interactive, without connection to social networks. These web pages are not represent an extension of the programs, as in other channels. This means that

the discussion programs shows that Aljazeera website mainly use as an archive, particularly at AJA.

Another gap in AJE refers to the programs that are recorded mainly at AJE, which means losing interactivity and benefiting from the social platforms during the time of broadcasting but according to them, they are focusing on the functional use of technology and social networks. The objective is to improve the content of the programs broadcast, and the best model is the integration between television, the social networks and the web, in order to be able to manage them all without having to separate them, as has happened recently in the Aljazeera network.

The discussion programs have undergone different modifications in the formats and contents. In the first case, it divided the program into two parts instead of focusing only on the discussion and making the first part similar to a news magazine, with news, reports, video clips and interviews of AJA in some Arab capital, as in *From Washington* program. In addition, in relation to the contents, there are programs based on documentaries such as the program *Rest of the Story*, another trend based on the three scenarios presented and the discussion centred on all of them as separate, with the co-participation of the public through the social networks to select the appropriate one, such as the *Scenarios* program.

The findings showed that the use of graphics have developed in various ways in the discussion programs from their using in brief current information about the guest to the presentation of some facts and statistics related to the topic, using as talking points, in all the episodes such as *Without Bounds* program and use 3D techniques on a small scale and in very limited programs.

Consequently, several programs recycle the ideas, themes presented in most AJA discussion programs because of repeating the themes from various angles, and this repetition has both positive and negative effects, helping to cover the theme from all angles. This is not a good idea but it does cause boredom for the audience, according to some of the interviewees. Therefore, there is a tendency to produce short discussion programs in terms of time. In fact, the tendency to produce interactive programs such as the BBC's Talking Point program moves slowly in AJA; most AJA programs are not interactive.

The Talk Show format is completely missing in Aljazeera (AJA), in AJE only one Head to Head program but it is not recorded, which means another gap, especially that the format requires the presence of the audience in the studio and their participation in the

discussion. Therefore, AJA tries to involve the audience through two means, which are the social networks, and is more interested in interacting with them through various platforms.

In the context of the study related to the in-depth interviews, it shown that Aljazeera's management has made significant changes in positions, responsibilities and division such as the digital sector or division, which has separated from the channel to provide its services independently to the Aljazeera network. There is much discussion and debate going on in Aljazeera about the changes related to many factors due to changes in the working environment, in line with recent trends or due to the Arab crises, especially the crisis of the siege of Qatar.

Recently, AJA created a new department, which is Digital Newsroom (DNR) that works together with the main editorial staff of the channel, which will be official for all the digital media of programs, news and other productions but in the field of social and digital networks.

According to the conclusions of in-depth interviews and field observation, the production of Aljazeera programs show that there are several general trends, such as the following: 1) Modern interactive trends: depend on the development of form and content, through investment in technology and social networks. 2) Mixed or Blend trends: combine originality and modernity and seeks to develop but partially. 3) Classic and formal trends: trust in originality, focusing more on content and keeping serious discussion programs functions and features.

In terms of Aljazeera's development strategy, Aljazeera seeks to invest all available resources and tools to become more integrated in the digital production of programs, which is why created "The Digital Sector", as a specialized sector responsible for the development of media production in the Aljazeera network, not only in AJA or AJE, with a contemporary digital vision. In-depth interviews with all the administrative levels of Aljazeera reveal that the development strategy since the last cycle of the program that began in November 2016 has focused on two forms that achieve complementarity in terms of form and content, through:

- 1) Development of technological systems and equipment.
- 2) Development of studios and newsroom according to the latest technology.
- 3) Diversification of technical program formats.

4) Effective integration of social platforms in the production of various programs.

5) Development the skills of the whole team involved in TV production, in line with the development process on different tracks.

6) Increasing specialization in production and establishing a digital sector.

Some of these objectives have achieved, others could be further developed, bearing in mind that Aljazeera sometimes adapts the experimental approach to address new trends and developments to achieve the best practices in television production.

The strategy of both channels (AJA and AJE) is not exactly identical, depending on the nature of the audiences and the culture of the channel's administrative executive (most of the different nationalities of the Arabs). Some aspects of the differences between the two channels are 1) The AJE programs are not recorded in their majority live, unlike AJA, 2) The use of social platforms in the production of programs in AJE is less than in AJA, 3) Training problems where Aljazeera training centre does not satisfy the training needs of the AJE staff as much as they do for AJA.

Based on the main findings of emerging trends, the contributions and implications of research may be important for channel management, field practice, workteam of television production and social networking teams. The involvement of new trends can be used in the production of discussion programs and advanced integration between the television screen, social networks and digital platforms.

New trends in television production can contribute to the development of discussion programs production at various levels related to the use of technology, the use of social networks, interactivity and the development of workteam skills in addition to create new jobs compatible with modern trends and needs.

Future research based on this thesis can be approached from various angles and follow the latest trends in different types of TV program production in function of other variables and changes. Future research that will overcome the limitations of this study may focus more on the use of technology in television program and in all fields of media, in particular to investigate the advanced use of artificial intelligence AI, virtual reality VR and augmented content enhancement in the development of media production.

Additionally, future research could focus on the use of social networks and on the integration with TV screen and discussion programs websites, exploring other experiments

worldwide in terms of how to use social network platforms to produce TV programs in various stages. Future research may depend on carrying out a multi-channel comparative study in several countries around the world to broaden the scope of the study and try to globalize the results, as in the international survey on the state of technology in the world. Another future research needs to investigate the state of digital content based on the production of television programs; as the audiences shape the future of television production, they define the relationship between publishers, platforms and the form of future association between digital media and technological companies. Finally, future research should examine in depth the state of user-generated content (UGC) and its current and future role in producing TV program and further explore the future of the media work in terms of employment. The company is currently working on the development of new skills and tasks necessary for teamwork. The production is in the light of several advanced developments, especially in the field of technology and social networks.



ACRONYMS AND ABBREVIATIONS

AJA	Aljazeera Arabic Channel
AJE	Aljazeera English Channel
AJ+	Aljazeera Plus (Aljazeera Digital Channel)
AI	Artificial Intelligence
AR	Augmented Reality
DNR	Digital Newsroom
DOI	Diffusion of Innovation Theory
DTL	Down the Line (2Way Live)
ICT	Information and communication technology
iNEWS	The Operating System of Aljazeera Network
ITV	Interactive Television
OCR	Optical Character Recognition
PGC	Producer-generated content
PHONO	Phone calls
QCA	Qualitative Content Analysis
SCOT	Social Construction of Technology Theory
STV	Social TV
TECH	Technology

TV	Television
UGC	User-generated content
Vlog	Video Blogging
VR	Virtual Reality

TABLE OF CONTENTS

DEDICATION	I
ACKNOWLEDGEMENT	II
RESUMO	III
ABSTARCT	XIII
ACRONYMS AND ABBREVIATIONS	XXII
TABLE OF CONTENTS	XXIII
CHAPTER 1: INTRODUCTION	1
1.1 BACKGROUND OF THE STUDY	1
1.2 WHY NEW TRENDS IN TELEVISION PROGRAMS?	5
1.3 PROBLEM STATEMENT	8
1.4 SIGNIFICANCE AND CONTRIBUTE OF THE STUDY	9
1.5 PURPOSES AND OBJECTIVES OF THE STUDY	10
1.6 WHY ALJAZEERA CHANNELS?	11
1.7 STRUCTURE OF THE STUDY	12
CHAPTER 2: LITERATURE REVIEW AND THEORETICAL FRAMEWORK	16
2.1. LITERATURE REVIEW	17
2.1.1 Introduction	17
2.1.2 New Trends in Media Production Literature	18
2.1.3 Trends in Technology Use in Media Production	21
2.1.4 Trends in Social Media Use in Media Production	30
2.1.5 Television Programs Production: An Overview	36
2.1.6 TV Discussion Programs Production	42
2.1.7 Conclusion	49
2.2 THEORETICAL FRAMEWORK	51
2.2.1 Introduction	51

2.2.2 Diffusion of Innovations (DOI)	51
2.2.3 The Social Construction of Technology (SCOT)	53
2.2.4 Reflexes of Theories on the Thesis	54
CHAPTER 3: THE RESEARCH METHODOLOGY	56
3.1 INTRODUCTION.....	57
3.2 RESEARCH QUESTIONS	57
3.2.1 Questions of an Analytical Study	59
3.2.2 Questions of the field study	59
3.3 TYPE OF THE RESEARCH	60
3.4 DATA COLLECTION METHODS	61
3.4.1 Qualitative Content Analysis QCA	62
3.4.2 Personal In-depth Interviews	62
3.4.3 Field Observation	62
3.5 RESEARCH SAMPLING.....	64
3.5.1 Sample of an analytical study	65
3.5.2 Categories of Qualitative Content Analysis QCA	66
3.5.3 Sample of field study (The interviewees)	67
3.5.4 Rationale for Selecting Sampling	68
3.6 VALIDITY AND RELIABILITY OF MEASUREMENT	69
CHAPTER 4: DATA ANALYSING AND FINDINGS	71
4.1 INTRODUCTION.....	72
4.2 QUALITATIVE CONTENT ANALYSIS OF DISCUSSION PROGRAMS AT AJA AND AJE.....	72
4.2.1 Behind the News	76
4.2.2 Today-Interview/ Special Interview	79
4.2.3 Eye of Aljazeera.....	82
4.2.4 Scenarios	85
4.2.5 The Harvest.....	89
4.2.6 From Washington.....	92
4.2.7 Without bounds	95
4.2.8 The Opposite Direction.....	98
4.2.9 Witness on the Era	102
4.2.10 Rest of the Story.....	104
4.2.11 Inside Story.....	109
4.2.12 Talk To Aljazeera	112
4.2.13 The Stream.....	116
4.2.14 The Big Picture	120

4.2.15 UpFront	123
4.2.16 Head To Head.....	125
4.3 CHARACTERISTICS OF DISCUSSION PROGRAMS AT AJA & AJE	130
4.4 QUALITATIVE CONTENT ANALYSIS OF IN-DIPTH INTERVIEWS	135
4.4.1 General Characteristics of the Interviewees	135
4.4.2 An Overview of New Trends in Aljazeera Network	135
4.4.3 Categories of QA In-depth Interviews	148
4.4.3.1 QA of In-depth Interviews in term of trends related to using of technology	148
4.4.3.2 QA of In-depth Interviews in term of trends related to using of social media	172
4.4.3.3 QA of In-depth Interviews in term of trends related to Interactivity .	188
4.4.3.4 QA In-depth Interviews in terms of trends related to new skills of teamwork of production	199
CHAPTER 5: DISCUSSION, CONCLUSION AND FURTHER RESEARCH	205
5.1 INTRODUCTION	206
5.2 DISCUSSION	208
5.2.1 DISCUSSION OF TV SELECTED PROGRAMS AT ALJAZEERA	209
5.2.2 DISCUSSION OF IN-DEPTH INTERVIEWS	221
5.2.2.1 Discussion of General Trends at Aljazeera	222
5.2.2.2 Discussion of Technology Use in TV Discussion Programs	225
5.2.2.3 Discussion of Social Media Use in TV Discussion Programs	233
5.2.2.4 Discussion of Interactivity in TV Discussion Programs	240
5.2.2.5 Discussion of TV Teamwork Production Skills	248
5.3 CONCLUSION	254
5.3.1 INTRODUCTION	254
5.3.2 MAIN CONCLUSION OF NEW TRENDS	255
5.3.2.1 General Trends in TV Discussion Programs	255
5.3.2.2 Trends in Technology Use in TV Discussion Programs.....	257
5.3.2.3 Trends in Social Media Use in TV Discussion Programs	260
5.3.2.4 Trends in Interactivity in TV Discussion Programs	262
5.3.2.5 Trends in New Skills of TV Teamwork Production.....	264
5.4 LIMITATIONS	266
5.5 FURTHER RESEARCH	267
BIBLIOGRAPHY	270
LIST OF FIGURES	294

LIST OF TABLES	297
APPINDEX	300
APPENDIX 1: List of Aljazeera Discussion Programs (AJA)	301
APPENDIX 2: List of Aljazeera Discussion Programs (AJE)	303
APPENDIX 3: List of Aljazeera Interviewees	305
APPENDIX 4: List of Primary Questions of the In-Depth Interviews	306
APPENDIX 5: Managing of AJE Pages on Social Media Platforms	310





CHAPTER ONE

INTRODUCTION

1. INTRODUCTION

During recent decades, the media landscape has become increasingly towards digital with the development of ever more advanced, with new content, products, and services, at the same time television viewing has been broadly stable with aging audience, and time spent with digital media has increased rapidly (Nielsen, Cornia, & Kalogeropoulos, 2016).

When we go back many years ago, opened our eyes on the media to compare before and after the digital era and the technological revolution, we will find large variations and gaps in all fields of media. This Chapter highlights on general overview on trends related to the new trends in field of media, particularly which related to the producing of television programs based on discussion, interpretation and current affairs programs.

1.1 BACKGROUND OF THE STUDY

New Media, Social Media, Citizen Reporters, Data Journalism, Transmission Media, Mobile Journalism, Drone Journalism, Multiplatform, Reality TV, Digital Radio, & many other aspects of media with new terms. The international media landscape has changed in form, content also in functions, tools, the performance and whole the process of media production, especially in the visual and electronic media.

Three trends have identified to have the answers of how news and media in otherwise different high- and medium-income countries are evolving. These trends as the following (Nielsen, Cornia, & Kalogeropoulos, 2016): (1) The move rising gradually into digital, mobile, and social media environment. (2) The growing importance of a limited number of large technology companies with billions of users across the world who engage in with a progressively vital role in the distribution of news. (3) The development of a high-choice media situation where internet users have access to more and more information, devices, and new models of engagement.

The latest massive development in technology and digital media have made dramatic changes in all fields of media, shaping and defining the way we participate, interest and watching whole media. Therefore, we found new trends, which shift the nature of the

traditional communication process; the sender became receiver, the receiver became sender, besides the general effects of communication environment, and its significant impact on public opinion.

These developments have contributed to increase the effectively participation of the audience in, and enhance the competitive environment between the media, as had some of them to change the programming map, to keep up with the new changes.

According to McPhail (2012) research, the landscape of the worldwide media has radically changed in the world, over the last two decades, due to several elements, most particularly the effect of technological developments such as video on demand, Internet, and multi-channel digital television. Due to these successive changes, growing demand has become on the visual content, so it needs to produce new and thrilling content, which was offset by an increasing growth in the news services presented by the major agencies such as BBC and CNN. In addition to news networks which have rolled via cables to deliver news and entertainment services, such as Europeans networks to EU countries as well as France24 (McPhail, 2012).

In addition, Newman concludes that job cuts and other losses by the new developments across the news industry, which will also offer a huge chance for the creation and dissemination of professional content for all types of media (Newman, 2017).

In spite of all these various shifts and changes, television is still one of the most important means of mass communication, especially that it wasn't faraway of media developments, which made it closer to the events, conflicts and war zones from anywhere and anytime in the world.

The production of television programs has changed in terms of form and content, in all stages of pre-production, production, and post-production. Everything has changed and extended to whole the media, and the audience. These changes affected on the process of production, so today there are various aspects of new programs based on news, technology and social media platforms, which are different from the past. Nielsen, Cornia, & Kalogeropoulos show how people get news by the cases of France and the United Kingdom, which historically quite different media environments.

The Figure (1) proved that television remains an important, but source of news in both countries drift regularly (Nielsen, Cornia, & Kalogeropoulos, 2016).

Figure 1. PLATFORMS FOR ACCESSING NEWS BY EUROPEAN COUNTRY

	USA	UK	GER	FRA	SPA	POR	ITA	IRE	FIN	NOR	SWE	DEN	BEL
TV	66%	70%	78%	74%	79%	82%	83%	73%	75%	72%	72%	73%	75%
Radio	23%	33%	46%	28%	34%	37%	30%	48%	47%	47%	47%	47%	46%
Print	26%	35%	38%	27%	56%	47%	43%	47%	53%	41%	43%	29%	45%
Online*	73%	72%	59%	71%	86%	88%	83%	84%	89%	86%	89%	84%	82%

	NLD	SUI	AUT	HUN	CZE	POL	GRE	TUR	KOR	JPN	AUS	CAN	BRA
TV	76%	69%	76%	72%	81%	80%	66%	80%	71%	69%	65%	71%	79%
Radio	57%	43%	46%	25%	35%	42%	34%	41%	12%	17%	40%	27%	35%
Print	43%	63%	67%	27%	34%	32%	31%	54%	28%	44%	38%	36%	40%
Online*	81%	82%	73%	88%	91%	82%	96%	90%	86%	72%	78%	75%	91%

*incl Social media

Source: (Newman, Fletcher, Levy, & Nielsen, 2016)

Another evidence of the situation of TV programs and news shows that television and online media stay the most trendy ways of accessing news on a weekly basis, television news is probably remain ahead in a number of countries but every year the survey shows that the set of scales changing slowly but inevitably towards online (Newman, Fletcher, Levy, & Nielsen, 2016).

As in previous years, also found strong generational differences in the sources and platforms being used for news. Old-fashioned platforms as TV, radio, and print media stay preferred sources for elder while younger prefer online and social media (Newman, Fletcher, Levy, & Nielsen, 2016). The consequences for news programs production and distribution depend on the details of these general changes in media technology, and media markets, and how they differ from country to other, and in particular on how audiences and the business of media advance.

Previous results and other impose more challenges on the TV to keep on its situation as an important source for the news and programs, for all audience not only for aging, especially the TV news programs which focusing on interviews and discussions shows related to the hard news, and important event around the world. The new tools and means of the TV production, improve the way to engage the audience more and more with it, to keep on, discuss about and participate not only as a receiver.

In addition of the previous results, Reuter surveys shows that TV programs offered much extended coverage of the biggest stories, audiences tended to switch away after 15 -20 minutes rather than remain for the full menu of angles and analysis (Sambrook, Terrington, & Levy, 2013). Television programs included many formats, such as interviews and discussion programs, news magazine, talk show programs, debates and interactive programs. The discussion programs consider as the backbone of any channel, also it is an extension of the news, particularly current affairs programs, which based on news, provides more details, analysis, and broader interpretations for the public opinion.

The function of TV news, current affairs and discussions programs are considered one of the basic functions in addition to other functions, such as entertainment, sports, public awareness and education. The important role of television news is present in many specialized news channels, news programs and specialized news bulletin, where all of them have benefited from the enormous development in the revolution in communication and information technology, especially from new media tools such as social media.

The recent changes in the production of TV programs are seen in many aspects, such as First: The nature of the field news coverage by current affairs. Second: The mechanisms of gathering information for news and programs. Third: Presentation of both news and programs. Fourth: Methods of providing content. Fifth: Forms of content. Sixth: News values. Seventh: The uses of new media particularly social media platforms to strengthen the content of the programs. In addition to new forms of interactivity (Higgins-Dobney & Sussman, 2013).

In light of the use of modern technology in television production, it appeared fundamental changes in production processes and mechanisms of the various stages of TV programs. These recent developments are required to strengthen the skills of the sender (presenters, newsreaders and anchors) in order to be able to use modern technology with high efficiency and use it in the provision and diversity of news programs.

Trends today which drive television production industry in light of digital media, focusing on the current and future of TV programs, in both content and form, to develop the quality of programs to keep pace with the needs of the audience, that what this study aims to investigate the current and upcoming trends using in producing TV discussion programs.

It's a descriptive study aims to describe, analyze and evaluate the new trends using in TV discussion programs, focusing on these trends using in the production of Television

discussion programs in Aljazeera Arabic channel (AJA) and Aljazeera English channel (AJE) as a case study.

1.2 Why New Trends in Producing of Television?

The definition of new trends according to dictionaries is considering a general direction in which something or topics is gradual developing or changing, in output, process, or other aspects, and events currently happening and how to predict what is going on in the future (UK Dictionary by Oxford , 2016). This term found in many phrases, such as: the recent, the latest, current and future, also the term of new trends in general can be used in various directions, in mechanism of communication process, nature of the functions, techniques and tools, contents, methods, strategies, and skills. The other meaning of trends sometimes using as attitudes, which means “a settled way of thinking or feeling about something” (UK Dictionary by Oxford , 2016), or its intellectual states to be prepared to respond, based on experience, for the purpose of influencing on behavior (Palnafth, Hemelermik, & Smith, 2017). Today, in field of media the term of “Trend” is using in most of reports, surveys, case studies and other types to determine the current and the future trends, which drive the media.

The producing of Television programs including many stages with various processes that convert a good idea to the recorded material (audio and visual), forming integrated TV programs. This production deals with many requirements, focusing on the mechanisms of television production. In the digital era and the evolution of communication technology, the TV production has achieved many developments, and tremendous strides, in the whole stages of production: Pre-production, Production, and Post –production.

Trends of media production in recent years have advanced widely in digital era, especially in the production of TV programs. New trends in media production do not stop at the reduction or integration of technologies in the information and communication process, but we viewed it as s system, through a combination of technical regulations (tools of modern technology), contents, practices, performance and methods of communication with the audience to build a new relationship even more vital.

Various effects of new technologies on the television news and programs, where the news has moved from the official and classic character to the show, in light of rapid and

successive development in communication technology, merger between new media and traditional media, & differing tastes and needs of the audience (Shattah, 2007).

The project entitled “Future of News” demonstrates that these new trends will reform the news industry especially in TV Programs. The main conclusions at the report discussed how the internet has made information more available, but it will progressively be a channel for misinformation, polarization and disengagement - making recognized. The report showing a combination of devolved power and a decline in the regional press is creating a real need for local news to fill a growing void in both information and accountability (BBC, 2015). The report anticipates that most of the audience in the UK are likely get their TV programs over the internet on 2025, in addition more people connected through devices by 2030.

According to results of many surveys and reports (Worldwide, 2019; Harford, Shedd, & Mortensen, 2018; Broadcasters' Audience Research Board BARB, 2018) related to the topic of the study, there are a broad discussion in the world today, related to the new trends of TV programs production, from various angles, as the following:

- Current trends, which will shape the Television Industry.
- The Trends based on advanced technology, which will drive the future of TV.
- The trends redefining the way we watch TV.
- Ways to discover web content on your TV.
- Trends in Television contains data for the audience to total TV covering average daily hours of viewing and average weekly reach.
- New media trends shaping the lives of modern TV consumers.
- Ways to attract the audience in a competitive media environment.
- Is development includes multimedia and tools only, or includes the provision of a new product, best practices and performance?
- How can smartphones serve television programs production?

The Viewing Report, BARB examines every year television Viewing behavior in the UK from three key angles Timeshift, Share by genre and Share by broadcaster, where found that a television program or commercial to have been viewed on a TV set when it is watched at normal speed (Broadcasters' Audience Research Board BARB, 2018). There are new trends in the field of news and programs production driving media work today in the

whole world, which effect on the television production, and require identifying those trends, trajectories, their features and their effects in terms of form and content. Another question tries to find out the answer: How are multiple-screen data changing the way we plan TV? The answer based on a measurement solution enabling better realization of viewing models, across whole screens and TV channels (Moorhead, 2019).

Eurodata TV worldwide analyzes, which including the latest international TV trends of the 2012-2013 season, focusing on how the second screen feeds and restores the content, in response to these new viewing habits the digital domain is also being dominated by broadcasters, allowing content to be reinvention (Espérance, 2013).

The latest international TV trends show that unifying the audience around a key format, a programming genre or a bankable cast remain a significant aim for TV broadcasters, despite the challenges faced by broadcaster due to viewers' changing habits, content are still affected by daily life's preoccupations, and when TV meets experimentation it will getting together to get better (Espérance, 2013). In addition, viewers' participation can go further with a transmedia experience.

Dair, B. (2011) in his presentation shows that some changing trends in broadcast, such as: Daily TV consumption has risen in 10 years, Quality is still important to the 25+, Technology distracts, Broadcasters pushing the entertainment boundary, Social Networks are the 21st century word of mouth, Impact - Broadcast challenge or opportunity, and content is still king, according to (Dair, 2011).

“One Television Year in the World” is study conducted by Eurodata TV Worldwide, to review global TV consumption and audience in 2018 across 110 countries on five continents, shows that TV still going powerful regarding to new broadcasting methods. In addition to rapid growth in new ways of consumption, where the audience were watching TV programs on internet screens, catch-up services. Additionally, internet screens are following a similar model, which enables channels to attract more audience and presents more opportunities to watch their TV content (Worldwide, 2019).

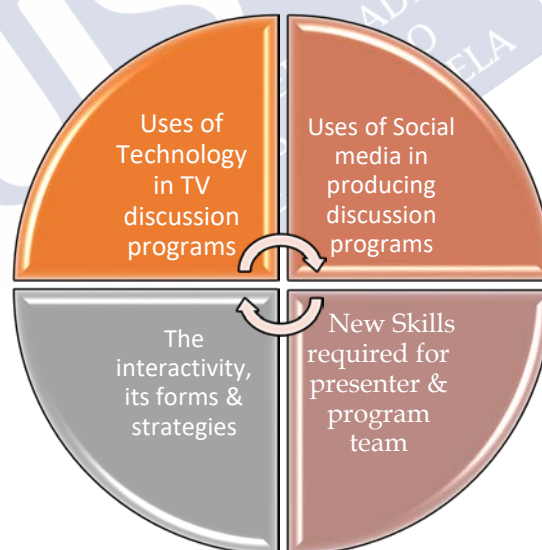
This process makes a real difference in media production trends, especially television, and not deal with these trends as transfer old contents by new techniques, so the renewal includes many points, such as Mechanism of communication process, Functions of the media, Multimedia, tools and techniques, Contents, Methods of presenting and effective use of social networks. This study investigates and determines the new trends in television discussion programs in Aljazeera channels (AJA and AJE). It focusing on the fields of these trends in various stages of the TV production, and to determine the extent of discussion

programs in the two channels to keep up with technology developments, uses of social media, the impact on the sender and communicator, and determine the new skills required to keep pace with these rapid developments.

Scope of the Study: The scope of this study based on these various criteria's and the fields of trends in producing of television discussion programs, which are the following, as shown in Figure 2:

- 1) Use of technology and its impacts on the TV discussion programs production, specifically in process of pre-production and production, and on format, forms and content of those programs.
- 2) Social media and its uses in producing discussion programs, in whole stages of production.
- 3) Interactivity in those programs, forms, audience attraction means.
- 4) Skills of presenters and the work team of the programs, which required coping with new trends.

Figure 2: Fields and Scope of the Study



Source: Preparation by Author

1.3 Problem Statement

This study aims to investigate the new trends using in TV discussion programs production, to keep up with all the developments for using technology, social media, and new

methods, in Aljazeera channels in both Arabic and English. It will be monitor, identify and focus on recent trends that have occurred in the production of television discussion programs in Aljazeera (AJA and AJE), these programs that classified within the framework of TV news programs, which are current affairs, and other discussion programs within the management of programs. Al Jazeera Media Network has two separated channels in both Arabic (AJA) and English (AJE), in addition to various channels, which are Aljazeera Balkans, Aljazeera Documentary, Aljazeera Mubasher and AJ+.

The study will explores how Aljazeera channels (AJA and AJE), has incorporated technology, social media in their TV discussion programs, and examines the impact of using new trends on these programs, how the presenters using these trends in both stages of preparation and presentation, the uses of new media tools to strengthen the news content through the various stages of production, new forms of interactivity based on these trends, and how to deal with the new challenges resulting from these new trends in producing of programs.

These recent developments are required to strengthen the skills of the sender in order to be able to use modern technology with high efficiency and use it in the provision and diversity of programs. The main research question of the study is: What are the new trends in the production of discussion programs (current and anticipated trends) in Aljazeera Channels (AJA and AJE)? What is the most prominent impact of these new trends on the form and content of the programs ?

There are sub-questions related to the main one including questions related to an Analytical Study, which has two types of data analyzing, Qualitative Content Analysis of discussion programs at AJA and AJE, and Qualitative Content Analysis of In-depth Interviews, related to the field study. The whole questions determinate the new trends used in the production of discussion programs, the effect of using new methods of production on discussion programs, and the similarities and differences between the productions of discussion programs in both of them.

1.4 Significance and Contribution of the Study

Acceleration of the pace of events in the world increased the connection between the public and television to keep abreast with the news and find out what is going on around

them. This link has increased the importance of the news function of television. As result, we can find a variety of news material provided to the public through news bulletin and programs. Such material has evolved dramatically from the past, in terms of form and content including many kinds of news programs, especially discussion programs.

The significance of the study lies in the growing interest in television discussion programs to keep up with the successive events in the world and to interpret their dimensions and analyze their results. In addition, to highlight the systematic and scientific rules of new trends in television production and put forth a systematic understanding of how to develop television news programs and enhances the values of news industry in the world. TV discussion programs occupy an important position in all television channels with a high viewing rate. It considers a main interface to attract viewers, to display various attitudes, incidents and views that revolve around political and social life, so usually it gets, especially it shows at the evening at peak hours, with intensive ads, this indicates the importance of these programs (Nader & Mikhael, Monitoring Talk Shows in TV , 2015).

The Contribution and Socio-Economic of this Study related to the importance of its topic, which related to new trends in media in general, particularly in TV discussion programs production. As explain previous, the new trends in the media are the most important topic today. The trends in TV programs will drive the future of TV, in various areas: forms, content, technology, and social media. In search of a new experience to develop TV discussion programs, we need to determine what we are using, how using and what the next trends and expectations on the TV programs production. Therefore, this study investigates the current and new trends, to participate in promoting and elevating the standards of TV discussion programs. This study focusing on the discussion programs related to hard news in fields of politic, economic, trade and global developments. It will participate in ice breaking of some TV discussion programs, which present in traditional way, and need to develop, particular the programs that based on the hard news.

1.5 Purpose and Objectives of the study

This study aims to investigate the new trends using in TV discussion programs production, and other trends which will using in the future to keep up with all the developments for audience, media, methods, and technology. It will be focusing on TV discussion programs, which are related to the various news particularly the current events in the world. The study aims to monitor and identify recent trends that have occurred in the

Production of Television News Programs in Aljazeera channel (AJA and AJE), and how to coping with digital and technological developments, and to make integration between traditional and new media. It explores how Aljazeera News Channel (both: AJA and AJE) has incorporated social media, modern technology and multi-media in their TV discussion programs, and examines the impact of using new trends on the production of TV discussion programs, how the journalists using these trends in the stages of preparation & presentation.

The specific aims of the study are:

- 1) To identify new trends in the production of discussion programs in Aljazeera Channels (AJA and AJE) within various stages of the production: preparation or pre-production, and production and post-production.
- 2) To determine the effects of new trends in television production on form of the discussion content in the both channels.
- 3) To determine the extent of discussion programs in both channels to keep up with technology developments.
- 4) Determining the extent of television discussion programs, which take advantages of new media tools particularly social media platforms, and how to use them to improve the quality of programs.
- 5) Identifying the skills required for those in charge of the production of discussion programs particularly presenters and the teamwork of these programs.
- 6) Identifying the effects of using communication technology on the form and content, on the interactivity of television discussion programs.

1.6 Why Aljazeera Channels (AJA and AJE)?

Aljazeera is one of the most important news channels in the Middle East. Aljazeera during last few decades, be able to advance and convert to as the most controversial media phenomenon, its effect is undeniable, so it has done what no other media before it could, especially when it brings all Arabs together, under one umbrella, to speak out about their minds (Eliades, 2006). Its global network according to many researches and surveys,

and its role has increased, especially since the Arab Spring, which began in Tunisia in 2010, and moved gradually to Egypt, Libya, and other Arab nations (Aljazeera Network, 2018). Aljazeera Arabic (AJA) has launched in 1996, as the first independent news channel in the Arab world dedicated to providing comprehensive news, discussion, analysis and live debate.

Aljazeera English (AJE), started on November 15, 2006, as a part of the Al Jazeera Media Network - one of the world's leading media corporations, encompassing news, documentary and sport channels. It is one of ten channels and divisions. Its 24-hour English-language news and current affairs channel. According to its website, it broadcast to more than 310 million households in more than one hundred countries and has more than 3,000 highly experienced staff from over seventy nationalities, making our newsrooms the most diverse in the world (Aljazeera Network, 2018).

On April 12, 2017, Aljazeera launched its own 360° video platform, Contrast VR. This immersive studio houses all of the Network's virtual reality and augmented reality storytelling initiatives (Aljazeera Network, 2018). Three factors helped Aljazeera (particularly AJE) to become the most watched and powerful news network in the region, each of which also helps explain the origins and challenges facing AJE: (1) its mission and financial support; (2) its commitment to hiring professional journalists with in-depth local knowledge; (3) access to international communications infrastructure (Powers, 2012).

In November 2016, Aljazeera network has celebrated its 20th anniversary by launching new multi-functional, state-of-the-art broadcast studio in Doha, and new advanced programs. "This Morning" was the first new morning show of Al Jazeera Arabic to broadcast.

A new package of program was the biggest shifting of programming in years, with 14 new shows launching on the screen of AJA, with new trends and many advantages, such as: using the 360-degree and intensive video and investigative programs. Additionally, programs based on the participation of the audience, social media, and the journalist citizens, documentaries, TV magazines, travel programs, inspirational experiences, success stories, and political dialogue programs within.

A comprehensive technical change, and as a renewed channel content that has been the largest since its inception in 1996, to enrich Arab TV content, create a large area of diversity on the channel's screen, and highlight stories which obscured by the coverage of fast-paced political events in the Arab region and around the world (Aljazeera English, 2016).

1.7 STRUCTURE OF THE STUDY

CHAPTER I introduces the study in overview to the topic to determinate previously what is the idea of the study and the aims of it. In this chapter, the study explored the new trends in media production in general to situate the topic of the study. The Chapter including background of the study, the justification of selecting the topic of new trends in television programs, the problem statement, the significance and contribution of the study, besides purposes and objectives, the justification of selecting Aljazeera channels as a case study and the structure of the study.

CHAPTER II including the reviewing of related literature to the new trends in field of producing discussion programs and theoretical framework related to Diffusion of innovations and SCOT theories, and their reflexes on the study. In literature review, there are various literature related such as studies, books, articles, electronic documents, and other types of papers related to the topic of the study in its various variables. This chapter including introduction, the definition of new trends in media production literature, the nature of new trends in TV Programs production, the formats of TV discussion programs and the TV discussion programs in Aljazeera channels (AJA and AJE).

CHAPTER III focusing on the research methodology, the research objectives, the research questions, and method of data collection. In addition to analytical Study, the analytical Framework, analysis Procedures, selective discussion programs for analysis and rationale for them. This chapter including the data and procedures of personal in-depth interviews, which conducted at Aljazeera Network headquarter at Doha, Qatar.

CHAPTER IV describes the data analyzing and Finding of the study, through Qualitative Content Analysis (QCA) of Discussion Programs and Qualitative Content Analysis of in-depth interviews. In addition to the characteristics of discussion programs at AJA and AJE, based on the findings, which related to the features and characteristics of discussion programs at AJA and AJE. In term of qualitative content analysis of in-depth interviews, the study introduces general characteristics of the interviewees of Aljazeera, and an overview of new trends in Aljazeera networks according to the findings. The study includes QA of in-depth interviews in term of trends related to using of technology, QA of in-depth interviews in term of trends related to using of social media, QA of in-depth interviews in term of trends related to interactivity and QA of in-depth interviews in term of trends related to skills of presenters and team of production.

CHAPTER V is describing the discussion of the finding of the study related to TV selected programs at Aljazeera channels (AJA and AJE) and discussion of in-depth interviews, which including discussion of technology, social media utilizing in TV discussion programs, interactivity in TV discussion programs and Discussion of work team skills of TV discussion programs.

CHAPTER VI introduces the conclusion of the study based on the various findings related to the main variables of the study, in terms of new trends in TV discussion programs, technology and social media utilize in producing of TV discussion programs, interactivity in TV discussion programs and trends in skills required for teamwork of TV production.







CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1. LITERATURE REVIEW

2.1.1 Introduction

In the few recent years, the media landscape is different. Most of the people use media especially social media in all fields of the life, making it as marketing channel for everything. This study aims to investigate the new trends using in television news interview programs production and explore other trends which will using in the future to keep up with all the developments for audience, media, methods, and technology.

It will be monitor and identify new trends that have occurred in the production of television news programs in Aljazeera channel (AJE and AJA), and how to cope with digital and technological developments, how to make integration between traditional media and new media, and what are the impacts of using new trends on the TV news programs production.

Researches usually starts with literature Review that considers as first consulting to learn what has been done, how it was done, and what results were found. In addition, the literature review makes the process easier to define a specific hypothesis or research question (Wimmer & Dominick, 2010).

This chapter discusses and situates the study within the existing terms and conceptual in the related studies of new trends in media generally, particularly in technology and social media, and other field related, in order to have a better understanding of new trends in TV discussion programs. The study has many terms to discuss among numerous and various literatures, derived from: Technology (Tech), and impacts on the TV production particularly in field of programs, the using of social media in media production and TV programs, in addition to other trends related.

A broad discussion in the world today, on the new trends in media practicing, particularly in news and TV programs production, such as how current trends will shape the Television production? How to drive the Future of TV, redefining the way we watch TV, and the ways to discover web content on your TV. The discussion also including the advanced

technology tools, new media and their tools particularly social media, multimedia with the best practices, and techniques to develop the performance of TV programs presenters.

2.1.2 New Trends in Media Production

Trends –as mentioned- is something that appears in various fields of media based on content, form, or both, in relation to new methods of production, innovations in strategies and mechanism, and new ways to integrate audience more strongly in media. The definition of new trends in media may have combined with various terms such as; the objectives of media production, connecting emerging media trends effectively in the media landscape, using it for strategic future vision; and analyzing media trends from point view of audience and market (Lifestyle Dictionary, 2018).

The new trends in media have changed media landscapes so much that become the steady theme for all the topics and events of media. New media, social media, advertising, marketing, internet, digital media, mobile journalism, audio/video, content, newspapers/magazines, audience and all media production have rapid growth of new trends in concepts, using and dissemination. Media production and Industry in recent years is moving away from traditional print and audio-visual domination into the digital age with smartphones being the key to ushering in innovative technology, creativity and high-speed communication (Abbas & Singh, 2014). The popular trends in media nowadays based on social media, digital media and smart devices as the tools of the future (Abbas & Singh, 2014).

The media industries are adorable change and development in the 21st century; from converging technologies such as smart-phones, multiple digital platforms, to the transformation of media industries due to massive changes (Albarran, 2010).

In addition, new trends are related to skills, efficiency, advanced technology, and enhancing of the communicative environment - digital, in the information society. It is the key for any media production today, so various studies described this era "Era of new trends in media", because the recent years were many new trends in various areas of media especially in new media, online and digital media and TV production. It represents a great opportunity for developing of rapid changes in different areas of the media, and the growing influence of communication technology, not only in the direction of global media organizations toward integrate, but also in media research and theories to be more adapted and cope with modern developments in media and technology.

To explain what trends, mean exactly, WebbmediaGroup indicates that trends are considered as share a set of conspicuous, universal features, which is driven by a basic human need, and its timely, but it persists (WebbmediaGroup , 2016). It presents a model for new trends, recommends every organizations to use five important pieces of information, which are; key insights, examples, what is next, watch list, and years on the list (WebbmediaGroup , 2016). It offers 81 key insights from the first and two categories: Now and Near-Term represent the immediate trends that will matter most to you in the coming years, focusing on how emerging technology trends that will influence consumer behavior, and our society and media organization's strategy in the coming year, to create sparks for new ideas and opportunities to help your organization innovate, grow, and sustained change within an industry sector, society, or human behavior (WebbmediaGroup , 2016).

Moreover, Newman (2016) can explore more about new trends in his survey, focusing on strategic digital and technology predictions in 2016. The key to development focusing on online video, mobile apps and further moves towards distributed content. Mounting problems around online display advertising will lead to a burst of innovation around journalism business models. This survey of 130 leading Editors, CEOs and Digital Leaders for this report, indicates that 76% said it was extremely important to improve the use of data in newsrooms, 79% said they would be investing more in online news video this year, 54% said deepening online engagement was a top priority, 22% were more worried about online revenues than last year; though surprisingly 20% were less worried (Newman, Journalism media and technology predictions , 2016).

One hundred and thirty people took part in this closed survey, elected because they held senior positions (editorial, technical and commercial), most of them were from organizations with a print background but around 15% came from public service or commercial broadcasters. Over 25 countries represented in the survey including the US, Brazil and Japan but the majority came from European countries such as the UK, France, Germany, Austria, Italy, Finland and Spain (Newman, Journalism media and technology predictions , 2016).

More result specifically of the previous survey explains that Facebook/Google/Apple battle intensifies over the future of mobile and the discovery of content, Messaging apps continue to drive the next phase of the social revolution, Explosion of 360° video, and Scheduled TV viewing on the slide as more viewing shifts to on-demand. Due to the survey, it will be another big year for mergers and acquisitions (M&A), and the

amount of broadcast television watched is falling in many countries (down almost 5% in the UK last year according to Ofcom), with news and current affairs programs amongst the worst affected. Despite this, though, we are watching more television content than ever, on more screens and in more locations with the rapid growth of Video on Demand (VOD) and over the top services (OTT).

Besides the previous survey, the trends are going more rapidly towards mobile screen TV and video content increasingly being accessed via smartphones. The Ericsson reports analyzed the rapid changes that are taking place in the habits and expectations of consumers, such as increased viewing video on demand or the growing importance of access from any place. According to the report, the television landscape is changing, and the new television and media services allow consumers to decide what they want to see and combine programs to create their own grills (Ericsson , 2015).

The key findings of the reports demonstrated that more than 50 % of consumers state that they watch streamed on-demand video content at least once a day, up from 30 percent in 2010. The popularity of linear TV remains high, mainly due to its access to premium viewing and live content, like sports, and its social value, 82 % of 60–69 year olds say they watch linear TV on a daily basis, while only 60 % of millennials (those aged 16–34) do so. Ericsson methodology has depended on conducting 30 in-depth interviews in Mexico City, Paris, San Francisco and Tockholm. These respondents all have multiple devices and a broadband internet connection at home, and they watch on-demand content in a range of locations. Due to quantitative, more than 20,000 online interviews were held with people aged 16–59, and over 2,500 with consumers aged 60–69, across 20 markets: Brazil, Canada, China, Colombia, France, Germany, Greece, Ireland, Italy, Mexico, Portugal, Russia, Spain, South Korea, Sweden, Taiwan, Turkey, UK, Ukraine and the US. All respondents have a broadband internet connection at home, and watch TV/video at least once a week. Almost all use the internet on a daily basis. This sample is representative of over 680 million people (Ericsson , 2015).

Meanwhile, BBC focusing in the first part of its project named "Future of News" on new trends, which will reform the news industry especially in TV Programs. The main conclusions at the report discussing that the internet has made information more available, but it will increasingly be a channel for misinformation, polarization and disengagement - making recognized (BBC, 2015). The report showing a combination of devolved power and a decline in the regional press is creating a real need for local news to fill a growing void in

both information and accountability. This report has been pulled together with input from a great number of contributors, such as academics, media leaders, journalists and technologists who have done interviews, provided papers and sparked ideas (BBC, 2015).

The aim of this report was to investigate three things: ensure we remain alive to fresh ideas in news; articulate the strategic choices we face in the longer-term; and to provide context for the BBC as we prepare our case for the renewal of the Royal Charter (BBC, 2015). The BBC report indicates that there are new trends in the field of news production driving media work today in the whole world, which effect on the television production industry, & require identifying those trends, trajectories, their features and their effects in terms of form and content. Five technology trends, which are changing news: 1. Connectivity. 2. Computing power. 3. Sensors and the 'Internet of Things'. 4. Big data and cloud computing. Additionally, 5. Algorithms and 'machine learning'.

2.1.3 Trends in Technology Use in Media Production

The term of technology (Tech) is used with various filed of media broadly, such as; Communication Technology, Information Technology(IT), Communication Technology and Information (CTI), Broadcast Technology, TV Technology, Digital Media Tech and New Media Technology. Hence, the term of Tech will be used in this study, because it expresses mostly about all concepts and types of technology used, due to the technology usage context, additionally, it is use in various studies, reports, and surveys related.

Technology is including both hardware and software, based on its dynamic nature, which developing all the time to replacements older by newer tools, software, and devices (Gr'ubler, 2003), where technology tools means "The hardware used to create and communicate with media, e.g., radio, computers, telephones, satellites, printing presses, pencils, etc (Kroon, 2010, p. 674).

Technology has included two main components according to Kumar al (1999) ;1) A physical component consisting of various products, such as tools, drawings, techniques and processes; 2) the portion of information which including expertise of management, marketing, manufacturing, quality control, skillful employees, and various functional and effective areas (Wahab, Rose, & Osman, 2012).

Regarding to the term of Information and communications technologies (ICT) it defines as “The application of modern communications and computing technologies to the creation, management, and use of information” (Torero & Braun, 2006, p. 345), additionally it is providing various benefits for development of the world. The various types of technology lead to “Integration of Communication” which related to the new communication environment, which brings together all the elements of the communication process within the field of network communication on the Internet to enable the user to integrate these elements with shorten the time and place (Alsaady, 2019).

Generally, Information and communications technologies (ICT) includes several operations within its framework: Acquiring information, producing, retrieving information in all its forms, storing and distributing it, publishing and analyzing its contents in its various textual, digital and graphic forms, by communication and advanced technology tools (Al-Abdullah & Sheen, 2014).

Information and communications technologies (ICT) is not only equipment and devices ,rather, it has brought about a profound information revolution in the architecture of contemporary societies, on several levels and areas as the following (Bodhan, 2015): 1) Changing and developing prevailing communication patterns. 2) Promote individual participation in the communication process after it was just a passive recipient. 3) Change in values, cultures, and methods of education. 4) Create new social spaces for communication between people around the world. 5) Changing production and consumption habits in many fields, especially in the media markets. 6) The emergence of new technologies for the media, particularly smartphones and tablets, as well as the development of the Internet.

Moreover, in the age of information technology there are satellites, cable television, fiber optics, digital video and audio, computerized image and digital technology in various fields of media industry, such as Print, Broadcast, Online media, News Agency, and industry of Films and documentaries (Khattak & Nasir, 2012).

The increasing ability to use computers, tablets and smartphones to create content has affected TV broadcasting production, meanwhile the Internet is becoming a major distribution channel for viewers to stream video content, in term of lowered the cost of distributing video content, increasing content demand as well (Globerman, 2016).

The consequences of this creation have different impacts, like (Globerman, 2016); the growing demand for "anytime, anywhere" program content consumption, the media

industry's distribution market is becoming more competitive and demand oriented world for both production and distribution, and Younger viewers' increasing preference for customized video-on-demand programs that threatens traditional programs.

Consequently, new trends using technology in media production becoming the turning point of all changes and shifts in world media landscape in many fields related such as; network, websites, web pages of the programs, smartphones, tablets, applications and the social platforms. Therefore, GDMT explored usage trends across digital platforms, including social media, video, mobile, tablets, the Internet and beyond (World Newsmedia Networks WNMN's, 2015). It has analyzed data from 60+ global research companies in order to project plausible futures of digital channels for media companies worldwide by dedicated to informing the media industry about present and future trends through data sets and deep analysis for a decade (World Newsmedia Networks WNMN's, 2015). Meanwhile, the Mobile is the world's fastest growing Internet usage device and the fastest growing advertising spend category, and Social media is driving massive traffic to magazine and newspaper websites, underscoring the opportunity for publishers to optimize their social strategy. In addition, it demonstrates that "Big Data for Media" is a phrase at the height of its popularity. Media companies around the globe are exploring how they can leverage Big Data strategies and tactics to create audience insights and avenue across their value chains (World Newsmedia Networks WNMN's, 2015). The media production is undergoing major and continuous transformation due to various technological innovations from robot to artificial intelligence AI, cloud computing, Augmented Reality AR, Virtual Reality VR, Immersive Storytelling, and drone journalism, which participating in create new format such as infographics, short news videos, news verification applications, data and content security, and other innovations (Alafranji, 2018).

The recent report of The Future Today Institute (2020) shows strategic trends that will influence business, media and various field of the life particularly which based on technology, for the next years. The report focusing on Synthetic Media Technologies, which combine between advanced tools, content and innovation in the field of media (The Future Today Institute , 2020). The main keys of the report reveal the using of these advanced emerging digital interfaces, such as Mixed Reality, Virtual Reality, Augmented Reality, Holograms and 360-degree Video, to develop the form and content of media production and for companies interested in media (The Future Today Institute , 2020).

Various using of Synthetic Media Technologies according to (The Future Today Institute , 2020) such as 1) Generative Algorithms for voice, sound and video, 2) Simulating perceptions of people, 3) Get the laws of copyright, 4) Uncovering truth in virtual worlds, 5) Use of experience and historical context to illustrate the background, 6) Digital and virtual supporters for various tasks, 7) Moving up and helping to reveal deeper stories and 8) Advanced integrated newsroom.

In addition, one of the new trends based on the advanced technology is the fragmentation of the content, from broadcasting to content publishing through multiple platforms and devices. Fragmentation creates new possibility for media firms to find innovative ways of creating content through crowdsourcing, or by giving audience the chance and the tools to create their own content (World Economic Forum, 2016).

Four waves of digital transformation and innovation have already changed the nature of media industry, as shown in the **Figure 3**, which based on three digital themes; personalization and contextualization, content fragmentation, and partnerships and industrialization (World Economic Forum, 2016).

Figure 3: Four Waves of digital Transformation



Source: World Economic Forum

Moreover, The Reuters Institute for the Study of Journalism has issued series of annual reports related to the global new trends in media production. These reports focusing on in which these series of reports focusing on journalism, media, technology Trends, in addition to predictions of these trends in the future.

Table 1 illustrates the literature of new trends in media production particularly technology used around the world according to the recent annual reports of Reuters Institute for the Study of Journalism from the past five years, from 2016 – 2020 (Newman, Reports of Journalism, Media, and Technology Trends and Predictions, 2016, 2017, 2018, 2019, 2020).

Table 1: Key Trends of Annual Reports of Reuters Institute for the Study of Journalism

The Report	Report Topics	Key Trends and Predictions
Journalism, Media, And Technology Predictions 2016	<ul style="list-style-type: none"> ▪ Mobile Apps ▪ Online Video ▪ Immersive, and Mobile Journalism ▪ Television Perturbation ▪ Podcasting ▪ Messaging Apps, Digital Advertising on Social Media ▪ Publishing ▪ Using of Technologies 	<ul style="list-style-type: none"> ▪ Facebook / Google / Apple intensifies the battle over mobile future and content discovery. ▪ Continue to push the next steps of the social revolution and go mainstream in the workplace. ▪ 360 ° video, auto play video and vertical video explosion. ▪ Robo-journalism revolution year – protests in newsrooms over work cuts. ▪ Scheduled slide TV viewing as more on-demand viewing shifts. ▪ Rebirth of Internet-driven audio on mobile devices.
Journalism, Media, And Technology Trends and Predictions	<ul style="list-style-type: none"> ▪ Fake News and Algorithms ▪ Digital Advertising ▪ Continuous business models ▪ Messaging Applications ▪ News Bots ▪ Audio revival ▪ Digital Video 	<ul style="list-style-type: none"> ▪ How technological change affects the quality of the knowledge. ▪ Worldwide political events will highlight the growing power of new channels of communication, as traditional media continues to lose influence and money.

<p>2017</p>	<ul style="list-style-type: none"> ▪ Television Future ▪ Raising of Technology's: Virtual, Augmented Mixed, Reality, AI in addition, Algorithms ▪ Impacts of Automation on the future jobs ▪ Impacts of Cyber Wars on individual Security 	<ul style="list-style-type: none"> ▪ Increasing the role and size of tech platforms, and the extent to which they should regulate their activities. ▪ A bunch of initiatives on so-called 'false news' from both publishers and platforms fail to restore public confidence. Fact-checking systems are heading to the centre. ▪ Additional work cuts and layoffs across the news industry. More papers are going out of business in the US and Europe, slimming down or only being online. ▪ More focusing on algorithmic accountability, the use of targeting data, and the power of technology firms. ▪ Wait for widespread innovation with messaging apps, chat bots, and "conversational journalism" media. ▪ Audio / Podcasts Big Year as Facebook rolls out social and live audio formats. ▪ A burst of mobile news alerts. ▪ More experimentation with Virtual Reality (VR) and Augmented Reality (AR), but for news, the results remain disappointing. ▪ Together with the battles between governments and citizens, cyber wars are intensifying and more politicians are using social media to define issues, break new policies and replace traditional media access.
<p>Journalism, Media, and Technology Trends and Predictions</p> <p>2018</p>	<ul style="list-style-type: none"> ▪ Restore confidence in the Age of Fake News, and Social Media ▪ Challenges Facing Traditional Television ▪ Embrace of Artificial Intelligence (AI) in Newsrooms 	<ul style="list-style-type: none"> ▪ Technology firms are fighting a rising tide of criticism about their impact on society – and the journalism sector. ▪ Many publishers would try to split their platform dependency because they are increasingly wary of the reputational harm that sometimes comes with news.

	<ul style="list-style-type: none"> ▪ Advanced Technologies and its impact on New Devices : Smartphones, Tablets, Virtual Reality (VR) and Augmented Reality (AR) 	<ul style="list-style-type: none"> ▪ More emphasis on data – as the ability to capture, process and use it proves to be a crucial differentiator in practice. ▪ Initiatives of fact checking, news literacy and transparency struggle to stop the tide of disinformation and low trust. ▪ For the traditional media, a growing gap between big brands successfully managing digital transition and the rest (that are struggling). ▪ A growing gap for the traditional media between big brands managing digital transition successfully and the rest (which are struggling). ▪ AR-capable smartphones continue to unlock 3D and interactive virtual storytelling possibilities.
<p>Journalism, Media and Technology Trends and Predictions 2019</p>	<ul style="list-style-type: none"> ▪ Digital Platforms in front of Pressure ▪ Information Disruption Spreads to locked networks ▪ Publishers are looking to detach from Facebook and focusing Subscription ▪ Slow News vs Suspended News ▪ AI, VR, AR and Diversity in the Newsroom ▪ New Generation Technology ▪ Television Of Ultra High-Definition 	<ul style="list-style-type: none"> ▪ Platform enterprise regulation begins to bite after growing concern about privacy, misinformation and market power. ▪ Journalism will continue to be hollowed out by systemic changes that have already reduced advertisement revenue dramatically . ▪ Publishers are looking for subscriptions to make up the difference, but in 2019, it is likely that the limits will become apparent. ▪ Taking these trends together, they are likely to lead to the largest wave of journalistic lay-offs in years – further weakening publishers' ability to hold populist politicians and powerful business leaders to account. ▪ Raising the blockchain's potential for journalism . ▪ With the launch of new journalistic enterprises like Tortoise (UK) and the Dutch De Correspondent expanding to the USA, slow news becomes a theme.

		<p>These are bill as an antidote to rapid, shallow, and reactive coverage of the current glut.</p> <ul style="list-style-type: none"> ▪ Platforms are stepping up their battle against misinformation and disinformation but this year's problem is shifting to closed networks and community groups, where tracking and control is harder.
<p>Journalism, Media, and Technology Trends and Predictions 2020</p>	<ul style="list-style-type: none"> ▪ Raising of Business outlook with still anxiety about journalism ▪ Digital Platforms and the Deal of Journalism ▪ Newsroom Talent and Diversity ▪ Restore of Audio and its New Golden Era ▪ Doubts AI 's position in the newsroom emerges ▪ How publishers depend on digital platforms to fight the fake and misinformation? 	<ul style="list-style-type: none"> ▪ Report adopts a new format that highlights digital leaders' views on key issues facing the news industry, provides useful insights for the year ahead and identifies the most significant media trends. ▪ Twin technological revolutions in mobile and social media have characterized the last ten years, fragmenting focus, disrupting advertising-based business models and weakening the role in journalistic gatekeepers. ▪ Social and political disruptions have affected the confidence in journalism and in many countries have led to attacks on independent news media . ▪ The next decade will be defined by increasing Internet regulation and attempts to restore confidence in journalism, as well as a closer connection with the public. ▪ The next wave of technology disruption from AI-driven automation, big data, and new visual and voice-based interfaces will also rock it out. ▪ First party data collection will become a key focus for publishers, following reduced support for cookies from leading browsers and tightening privacy regulations.

		<ul style="list-style-type: none"> ▪ The role of platforms will become increasingly politicized, with prominent politicians making direct attacks and accusations of bias . ▪ This year, 5 G networks will continue to roll out around the world, to enable faster and more reliable connectivity for smartphones, making it easier to access multimedia content.
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Source: Personal Preparation based on the Reports of Reuters Institute

According to the Key Trends of Annual Reports of Reuters Institute for the Study of Journalism in **Table 1**, there are main key trends concluded as the following:

- Confrontation with false news in recent years still occupies an important aspect of media organizations' work, which has launched many initiatives, innovations and applications to enhance the fight against false content. The problem remains, despite the large technological development.
- The growing of trends related of using advanced technologies in media production, particularly artificial intelligence (AI), virtual reality (VR), and augmented reality AR.
- Increasing digital transformation worldwide in digital production on websites or social networks due to the increasing demand from the audience and the use of advanced technology. This trend requires a comprehensive development vision to be beneficial and productive not only formal.
- Evolution toward Mobile journalism and Multimedia Journalism for both producing and distributing the content, especially after the launch of the 5 G network and the trend towards the use of augmented reality and virtual reality technology in the creation of media content and news storytelling.
- The trend of using data journalism is expanding in various media outlets, especially digital ones.
- Growing of digital broadcasting through live stream for events, programs or various shows and re-broadcast for some of them on multi platforms.
- Slow journalism has become one of the solutions available to counter false news and inaccurate media content, because it is deep, relies on evidence, and does not

keep pace with the increased speed of reporting the news, in addition to focusing on news values such as accuracy, reliability and importance.

- Despite some indications in the reports demonstrate that a number of jobs were cut and lost in traditional media institutions and in jobs that were replaced by modern technology such as artificial intelligence AI; However, experts believe that modern technology has reduced jobs and created new ones, but with new skills.

Modern technology has provided numerous channels and platforms for transmitting television programs without obliging the audience with the place and time, while telecommunications companies and Internet providers have tried to distribute television content within the services offered to the consumers (Al-Ayyady, 2011). In addition, the revolutionary change brought by digital technology has reflected in the transformation path of the traditional media, where all of which merged into a single method called “hybridity” in the sense of producing TV material by combined between two previously available elements or by using elements taken from available materials and objects (Al-Ayyady, 2011).

The impact extracted of technology transformations create new strategies’, means and tools to produce diversity content for multi-platform to cope with the new trends in various field of media production. Hence, the impact of technology on media production can be confined to five levels; 1) The level of equipment, tools, applications and software used in production. 2) The level of news sources and access to various open sources. 3) The level of editing, news processing, and presenting within newsrooms. 4) Level of new formats and templates for TV programs, and newsletters. 5) Level of strengthen the interactivity with audience; towards integrate them more effectively in the media production as participant not only negative receiver.

This thesis benefits from these categories and strategies from various angels of its main axis and variables such as the tools, applications, operating system of the channels, formats, social media platforms and digital platforms.

2.1.4 Trends in Social Media Use in Media Production

Social media has become the most widespread on the Internet and has witnessed an evolution in its various uses, because of its characteristics that distinguish it from other websites, especially interactive and participatory (Belaid, 2016).

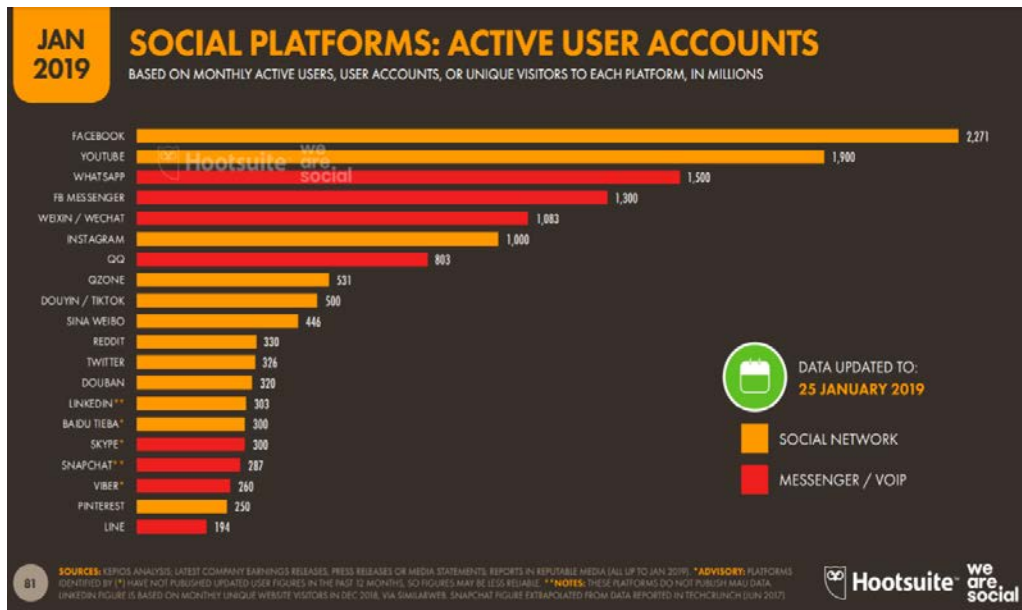
Today's intense competition between social media and traditional media, which is what create the media convergence, as most of the TV and radio channels have many accounts on the most famous social media platforms (Belaid, 2016).

Social media's significance depends on the adoption of different tools that can positively reshape journalism and journalists and develop their performance to cope with all changes and growing social media technologies (Pathak, 2018).

According to its position as the major "community power" through more social plugins and recommendation sharing engines, Facebook represents the strongest auxiliary factors for these societies that have developed into "super applications" (Dubai Press Club and Dubai Media City, 2016). Hence, many TV channels have accelerated to rely on social platforms to deliver their broadcasts and production to a wide audience, especially young people, and to open digital web pages to communicate with them (Al-Ayyady, 2011).

These developments and changes led to a profound impact in discovering, developing and distributing news, to shift the trend from "breaking news" to "breaking views", according to the report of (Dubai Press Club and Dubai Media City, 2016). Concerning the global using of social media, the international report by Hootsuite indicates that (3.484) billions users around the world have active social media accounts present 45% of total population, 42% of those active social media users have accessing via mobile device (KEMP, 2019). As shown in **Figure 4**, the number of users of social media around the world has increased with more than 280 million since January 2018; meanwhile there have some user drop from some globally social platforms (KEMP, 2019).

Figure 4: Active User Accounts of Social Media Platforms

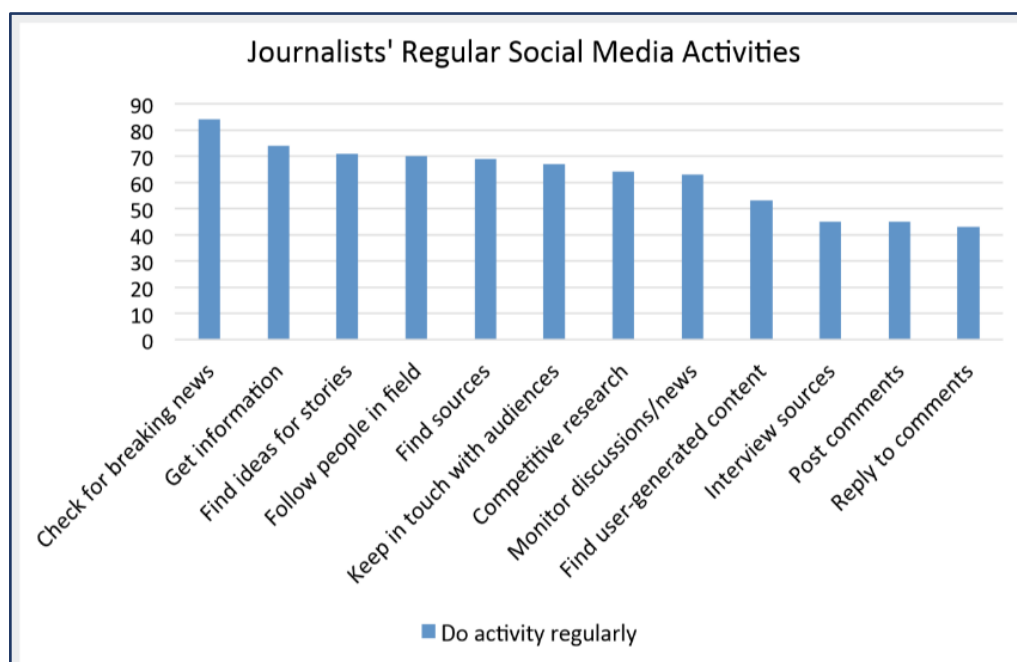


Source: Global Digital Reports 2019

The various international reports and statics proved the rapid increase of social media around the world particularly in field of media production, in which those journalists, producers, and presenters depend on social media nowadays increasingly than the previous years. Social media as platforms and tools have strong influenced on the work of Journalists, whose using it to share and reveal news, sometimes as tools of verification, in addition to engage and grow their audiences comparing with any other tool (ICFJ, 2019).

The regular activities of journalists, producers and activists on social media platforms range from using social media to check for breaking news, get information, find ideas for their stories or find sources, keep in touch with audience, monitor discussions, and to interview sources and guests around the world, as in the **Figure 5** (ICFJ, 2019):

Figure 5: Regular Activities of Journalists on social media



Source: The State of Technology in Global Newsrooms, 2019

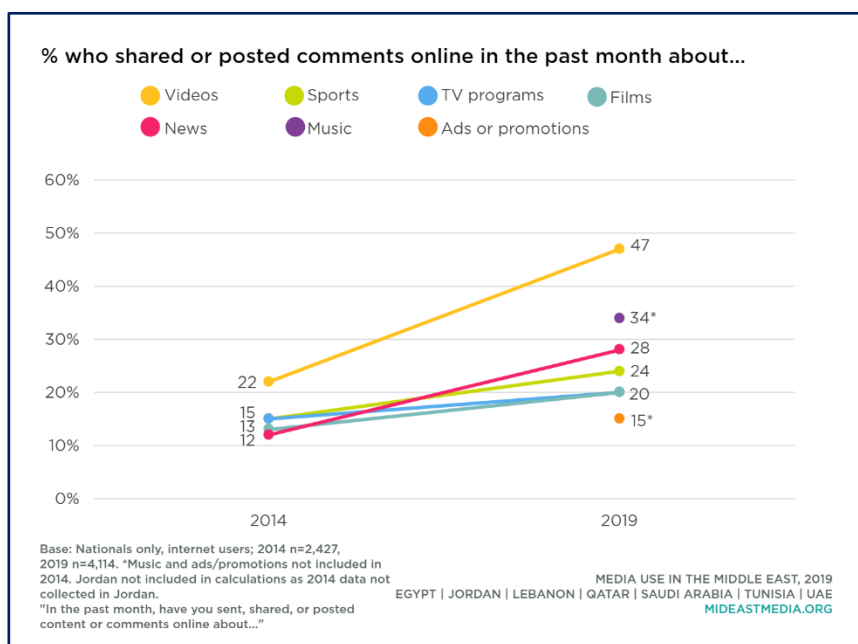
In Arab countries, social media still more popular and seen among Arab youth, and more trustworthy than traditional media, according to the recent survey, which indicates that over the past five years, social media has dominated source for news among Arab youth, follows by television, then online news sources (ASDA’A BCW Arab Youth Survey, 2019). The survey, which interviewed 3,300 face-to-face Arab youth from 15 countries, set out that more young Arabs get their daily news on Facebook or online portals than TV news channels. Additionally, WhatsApp is the most important for Arab youth in GCC (ASDA’A BCW Arab Youth Survey, 2019).

One of the new trends in term of increasingly utilizing of social media is “Media Snacking”, which enhanced with the ease of accessing to content through a smartphone, where users spend most of the time following social media and video over phones, per an average of 80 minutes a day for social media, and 28 minutes a day for video (Dubai Press Club and Dubai Media City, 2016). According to a seven-nation survey conducted by Northwestern University in Qatar, internet users in Arab countries sharing a variety of content on social media platforms, nearly half of them report sending, sharing, or posting comments about videos online, followed by three in 10 who posted about music and news, and about

two in 10 posting about each sports, films, and TV programs (Dennis, Martin, & Hassan, 2019).

Figure 6 indicates that the sharing or posting comments about TV programs is very low comparing with others, that agree with the findings of the study related to the presence of discussion programs on social media platforms, where shows that the audience not interactive with broadcasting the programs on social media but interested in viewing it as short videos.

Figure 6: Activities of Arab Countries on Social Media



Source: The survey of Media Use in the Middle East, 2019

Social engagement depends on how audience can develop their interactions with TV content through social media platforms where audience engagement with different online platforms make them more able to better understand social television viewing (Guo, 2018). According to Takahashi model of engagement with social platform, there are various dimension focusing on; information-seeking activity and selectivity, collecting, sharing information of the daily life, connectivity, measuring connection through the people and groups, manage impressions of the friends with profiles and participation characterized by involvement in various online communities (Guo, 2018).

What about the correlation between the social media and TV ratings ? According to study based on Webster’s model “an integrated model of audience behavior”, examines the

relationship between Facebook and TV ratings, it shows that engagement such as likes, shares and comments were higher in drama shows than other shows, particularly TV political talk shows that reported the lowest (Cheng, Wu, & Chen, 2016). The study findings show the relationship between them, depending on the performance of TV shows relating to the posts from their official accounts, where audience participate explicitly in social media, in addition to the value of investing in social media and successfully engaging of their audience, and on finding the best communication strategy to make the interaction between TV shows and social media more interactive (Cheng, Wu, & Chen, 2016).

Hence, social media has an integral role of enriching media content, in term of the interactive within TV programs were focused on phono calls, the new trend now turned into creating communication channels between the producers, presenters, journalists and all the team involved in the media production, as well as asking interactive questions in the social media and show its answer in the traditional media or vice versa (Belaid N. , 2020).

According to Li, in general the public utilizing social media for various of purposes: searching for information and news, exchanging relationships and acquaintance, commenting on events, producing content and publishing it on platforms, and exchanging experiences, that's requires the importance of interaction between media community managers and users of platforms (LI, 2010).

Despite some negative impacts of utilizing social media, especially the spread of fake news, most of the journalists going strongly towards it to benefit from its multiple services and achieve many goals, such as (Beaziz, 2019): 1) Communicating with the public to know their desires, aspirations and interests. 2) Follow user-generated content (UGC) produced by activists' such as videos, graphics and various content. 3) Marketing and promotion of TV shows across social platforms. 4) Enhancing media coverage of events using platforms alongside TV. 5) Evading censorship and providing alternative spaces to enhance media freedom.

Hence, a German study presented "Participatory production" by integration between TV, digital media and social media in field of best strategies and production (Stollfuß, 2018). Participatory production based on integration of public television, the Internet and social media will be able to produce various forms and worthy content more proper for the media environment of mobile, TV, networked and social media platforms (Stollfuß, 2018). In addition, the second screen that relies on social media and other digital

platforms is increasingly threatening the control of traditional TV in light of the huge investments in the Internet, which will change the scene of the TV market, at the same time; the new TV on social networks will change the aspects modern world community (Boyd, 2012).

A case study on use news TV channels for the interactive of Facebook showed up that television news invested its presence on social media networks for various goals, according to (Amari, 2012): attract new audiences particularly youth, create vital channels to communicate with the public and to hear their views and complaints, strengthen its presence in the virtual market media, and market for their media production. Cases of BBC and France24 in that study focused on geographic affiliation as a way to attract users, as each page on both channels had its own audience to compensate the viewer with an audience of users.

The study concluded that the use of the two channels of social media to interact with the audience relied on an electronic scientific media strategy in order to allow them to rebuild the two channels in the virtual world according to what they requested and know what wanted to watch (Amari, 2012).

TV channels have taken advantage of the various features of social networks, especially interactive, therefore employed them in the production of media materials, whether in the level of producing news bulletins or television programs, which added new dimensions to the processes of media production. According to many studies referred and mentioned in the previous context, concluded that the social media platforms used in different stages of media production, which strengthened their role and increasing importance.

2.1.5 Television Programs Production: An Overview

The media landscape has been undergoing rapid transformation in the television production, in way of producing, consuming and distribution, particularly in term of new technologies and the dynamic effects of convergence (The OECD Global Forum on Competition, 2013). The term of TV production related to process based on crew or teamwork, not individual, within a series of stages and successive steps that combined with each other. Television production as a system means "the equipment that converts optical images and actual sounds into electric energy, and the people who operate it" (Zettle, 2006, p. 4). Concerning the modes of TV transmission, it provided by various methods to the audience varied from Analog, terrestrial broadcasting, Digital terrestrial TV (DTTV), cable

TV, TV Internet Protocol IPTV, and Over-the-top TV (OTT) (The OECD Global Forum on Competition, 2013), in addition to other methods such as; High Definition TV (HDTV), Pay-per-view, Video-on-demand, Web TV and Mobile TV (ITU, 2016).

TV production is a complicated creative process in which professionals from different fields and specialists are brought together to interact with the machines to transfer expertise, ideas and message to the audience (Zettle, 2006). In the same side, the television production transforms ideas and issues from an imagined or written image, to recorded or live material (audio-visual), to create TV materials, in an interesting and attractive form (BBC, 2008). These TV materials and production such as news, drama (including serials, films, and plays), programs, documentary, ads, songs and music, and live broadcasting for events (political, religious, social, or sports) (Al-Shammari, 2010).

TV production has multidimensional concepts, focusing mainly on three dimensions interact with each other effectively, which are Intellectual dimension, Economic dimension, and the executive and procedural dimension (Salah-Aldeen, 2015). In addition, according to the structural analysis of TV production, a number of internal and external factors that increase its effectiveness in achieving goals or hinder implementation affects the television production process.

The process of television production has different stages and various elements including many components range from crew, technology tools, equipment's, software, audio/video materials and plans. The stages of production are 1) Pre-production or Preparation, 2) Production and 3) Post-production, for various material related to the TV, such as; programs, reports, newscast, series and other aspects of production. In term of production elements; camera, lighting, audio, switching, videotape recording, special effects in addition to tape-less system, and post-production editing (Zettle, 2006). Though the techniques of production have evolved in terms of technological change in the recent decade, storytelling and the content are still the main key of TV productions (MILLERSON & OWENS, 2009). Regarding to the crew or the team of TV production, it including many professionals involved in the process such as producer, presenter, journalist, director, script writer, floor manager, social media team, art director and technicians for filming, editing and lighting (Zettle, 2006).

Television program which also called television show is “the content that is aired during a television broadcast, including factual (news, documentaries, etc.) and fictional

(sitcoms, dramas, variety shows, etc.) material” (Kroon, 2010, p. 678). The programs represent the backbone of the channels which seeking to meet the needs and interests of audience through producing a various types and formats related to many factors, such as the nature of the program, the broadcast, the field and topic, the target audience, and the cost. Another definition of the TV program shows that its audio-visual material broadcasting on daily schedule with specific goals, to address a sample of the audience in an appropriate and clear language, with various formats (Al-Yasiri, 2014).

Hence, “TV program formats are capable of producing new elements that expand the range of possible applications or adaptations” (Moran & Malbon, 2006), in term of TV program format evaluation. Accordingly, there are many types and formats of TV programs due to various considerations related to the objective, topic, audience, broadcast period, timing and geographical scope of the program in addition to the language and the format of the program, in the absence of a consistent classification of TV program types (Al-Yasiri, 2014). Merging between different types of TV programs is common and familiar in TV production, for example a program that is Interview and at the same time Talk Show or Interactive program.

Classifications of TV program types differs according to various factors and considerations, this classification according to (Al-Shammari, 2010; Collie, 2007; Moran & Malbon, 2006; Perebinosoff, Brian_Gross, & Gross, 2005) as the following:

- Current Affairs Programs.
- Interview Programs.
- Investigation programs.
- Infotainment and Educational Programs.
- Variety Lifestyle Programs.
- Magazine Programs.
- Reality programs.
- Talk Shows Programs.
- Interactive Programs.
- Documentary Programs.
- Entertainment Programs.
- Game and Quiz Programs.
- Animated Programs.

A new global type of television program has formed to adapt with developments of contemporary television (Moran & Malbon, 2006), in addition to emergence of hybrid television programs that combine two or more forms of television programs while remain special features to classify them (Abdel-Maksoud, 2009). The classification of television programs facilitates the process of navigating within the unlimited numbers of channels and programs for audience (Corona & O'Mahony, 2014). In addition, classification of TV programs linked to various categories such as the audience, the interest, the field of topics and the geographic scope (local, regional or international).

Recent trends in the production of television programs recorded unprecedented progress in terms of form and content, the various stages of production and its different elements, as well as in preparation and presentation of programs. Television programs benefited from the technological development that mentioned above, where these developments reflected in the process of producing programs from different angles and influences.

One of the recent trends in television production is take consideration of quality and innovation standards, especially in modern countries, where these standards depend on two main pillars Standard criteria for measuring and evaluating innovations, and distributing and generalizing a culture of innovation (Altai, 2018). According to this trend quality and innovation standards show that TV program production processes, quality standards, and strategies under which it operates become at the forefront of the modern world, as they have become important variables in the cohesion of societies and their strengths. Institutional criteria is one of the important base for defining the TV Quality, in particular in the criteria for public service broadcasters, which normally connected with education, tradition, social mobility, and literariness (Davies, 2007). Davies argues that many parties involve in defining the criteria of quality, such as authorship, value and the nature of creativity, writers and storytelling.

Hence, producing and preparing TV programs that attract the audience's attention consider as an art and creativity process, which relies mainly on innovative ideas and in-depth research, and interesting topics (Abdel-Maksoud, 2009). Another trends in TV production called "Flexible TV" which depends on the options of distribute and disseminate service for audience to access content, range from free-to-air TV, subscription TV, catch-up TV or online video (Australian Communications and Media Authority ACMA, 2014). Additionally, multi-screening is trend disseminates increasingly based on create content on various screen such

as mobile phones, laptops, tablets beside the basic televisions (Australian Communications and Media Authority ACMA, 2014), in which this trend enhancing the interactivity and connections of networks and programs with their audiences (García-Avilés, Roles of audience participation in multiplatform television: From fans and consumers, to collaborators and activists, 2012). The key of new trends in TV production is technology, according to various studies, reports and surveys (Deloitte, 2019; EY Global Organization, 2013; Oliver & Ohlbaum, 2015), particularly, the 5G, increasingly using of mobile for watching TV programs, convergence between TV mobile and web, Pay TV platforms, and new ways of distributors. In addition, the growth of video streaming, augmented and virtual reality apps, social television and shifting based on mergers, embrace and acquisitions between media companies, TV channels, and others involved in TV production.

According to Eurodata TV worldwide analyzes the latest international TV trends of the 2012-2013 season, focusing on how the second screen feeds and renews the content, in response to these new viewing habits the digital domain is also being conquered by broadcasters, allowing content to be reinvent (Espérance, 2013). The latest international TV trends shows that unifying the audience around a key format, a programming genre or a bankable cast remain a significant aim for TV broadcasters, despite the challenges faced by broadcaster due to viewers changing habits, content are still affected by daily life's preoccupations, & when TV meets experimentation it will getting together to get better.

Many studies, articles and reports have various findings and conclusion that related to recent trends in the television industry and production, (Sílvia Majó-Vázquez, 2018; Wilding, 2018; Guo, How Television Viewers Use Social Media to Engage with Programming: The Social Engagement Scale Development and Validation, 2018; McBride, 2015), as the following:

- 1) Traditional media remains important particularly TV,
- 2) Increasing of available opportunities for audience to participate effectively,
- 3) Social media can spoil TV but also engage audiences, in which the audience using Social Media to watch and engage with programs,
- 4) TV is turning mostly into Social, Television audience are often multitasking; watch their favorite shows while interacting on social media platforms via their tablets, smartphones and laptops,
- 5) Content has remained as one of the more important trends in producing TV programs, meanwhile audience has assured that they will follow their favorite programs through various platforms or devices,
- 6) Increased insight into viewing habits has become important for their audience in order to respond effectively to the evolving and rapid

change in media production, 7) Innovation in producing TV programs will drive new techniques to develop and attract more audience and 8) Content indicators, media organization and audience engagement indicators are three sets of criteria journalistic quality. In addition to the matter of understanding audience behavior in an increasingly digital media environment.

In turn of television programs production in the Middle East, it has tremendous growth in the past several years, in term of Increasing in the number of audiences, TV channels, TV advertising revenue and competition between broadcasters (Chahine, El-Sharkawy, & Mahmoud, 2008). Moreover, there are trends in the Middle East towards producing high-quality Arabic TV series, which became more profitable, beside trend of involved of TV broadcasters in production and financial involvement to drive innovation particularly through new media (Chahine, El-Sharkawy, & Mahmoud, 2008).

The evolution of satellite broadcasting services in the Arab region, particularly news channels like Aljazeera, Al-Arabiya and MBC has caused as revolution in the Arabic environment by discussing taboo political topics (El-Nawawy & Iskandar, 2003). Although this revolution in some Arab television, governments still represent various challenges by restrictions imposed on outlet related to reliable information for the audience (Elouardaoui, 2013). Various trends and transmission occurred in the Arab region based on many variables, according to (Dubai Press Club and Dubai Media City, 2016) as the following:

- Shifting of the audiences towards digital in the Middle East, beside to emerging of Multi-channel networks, away from printing media, with consideration that the unique demographics based on the youth.
- The industry of pay TV in the Arab region remained increasing up to 10% in 2015.
- Increasing of outstanding local TV content on Pay platforms, meanwhile the competition with the online video distribution platforms of global platforms such as Netflix and Apple's.
- Rapid evolution of connectivity, which depends on development infrastructure, smartphones, tablets, and various apps.
- One of the anticipated trends is developing revenues of "paid content", under "substitution effect" of ads revenue.
- The growth of "Media Snacking" on social media based on smartphone and video streaming.

- Going towards alternate publishing platforms, which emerged due to what called "SoLoMo" (social, local, mobile), with consideration of digitalization, smartphones, social media and the content proper for them.

2.1.6 TV Discussion Programs Production

Discussion programs in this study focusing on TV programs based mainly on discussion and dialogue, as in current affairs, news programs, interviews and talk show programs, where merger mostly utilized between different types of programs. Many factors and criteria's have impacts on the type and genres of the TV programs, so "some categories are changeable" (Bonner, 2003, p. 9), in particular, that the media landscape has great growth of television programs (Bonner, 2003).

TV discussion Programs have based on the news in various fields mostly, it combines between information, interpretation and analysis, through conduct interviews, with experts and specialists related to the subject, they are talking about (Abdel-Maksoud, 2009). It focuses on the various issues, which concern to the public opinion, particularly the issues related to differences views. However, we can use interviews not only during news programs, all types of programs nearly using interviews in various forms, techniques and content.

The term of TV discussion programs refers to interview basically, but this interview is not the same in whole programs, it defines in the purpose, the period, the guest, the topics besides the nature of discussion and format of the program. Historically, "Political discussion programs have been a mainstay of the schedules since the early 1950s" (Hudson & Rowlands, 2007, p. 89) until current time where it considers as mainstay of broadcast media. The definition of discussion programs according to the French dictionary "Larousse" is that a television program based on a dialogue and interview between presenter and one or more of guests on specific topics (Nader & Mikhael, 2015).

Generally, there are confusion in the names of this type of TV programs, which known and describes in TV channels and researches with various names as; Talk Show, Dialogue program, discussion program, talk program and interview program. Selecting the name of discussion programs for this study refers to that it includes all types of TV programs based on interview, talk, conversation, panel, debate and dialogue, where discussion program is the backbone for all of these program types and formats. In addition, discussion programs closer to the hard news as in news channels like Aljazeera, and based on interview with more

interpretation, analysis and future predication's, not only short and superficial interview. The purpose of TV discussion programs is to inform analysis and predict about various topics in different fields of the life, to shape public opinion about these topics (Nader & Mikhael, 2015). Additionally, the success factors of the program are the personality and skills of the presenter, the method of discussion with the guest and audience, how to present the topic and the language used (Shalaby, 1994).

TV Discussion programs have employed a big part of broadcasting particularly in the news channels, in various field such as politic, economic, culture, and social, and in various formats of programs, as a result the audience is very interested in these programs particularly if discuss all issues related to their interests in boldly, openly and credibly (Abdel-Maksoud, 2009). The news interviews has an important role for gathering information about the events around the world and it has developed more and more particularly in term of technology, its classified as genre of broadcast talk (Clayman & Heritage, 2002).

It shifts to objective for creativity and competition among satellite channels, and between the presenters and anchors of these programs. Even some news channels became famous, by the names of prominent presenters, for their wide culture, perfect skills, their ability to attract the audience and interesting methods of displaying, such as The Oprah Winfrey Show, Jay Leno, Friday Night with Jonathan Ross, Frost around the World, The Riz Khan Show, and Barbara Walters (Hilali, 2011).

In BBC, for instance, the categories due to genres such as news, sport, drama, music, entertainment, children and comedy, meanwhile the categories according formats are; discussion and talk, bulletins, animation, documentaries, docudramas, films, magazines, reviews, performances and events, mixes and reality (BBC, 2018).

In AJA channel, the categories of the programs classified due to main general genres and types, which are discussion programs (with sub-categories of the different types of discussion), investigative programs, documentary and others (Aljazeera, AJA, 2015). In turn of AJE channel, the categories of the programs classified due to collect all programs under category of "shows" in general, and the sub-categories available inside by the description of every programs, in addition to category of documentaries and investigations (Aljazeera, AJE, 2015).

According to Livingstone and Lunt, discussion programs, TV panel and audience discussions are a primary broadcast genre, which has popularity, particularly in Europe

(PATRONA, 2006). The history of the TV talk show programs is marked by a series of distinct cycles, linked to various shifts and developments in field of political, cultural and economic, in which some forms of talk has merged with other (Timberg, 2002).

“Technological and economic shifts, new forces of competition within the Television industry and ideological splits within society” (Timberg, 2002, p. 192) are the key factors of making shifts and changes in the TV talk programs. Another study in Finnish television discussion programs showed that how the presenters utilizing the membership categories of the guests provided at the beginning of talking within the program for them to interaction and accountability (Rautajoki, 2012).

Concerning the sub-categories of discussion programs, it differs according to many criteria's, (Abdel-Maksoud, 2009; Zettle, 2006; Al-Dawood, 2014; Moran & Malbon, 2006; Bonner, 2003; Nader & Mikhael, 2015), as the following:

- The function or aim of the program, which classified to informative or informational, opinion and analysis and personal or featuring. This classification is widely used in TV programs; particularly that it defines the nature of the programs within its various components.
- Format or form of the program, which classified in the discussion into in-depth interview, round-table, debates, talk show and interactive program. The format of the program is very important to enhance the discussion, which sometimes convert into investigation, court and confrontation, or shows in agility and vitality, as in talk show programs such as the famous American program “Oprah”.
- The content and field of topics, which mostly in the discussion programs focus on political, social, economic, cultural, and technological topics.
- Other sub-categories including various categories related to broadcast and periodic type, duration of the program, presenter and the guests, the audience, technology and multimedia used within programs, forms of interactivity, and the audience.

Formats of discussion programs are limited as mentioned in the sub-category of it, some of them based on interview with one guest and one topic (one to one), such as Barbara Walkers Interview Special on ABC, the BBC's HARDtalk, the Riz Khan Show on AJE and Without Borders on AJA (Hilali, 2011). Another format, the program hosts several guests to discuss one topic, such as; Question Time, MBC 100 Minute Debate and The Doha Debates. Additionally, the format based on host more than one guest and address more than

one topic, mostly focusing on political and related to current news and events such as; Channel 4 News or Newsnight on BBC2 and From Washington on AJA, in addition to format of talk show as the famous program around the world The Oprah Winfrey Show.

Mmarie, one of the American audiences said about the audience discussion program "We don't really read about the issues in such a controversial way, I think people would turn on Oprah and just look and it would become a forum for everyone to just have a little chat about it" (Livingstone & Lunt, 2001, p. 36). Talk show programs such as The Time, The Place, and The Oprah Winfrey, based on presence of the audience in the studio to discuss and debate with the guests in various topics discussed, where this landscape reflects the society with public and experts, as a new opportunity for ordinary people to participate effectively in the discussion about their life issues (Livingstone & Lunt, 2001). According to Carbaugh, personality-type talk shows, not the same of topic-type talk shows, which based on discussion with experts and other people involved in, in which, that audience discussion programs enhance a sense of a society as agreement of discussion the various fields of agenda to address the challenges and problems (Livingstone & Lunt, 2001).

Another format of discussion program is interactive programs which consider as a new genre and TV program format, through the engagement and involvement of the audience actively in discussion and dialogue, by presence within the studio or via satellite or via social media platforms, web, emails and other advanced technological tools. Additionally, forms of participations as in reports, Vox pops and live telecommunication. In the paper entitled "Interactive Television: New Genres, New Format, and New Content", it links between interactive as format and categorizations as interactive television ITV, interactive television (ITV), which change the passive case of audience to active participant (Jensen, 2016), in which TV interactive programs can benefit and get various advantages from this new trend.

Interactive TV program has distinguished structure, in terms of various technical elements of production as well as dramatic and narrative structures, and the emergence of interactive reality programs that depart from the traditional limitations and allow real people to provide roles similar to what they lived, not according to what the author and producer draw (Al-Yasiri, 2014).

Another work entitled "Strategic questions in the Development of Interactive Television Programs" try to answer the question by analysis many programs as a case study

and concluded that ITV need more development to use in promoting film and TV scripts, web applications, multimedia productions, and virtual communities (Jääskeläinen, 2001). The doctoral thesis defined six different ITV genres, as the following: ITV advertising, computer game type of ITV applications, News on Demand applications, Electronic Program Guide (EPG), distance learning applications and background information for TV programs.

Discussion programs, which including news programs focused on current events moreover, news programs in various fields, interested in analysis, various dimensions, and implications of the news. It can be live or recorded programs, including interviews in the field or the studio, expert opinions, and other forms. For example, some news program including news, analysis, reports and interviews. In addition, the names and descriptions of news programs may be different, but all of them based on the news in its different forms.

One of the main sub-category is an informational interview, which tries to find out what has happened in a breaking news story, in which it may expand to an adversarial interview (Hudson & Rowlands, 2007). In Spain, a study proved that TV news programs have been developed and changed in a new format from information to drama, in term of the evolution of the language used, narrative style, which shifted to an objective narrative and dramatized narrative based on not comfortable visual content (Fidalgo, Miguel, & Santos, 2010). The analysis of Spanish TV news programs during various phases starting from 1980s, until recent years proved that the enhancing presence of information has become the key feature of the current TV news programs to meet the need of reaching higher audience ranking.

Related to the previous Spanish study, a doctoral thesis entitled “Television Current Affairs Programs in Newzeland” argued that after deregulation and commercial pressures on TV current affairs programs, the results were the changing nature of current affairs television, in term of style, format and information transmission (Baker, 2012). The thesis utilized a quantitative content analysis of representative current affairs television programs, with sample from 1984, 1994 and 2004. The findings of thesis showed the aspects of shifts in structure, reduction in item length; declined of the ratio of serious and informational content, in front of proportion of entertainment topic matter increased, in addition to choose sources more closely to celebrity and sportspeople than politicians and expert sources.

Concerning format of round-table in discussion program, it relies on raising controversial and thorny issues in society, where specialists and experts sit in a relatively circular manner around the discussion table, expressing their opinions towards issues discussed between supporters and opponents, and everyone has the opportunity to discuss in depth and present evidence, proofs and statements (Abdel-Maksoud, 2009). In these programs, the presenter plays an important and sensitive role in leading the program accurately, transparently and impartially, and thus the audience appears to be participating and interested in watching the conflict situation in the discussion, especially those topics relate to their interests.

Many studies in the Arab world have examined the TV discussion programs, most of them focused on the role of discussion programs in promoting democracy and raising political, social and cultural awareness, an effective tool in shaping public opinion and directing it and how it considers as an indication of freedom of expression.

One of them was about how TV Algerian channels address the discussion programs through analysis of issues and events discussed on two channels; the third Algerian public channel (Dialog Hour) and Al-Shorouq News special channel (Here in Algeria). The study concluded that the discussion programs (Dialogue as in this study) discussed deeply various topics related to Algeria topics, and reveal that one of the two programs stand and promote of the existing government policy, meanwhile the other allow to opposite this policy (Walid, 2018). Another study entitled “Techniques of Media Discussion - Aljazeera Arabic as a model”, showed that the discussion programs on Aljazeera have become a magnet for Arab audience because of their unprecedented audacity in the Arab media, and the opportunity for citizens to express about their issues, which caused controversy in the Arab street, especially the Opposite Direction program (Al-Kinani, 2012). By analyzing a number of Aljazeera's live discussion programs, the study concluded that Aljazeera affected by Qatar's sponsorship policy via selecting the characters hosted in programs, and that most of these discussion programs considered as a copy of the programs of international channels such as BBC and CNN. The findings turned out that the type of opinion discussion is the most used in the discussion programs, while the other types of information and personality is less concerned, in addition to a strong focus on Arab political issues while other issues haven't got the sufficient cover.

A study entitles “Attitudes of the Saudi Academic Elite Towards Discussion Programs in the Arab channels”, agree with the previous study regarding the important and

influential political discussion programs in shaping youth attitudes towards many issues and giving the audience an opportunity to participate positively through several means (Al-Samdani, 2013). According to the attitudes of the Saudi academic elite, most of discussion programs on Arab channels are not neutral and do not respect the audience's mentality with sufficiently and need to reconsider the nature of their topics, guests, presenter methods and dialogue.

Related to previous studies, another study examined the techniques used by the presenters of discussion programs, as well as the attitudes of Saudi public towards these presentation techniques, the factors affecting the relationship between presentation techniques for discussion programs and strengthening of viewing them by the Saudi public (Al-Shodokhi, 2008). The study revealed that various methods used by the presenters of the discussion program on Arab channels ranked according to watched by the sample. These methods as the following: the fun reliant method, the passionate †confrontational †the scientific †the enthusiastic †the teaching aids based methods, in addition to the public environment reliant method †the concept oriented †the gradual reliant †the psychological aspects based †the quiet †the elaborate and the exaggeration and flattery reliant presentation method. Additionally, the results of this study strengthened previous studies related to the high rate of audience viewing for discussion programs in the Arab world.

By reviewing the book of "Academic Research on Aljazeera (From 1996-2016)", which includes samples of abstracts of 240 academic works research on Aljazeera channels and network from doctoral thesis, master dissertations and books from researchers around the world after twenty years of launching Aljazeera (Aljazeera Center for Studies, 2016).

Mostly of theses academic works focusing on news, media coverage of wars in the Middle East, the conflicts in the Arab Region, role of Aljazeera in the Arab Uprising, the and analysis and comparative studies between Aljazeera and International channels related to the media coverage mainly. Additionally, other topics about the essential role of Aljazeera in shaping the public opinion on the national and international level, Arab media discourse and the various challenges facing Aljazeera.

One of these studies entitled "Opinion Programs on Aljazeera channel" examined the role of opinion programs which consider one of the discussion program formats in enhancing the culture of 'The Opinion and the other Opinion', and the bold nature of issues and topics discussed (Aljazeera Center for Studies, 2016, p. 156). This study focuses on

revolutionary in the Arab world through political programs on Arabic channels, where Aljazeera embodied its media slogan, and the extent of its success in putting forward a different prototype of freedom of opinion in Arab visual media, according to the study. The sample of study consists of the following Aljazeera programs; '*The Opposite Direction*', 'The Aljazeera Rostrum', 'More than One Opinion and 'Open Dialogue'.

The study entitled “The Voice of the Voiceless: News production and journalistic practice at Aljazeera English”, tries to explore how the cultural and social media environments surrounding the journalism of AJE are shaped by and shape the channel’s news practices, in which AJE described as a contra-flow news organization in the global media landscape. The study concluded that by interacting with different in-depth viewpoints, using local reporters and incorporating citizen-generated content, AJE adds cultural and social awareness to its news coverage, in addition to adoption of online technologies and citizen journalism (Nyrén, 2014).

2.1.7 Conclusion

Media production has changed in various levels related to the form and content, particularly technology is the core of this shift and development. TV programs production benefited from this development, in the whole process of the production, not only for the screen of TV, but also for broadcasting, website of the channels, web pages of TV programs, the forms of interactivity, the use of social and digital platforms for publishing and distribution, and chat applications, especially WhatsApp, and email.

This development extended to concepts related to media production in general and television in particular, and practical practices that allowed the emergence of new forms of VT programs and interaction with the audience and their involvement in the production process, which attracted the attention of media institutions, researchers and interested people.

The production of TV discussion programs has evolved widely in form and content, in light of digital media and technology, which changed the features of TV production. Various devices, the Internet, and other technology tools provided an assimilation into the television production process, and revolutionized the television industry, which allowed audiences to watch favorite programs in their spare time, avoiding advertisements (Cook, 2007).

Many studies reviewed were consistent with this study through its methodology and its focus on technology and utilizing social media in the production, despite the number of researches related directly to the discussion programs is very limited, hence this enhancing the important of this study which examine the new trends in TV discussion programs production at Aljazeera (AJA and AJE).

This study deals with four main variables and axes: technology, social media, skills and interactivity. In addition, the focus on using social media in TV discussion programs still needs more research and interest, particular that dealt with it as formal and not functional tools, which is what the study tried to focus on.

TV programs in the news channels, such as Aljazeera differs from others which focusing more on entertainment than the news, in which Aljazeera channels (AJA and AJE) depend on discussion program mainly and considered it as backbone of whole TV programs. Although, Aljazeera started to produce a new format of programs to attract new and wide audience such as Interactive programs, as the study mentioned in the qualitative analysis of the programs. According to the in-depth interviews conducted within this thesis, the map of programming in Aljazeera depends on the discussion programs in various formats and sub-categories.

2.2 THEORETICAL FRAMEWORK

2.2.1 Introduction

Theoretical Framework is significant for all fields of studies, and for media studies due to its modernity and rapid development. Theoretical background helps the researcher to understand the phenomenon or problem and the relationship between factors and variables.

It is important to determine the type of scientific theory that is compatible with any scientific research, so the knowledge of media theories, which appropriate to the research, explains the nature of the effects of the various media on their content and audience from several dimensions; psychological, professional, social, economic and cultural (Al-Sharif, 2015). Framing theory focusing on media production to analysis how it is shape within the various means, tools and environments. The theoretical background considers as the basis for any research, to use it for combination between previous studies and the current facts and perspectives.

The benefits of using theories in research that theories provide the implicit logic of social phenomenon by explaining what the main and outcome keys of the target phenomenon are and why, in addition to supply directing for future research, and make accumulated knowledge building through bridging lacks between other theories and by evaluating it again (Bhattacharjee, 2012). With reference to theories related to this thesis, there are two theories more crucial and closer to the topic of the thesis, which are Diffusion of innovation theory (DOI) and Social Construction of Technology (SCOT), to address the new trends in producing the discussion programs.

2.2.2 Diffusion of Innovation (DOI)

Diffusion research examines the adoption issues and intellectual procedures, which the person follows it when accepting a new idea or product, in addition that the

publishing is a social mean related to new ideas and products (Palnafth, Hemelermik, & Smith, 2017).

Innovations are new ideas, technology and forms, that interest began in the nineteenth century, but serious empirical studies related to it began in America in the twentieth century (Palnafth, Hemelermik, & Smith, 2017).

DOI has provided a detailed insight on the diffusion of innovation, and its use to focus on how and why innovative technologies have adopted and various rate of this adoption (Rogers, 1983). Rogers concluded, “Consequences are the changes that occur to an individual or to a social system as a result of the adoption or rejection of an innovation” (Rogers, 1983, p. 410). According to Rogers, Diffusion of innovation theory (DOI) based on adopting any innovation through five stages: the stage of awareness and knowledge, the stage of interest, the evaluation stage, experimentation, and then the adoption stage (Palnafth, Hemelermik, & Smith, 2017). Another research has examined DOI, concluded that adoption of innovation in field of media took 43 years for the users of the phone to reach 50 million, 38 years for the radio, and 13 years for TV, while the Internet achieved this number of users in only four years, then social networks exceeded the Internet (Gabay, 2000).

Other researchers have investigated the adoption of mobile phone news, used employing DOI and technology acceptance model, has concluded that the relative and special feature particularly content, capabilities offered, and ease of use of mobile phone news linked positively by depending on it as a source of news (S., Rim, & Zerba, 2012).

DOI can be used to discuss the spread of Twitter among sports journalists, how it was accepted or rejected in the editorial rooms of sports in six newspapers in Australia, India and the Netherlands. The research concluded that adopting of using Twitter's in sports coverage has many benefits for the journalist and the institution, as a platform for spreading breaking news or promoting stories and obtaining sources and information (English, 2014).

Researchers in in Malaysia applied theory of DOI on the Adoption of Facebook among Youth, concluded that social variables such as peer of support or pressure, shared values, and controls on influenced people’s choices related to the new innovations and technologies. The result of the study pointed that youths were influenced by peer pressure to use Facebook, for playing games, creating networking and helping them in their daily routines (Mustaffa, et al., 2011).

Moreover, it is possible to distinguish between three types of research trends that drive the research in the new media according to theory of DOI, according to (Nasr, 2015);

1. Trends related to adopt Individuals for new media at the expense of traditional media.
2. Trends related to adopt journalists and media institutions for new developments related to media integration.
3. Trends related to adopt journalists for social media networks as a platform for publishing and a means of promoting stories, communicating with readers and audience, and obtaining sources and information.

2.2.3 Social Construction of Technology (SCOT)

Social Construction of Technology (SCOT) is a theory in the field of science and technology studies, and a methodology showing various steps and principles that may followed when someone wants to analyze the causes of failure or successes of technological.

The term “social technology construction” used to indicate two different things; first, a research approach to the study of technical change in society, second, a theory of the relationship between society and technology (W.E.Bijker, 2001). The SCOT approach suggests that there is some sort of expertise in all related social groups, but that no type has a special and a priori advantage over others (W.E.Bijker, 2001).

Science research and technology research may learn from each other, which are linked to how a collection of social factors which forces form and alter technological progress to render science and technical facts known as social constructs. Some recent technology sociology studies shape outsets of hopefulness, on which a merged approach could be developed (Pinch & Bijker, 1984).

SCOT can enrich our understanding of technology and throw light on issues to do with social structure and power relation-ships. As originally presented by Pinch and Bijker, SCOT’s conceptual framework consists of four related components, according to (Klein & Kleinman, 2002):

- The first is interpretive flexibility, taken from the empirical program of relativism (cf. Collins 1975; Pinch 1977, 1986; Pickering 1984) in the social studies of science.
- The second is the concept of social group pertinent.
- Closure and stabilization are the third aspect of the SCOT system.
- Fourth, the broader sociocultural and political environment in which the development of artefacts takes place.

SCOT will shed light on social structure and power-relationship issues. Therefore, there is one reason for those who blame SCOT for failing to fix these issues. However, this is not an intrinsic disadvantage of the method, rather it represents the early research within SCOT, which was situated at the technology's design end and tended to avoid looking at the greater constellation of factors that influenced technology (Pinch & Bijker, 1984).

Working group members share clear patterns of meaning and behavior around information technologies according to social constructivist theories of communication technology in organizations. Social effects on attitudes and behaviors related to technology were significantly stronger when individuals have strongly drawn to their work groups (Fulk, 1993). Clearly, much more theoretical and methodological groundwork needs to be complete before researchers can effectively grapple with a multi-level, integrated theory of communication technology social construction in organizations (Fulk, 1993).

2.2.4 Reflexes of Theories on the Thesis

The reflexes of the theories are to determinate how Aljazeera channels (AJA and AJE) has employed theories in identifying the extent to adopt new trends and innovations in the field of producing discussion programs, and how to use them to develop programs, enhance interactivity, and integrate audiences into them.

These theories relate to this thesis because it's obvious that adoption of new trends, new technologies and tools need for many stages through complicated process with consideration of various variables related to the channel, presenter, the nature of the program, the audience, the language and the environment. In addition, the analysis of in-depth interviews proved that Aljazeera channels adopted gradually and after experimentation some of the new trends in producing discussion programs, other trends not adopted or in the phase

of testing and experiment, that depending on professional using and social construction, which has an important role in these processes.





CHAPTER THREE
THE METHODOLOGY

3 METHODOLOGY

3.1 INTRODUCTION

The purpose of this study is to explore the new trends using in TV discussion programs, to keep up with all the developments for using new media, new methods, and advanced technology, and to monitor their impact on the development of television program production, in Aljazeera channels in both Arabic and English.

The study focuses on the new trends that have occurred in the production of Television programs in Aljazeera channels (AJA and AJE). How Aljazeera channel has incorporated modern technology and social media in their TV discussion programs and examines the impact of using these new trends on the processes of production to develop it, within various stages of production particularly those stages related to the main scope of the study. The study investigates the new trends of TV discussion programs from point view of that communicator and participant in production of discussion programs, from various departments and sectors in Aljazeera channels, to identify the new skills required today compared to the previous one

The methodology is considering a combination of many techniques will be employed depending on the needs of the study at different stages through many procedures, in order to collect the primary data of the study by using qualitative content analysis, in-depth interviews and field observation. This chapter describes the research design, the approach of the study, by various points, related to an analytical and field study, such as research question, type of the study, data collection, sample of the selected programs and communicators related to the discussion programs, limitation of the research, procedures of analysis and data statically.

3.2 RESEARCH QUESTIONS

The study aims – as previous mention in Chapter One, to monitor and identify new trends in field of producing television discussion programs and advanced production

methods based on technology, social media and modern tools to develop the form and content of programs production using by Aljazeera channels (AJA and AJE), among two stages of the production: preparation, and presentation. In addition, how to cope with digital and technological developments, and to make integration between traditional and new media.

A research question is “a formally stated question intended to provide indications about something, and appropriate when a researcher is unsure about the nature of the problem under investigation” (Wimmer & Dominick, 2010, p. 27).

The main research question of the study is what are the new trends using in producing TV discussion programs (current and anticipated trends) in Aljazeera Channels (AJA and AJE) and their effective impacts on the programs?

There are sub-questions related to the main one including questions related to an analytical Study, the other types of questions will be related to the field study. These questions focus on how new technology, social media, new skills are reshaping TV discussion programs production. The Scope of the Study based on various variables in the fields of trends in produce of Television discussion programs, focusing on:

- 1) Uses of technology and its impact on the TV discussion programs production, specifically in various stages of production, and on format, forms and content of those programs.
- 2) Uses of social media in producing discussion programs, in whole stages of production.
- 3) The interactivity in discussion programs, in particular, its forms, strategies of audience attraction, and the link between TV programs and digital platforms.
- 4) Skills of presenters and the work team of the programs, which required coping with new trends of production.

The justification for selecting these variables is that technology is at the forefront of the media scene today, especially in terms of enhancing integration between traditional and new media, and its importance in the content industry, not just as tools we use in television production. It is not possible to talk about television programs away from their relationship with social media networks, which have a role in producing programs at different stages and in various patterns that the study aims to explore. One of the effects of using technology and social media in television production is to enhance interaction with the audience, both during

broadcast, or through the channels' social media and digital platforms. Given the use of new and modern technologies in some television programs, this requires determine the new skills required for the presenter and the production team, develop and invest them in television production.

3.2.1 Questions of an Analytical Study:

The study has various questions related to an analytical study, the others related to the field study, to collect and explore more and deep information about the new trends using in producing discussion programs at AJA and AJE. The following questions related to the analytical study:

- What are the new trends using in producing discussion programs of Aljazeera Channels (AJA and AJE)?
- What are the types and formats of discussion programs presented by Aljazeera Channel (AJA and AJE)?
- How Aljazeera uses the new technology in its discussion programs?
- How interactive, and social media, are use in Aljazeera discussion programs?
- Do the audience participate in these programs? What kind of participation?
- What similarities and differences are there between the productions of discussion programs form in both (AJA and AJE)?

3.2.2 Questions of the Field Study:

The following questions related to the field study:

- What are the main new trends using in Aljazeera discussion programs?
- What are the changes and shifts in producing discussion programs of Aljazeera channels due to the uses of new technology?
- What kind of technology tools and applications that Aljazeera use to develop their discussion programs?
- How Aljazeera channels (AJA and AJE), has incorporated social media in their TV discussion programs?
- What aspects of interactivity that Aljazeera uses in their discussion programs?

- What are the main characteristics, skills and roles of communicators in Aljazeera discussion programs?
- What is the role of modern newsroom in both channels (AJA & AJE) in the promotion of new methods of producing programs?
- What are the main positive and negative aspects in the form and content of Aljazeera discussion programs?
- What are the impacts of using new trends on Aljazeera discussion programs according to the interviewees?
- How the journalists, presenters, producers and others using these trends in stages of preparation, and presentation?
- What kind of new skills required for presenters and work team of production to be able to use new technology with high efficiency?
- How do Aljazeera discussion programs benefit from the advantages provided by the new media tools in developing the production of discussion program ?
- What professional standards that taken into account when producing discussion programs?
- What are the main obstacles and challenges facing the producing of Aljazeera discussion programs on the professional, technological and the public levels?
- What are suggestions to develop the form and content of television news programs?

3.3 Types of the Research

This study is a descriptive study, which aims to describe, analyze and evaluate a particular group or a particular position. A descriptive study depends on the type of data required, it relies on observation as a means of collecting data, interviewing, questionnaires, and visual records, in addition to other related methods (Walliman, 2011).

The study describes the state of using new trends that have occurred on the production of discussion programs in Aljazeera channels, and skills required to meet these new trends characterization. The methodology of the study integrates qualitative analysis of Aljazeera discussion programs, with field study based on in-depth interviews. This methodology aims to reach results that answer the questions of the study, reveal the new

trends using in Aljazeera channels (AJA and AJE) as a case study, and advanced methods of production use in the process of production, in particular preparation, and presentation. Additionally, it identifies the reflection of new trends on developing the form and content of discussion programs, and new skills of the presenters and the teamwork of the TV programs production. The approach of the study based on survey study, which includes two methods:

An Analytical study, by content analysis method, in order to identify new trends in the discussion programs in Aljazeera channels (AJA and AJE) in selected programs, according to various variables divided into many categories. Categories include forming a typology of topics, ideas events or concepts to be sorted into a set of names or things to explain which of them belong together and how (Walliman, 2011).

The categories which include I the study to analysis as the following: Basic Information about the programs, The Presenter, Information about the guest and the audience, The uses of Technology, The Uses of Social Media, and The Interactive within the show of programs.

Field Study, by survey of practicing method, by using in-depth interviews, in order to identify the characteristics and skills of the communicator (in various field related to TV programs production), and the extent of coping with modern technology, multimedia, and social media tools for various stages of producing discussion programs. In addition to field, observation, which help to collect more information about the selected topics, things and persons, involved in the study.

3.4 DATA COLLECTION METHODS

This study used Qualitative Content Analysis (QCA), to collect the primary data of the research, through in-depth interviews, analysis and other tools. In researches of case studies, the qualitative research is more suitable, because it adapts an interpretive approach of data, such as interviews, observations and focus group in some cases.

The qualitative content analysis (QCA) addresses the purpose and objectives of the study, which is to explore, describe and investigate the new trends using in TV discussion programs production, and future trends which will using in, to keep up with all the developments for audience, media, methods, and technology. This type of analysis needs a

focus on specific forms of meaning and content, relevant to the main research question (Schreier, 2014). To do a good qualitative analysis, needs to code well and easily, by clear themes and categories, which large part of the study based on (Strauss, 1987), so this study divided into various themes and categories, in thematic analysis and “themeing” data (Saldaña, 2009).

This study used these data collection methods, as shown in Figure 7:

3.4.1 Qualitative Content Analysis QCA

This analysis used for whole selected discussion programs in Aljazeera channels (AJA & AJE); to have a comprehensive view of these programs and investigates how they used new trends in discussion programs, which considered and classified as one of news programs format, such as: newscast, newsbreak, reports, TV magazines, features, and investigation reports.

3.4.2 Personal In-depth Interviews

It used to collect primary data from various categories of interviewees, classified them into two levels, including various categories:

- 1) Communicators of selected programs in an analytical study, who is directly responsible for the production of discussion programs, such as presenters, producers, and journalists.

- 2) Officers of program production and media development in Aljazeera, such as director general, digital sector, social media department, quality assurance and editorial standards sector, and technology and network operations.

3.4.3 Field Observation

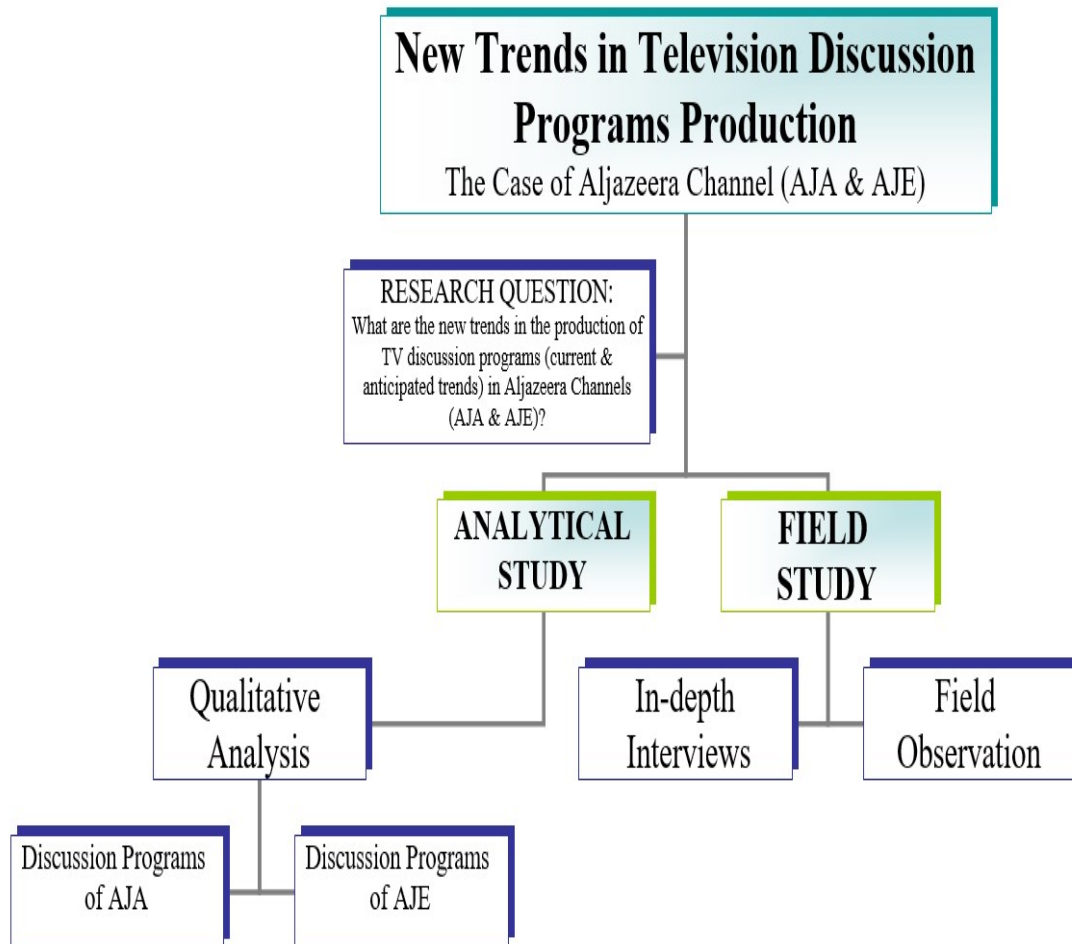
The research used the field observation through the presence of researchers at Aljazeera Media Network, in its headquarter in Doha, Qatar within two months from April to May 2018, where conducted the in-depth interviews, stayed there to collect more data by in-depth interviews, and filed observation. I conducted the in-depth interviews, attended some meetings, monitoring and writing notes on production processes and mechanism of discussion programs, and got special reports related to my thesis.

Tools Used in Field Observation :

The field observation added a lot of notes, ideas, and questions to the thesis; particularly that it synchronized with the period of conducting the in-depth interviews. Observational tools used in a natural workplaces environment to collect the data, such as

- Written notes about what I have seen, and about collective discussions, which enrich the findings and the conclusion of the thesis.
- Informal interviews with various crew of the programs.
- Integration with the interviewees and others in their real workplaces, to observe the actions that take place, in addition to participate in some of meetings related to the discussion programs.
- Attending and participated in a pilot episode of one of these programs, which was “Scenarios” produced for testing how to participate the audience inside the studio of the program. The pilot aimed to develop the program to make it more interactivity by attending the audience inside the studio. (The details of this pilot attached in the Chapter of Analysis)
- Get some documents particularly the private report entitled “Aljazeera beyond the News Feed”, prepared by one of the digital team, focusing on the publishing on digital channels of Aljazeera, the latest developments in the rapidly changing digital news landscape with critical assessment of their operations, and the three main areas of change: strategy, audience development and engagement, and video. In addition to private documents related to the presence of Aljazeera on social media platforms, which not allow for public.
- Analyses results getting from activities undertaken off- or online, and from the various websites and webpages of Aljazeera channels.

Figure 7: Methods used in the research methodology



Source: Personal Preparation

3.5 RESEARCH SAMPLING

Sampling is an important process in the research, related to select a suitable a representative part of a population of various types, including individuals' persons, or items from whole samples taken for measurement.

The population of persons engaged in TV programs production in Aljazeera (AJA and AJE) is impossible to cover all of them, so the research used intentional sampling methods to meet prescribed criteria. The intentional sampling has a sample of the population who related directly to production of TV discussion programs, according to specific criteria.

The study has two types of samples: 1) Sample of an analytical study (Sample of discussion programs), 2) Sample of field study (The interviewees).

3.5.1 Sample of an Analytical Study

The quantitative content analysis of discussion programs aims to investigate all the new trends of production using in, according to various variables, and categories. Some of the programs selected has started broadcasting in the program cycle of Aljazeera on November 2016, with Aljazeera celebrated 20th anniversary, such as: Eye of Aljazeera, Scenarios, and The Rest for Story, as a new format of programs. The analytical study included all the discussion programs in Aljazeera channels (AJA and AJE), related to news programs only, and not included other discussion programs in different format of Aljazeera.

The discussion programs of Aljazeera are one of the most important factors that attract the Arab audience to its screen, because of its policy, which allow various views to show and its boldness in presenting controversial topics such as in *The Opposite Direction* program (Al-Kinani, 2012).

The following table includes all discussion programs in Aljazeera channels (AJA and AJE), which taken from their website, and proved by departments of news and programs during conducted the in-depth interviews (Aljazeera, 2015). The analysis includes sixteen programs in both AJA and AJE, in which ten of these discussion programs at AJA and the six at AJE.

Table 2: The Selected Discussion Programs in Aljazeera channels

No.	AJA	AJE
1	Behind the News	Inside Story
2	Today-Interview/ Special Interview	The Stream
3	From Washington	Talk To Al Jazeera
4	Without bounds	The Big Picture
5	The Opposite Direction	Upfront
6	Witness on The Era	Head To Head
7	Eye of Aljazeera	
8	Scenarios	

9	Rest of the Story	
10	The Harvest	

One of the main findings of in-depth interviews with Aljazeera interviewees that the discussion programs of Aljazeera channels (AJA and AJE) divided into two main types:

Programs of Current affairs (Managed by News Management), which are:

In AJA: *Beyond the News, Meeting Today, Eye of Aljazeera, Scenarios and The Harvest.*

In AJE: *Inside Story, Talk to AL Jazeera.*

Programs managed by Programs Management, which are:

In AJA: *From Washington, Without borders, The Opposite Direction, witness on The Era, and The Rest for Story.*

In AJE: *The Stream, The Big Picture, Upfront and Head-to-Head.*

3.5.2 Categories of Qualitative Content Analysis QCA

The qualitative of content analysis of selected programs, for both channels (AJA and AJE), based on create as a profile for everyone including these categories, which will be more detail about them in the Chapter of Data Analysis. The selected analysis categories based on the main axes and main variables that mentioned in order to make compatibility between the analysis categories and the different parts of the thesis. These categories derived from the technology, social media, interactivity and presenter skills. The categories are the following:

- 1) Types according to function/aim of the program (Informative/informational – Opinion, and Analysis- Personal or Featuring).
- 2) Types according to form/ format (In-Depth Interview - Round-table - Debates- Talk Show-Interactive).
- 3) Types according to content/field of topics (Political- Social- Economical-Cultural-Technological, etc.).
- 4) Broadcast type: (Live - Recorder).
- 5) Periodic broadcast: daily, weekly, semi-weekly, or monthly.
- 6) Duration of the program.
- 7) Presenters. (Numbers of them - The presenter is fixed or changes - Movement of presenter inside studio; fixed in one place, freedom of movement, or both).

- 8) The Guests (The number - Their presence inside, outside studio or both).
- 9) Attendance of the audience in the program.
- 10) Technology, and multimedia used within programs (Video wall - Reports - short documentary – video clips – Graphics – Virtual Reality - Immersive Reality), and presence of the programs on websites of Aljazeera network.
- 11) Social media, used within the programs, and the presence of programs on social platforms, and on the websites via internet.
- 12) Forms of interactivity (E-Polls - Phono Calls - Posts and Tweets – Emails and others).

3.5.3 Sample of field study (The Interviewees)

The study is case of Aljazeera channels (AJA & AJE), so the sample of field study is focus on the persons involved in discussion programs production, except persons engaged in pure technical jobs, such as lighting, decoration, filming, montage and directing, because the tools and software's of technician's field, are changing constantly changing with the continuous development of technology.

The sample divided the interviewees of Aljazeera channels into several categories, due to the methodology of the study, and according to the persons who involved in TV discussion programs production, where some of them involved in pre-production, others in production or post-production within social media, as the following:

- Presenters.
- Producer.
- Journalists.
- Director of news and programs department.
- Social Media (Social Media Officer).
- Technology (Technologists Officer).
- Administrative of Aljazeera Network
- Planning and Development (of Programs).
- Head of Divisions and Centers related

The researcher has conducted 45 personal in-depth interviews (the list of names and position of interviewees attached in Appendix), with the selected interviewees in Aljazeera channels (AJA and AJE). It was unstructured interviews, which allowed collecting

deep information, description and interpretation of the phenomenon under study, from main persons involved in programs production, thus enhancing the description and finding of the study.

The analysis of interviews will explain many things related to the main circles of new trends in TV interviews production. The analysis focused on; the new trends in production, the using of social media in production, the using of technology, the interactivity, and the new skills required presenters to meet all the new changes in TV production.

3.5.4 Rationale for Selecting Sampling

Aljazeera is the only Arab channel has classified as international, where broadcasting in different languages, not only in Arabic. Since its establishing in 1996, it considers specialized in news, following up various events around the world, to broadcast news, Analyze, interpret and read present events in depth with the future, with other interests. So, most of its programs enhancing the news function, which represents mainly in news bulletins, and programs. Many of previous researches focused on analysis of news broadcasting, attitudes of public audience towards follow-up the news programs, and the role of news programs in formation of public opinion on various issues, but this study investigate the using of new trends in TV production particular in discussion programs.

The sample of selected programs is very close to the study, and the period of the study is relatively to the new cycle program of Aljazeera, which starting from November 2016, whatever the channel's appearance has many changes with new content and form, within a comprehensive technical change, and a new building with the latest technical equipment.

Despite the growing importance of TV discussion programs, they are still rigid, aging and traditional in general according to many studies related, because they belong to the hard news, which discuss serious issues such as politics, economy and security. Therefore, these programs need to develop and employ the latest trends in media production, to break the deadlock and make them more alive, interactive and attractive for audience to follow them, and this what the study seeking to identify.

Due to the sample of interviewees, in such case study, the sample often be intentional, to collect more and deep information and explanations about the scope of the

study, so the communicators of the discussion programs are the proper persons to describe, investigate, and speak about.

3.6 Validity and Reliability of Measurement

The Validity of research procedures in qualitative research bases on clear presentation of data, analysis based on specific categories, and present whole facts and opinions in a transparent and unbiased manner from the researcher. Regarding of validity, Bogdan and Biklen (1992) suggest that it can be considered as a fit between what researchers record as data and what in fact happens in the natural circumference that is being examined (Cohen, Manion, & Morrison, 2007).

Thus, validity in qualitative research depends on the integrity, depth, richness of the data and the multiplicity of sources; meanwhile reliability is indicates how well understood it well (Delyo, 2014). Standards and values applied in this study, by identifying a number of categories for analysis of discussion programs for all selected programs, to be analyze in a relatively equal and transparent manner, leading to accurate scientific results and assessments. The degree of internal reliability depends on the techniques of data collection, and its analysis, through co-existence with the respondents, with extension of data collection for long periods to allow ongoing analyzes and comparisons of these data (Delyo, 2014).

To achieve these techniques and standards; the categories of analysis used in the study, include various types of categories in relation to the core of the study, such as; 1) Types according to function or aim of the program. 2) Types according to programs format. 3) Types according to content and field of topics. 4) Broadcast type. 5) Periodic broadcast. 6) Duration of the program. 7) Presenters. 8) The Guests. 9) Attendance of the audience in the program. 10) Technology and multimedia used within programs. 11) Social media used within the programs, and the presence of programs on social platforms, and on the websites via internet. 12) Forms of interactivity. In addition, every categories of the analysis of selected programs, has classified into sub-categories, to make the analysis more precise and systematic.

Regarding to the Validity and reliability in in-depth interviews, the researcher has a permission to coexistence closely with target audience in Aljazeera, during the period of conduct in-depth interviews (From April – May, 2018), also using field participation through attend meetings, workshops and related events, with recording field observations, to add it to the analysis of in-depth interviews.

The process of in-depth interviews analysis based on codes and analytical units, each one supporting the others, in relation to the main objectives of the research and its scope, in order to present descriptive analyzes as they are on the ground without intervention to draw conclusions based on those analyzes.





CHAPTER FOUR
DATA ANALYSING AND FINDINGS

4 DATA ANALYSING AND FINDINGS

4.1 INTRODUCTION

This chapter has two types of data analyzing: 1) Qualitative Content Analysis of Discussion Programs at AJA and AJE and 2) Qualitative Content Analysis of In-depth Interviews.

The use of qualitative content analysis for selected programs, and in-depth interviews reveal the different aspects of new trends in production of TV programs in Aljazeera (AJA and AJE). The qualitative approach helps to understand and develop the opinions, perspectives, experiences, and human experiences. To collect data in this approach, the research used analysis of discussion programs, in-depth interviews, and the unorganized field observation, which is less structured, does not use classifications and patterns, but use observations in a natural and open manner (Mohammed & Adel, 2008). In addition, the research used analysis of documents; whatever there are some documents related to the reality of TV discussion programs on social media platforms.

Qualitative analysis in this study; excludes trends related to television director, technician of filming, lighting, maintenance, decoration, sound mixer and other technician jobs, because these fields are more technical, which need for another study and they are developing continuously.

4.2 Qualitative Content Analysis of Discussion Programs at AJA and AJE

The methodology of the analysis for discussion programs, based on analysis the elements or structure of discussion programs according to the categories, as a basis for interpretation, and create a profile for selected programs, with specific categories, related to the core of the study. These categories will connect with the main axis and sections of the study, which are using of technology in TV production, using of social media, skills of the presenters and the team production, and interactivity.

Even though there are various types of television programs in general, but in this analysis, the study only focuses on the genres of discussion programs, according to specific categories. The programs of Aljazeera are unconventional comparing to other Arab networks, it is support by lively discussion, encourage confrontation by pitting guests with opposite viewpoints against one another in debate, as the viewers has noted (Sharp, 2003). This approach has proven to be informative and entertaining for many viewers; but criticized from others, as these programs characterized for its excessive excitement (Sharp, 2003). Discussion programs particularly current affairs programs have a prominently value on the programmatic map of Aljazeera and whole news channels. These programs have ability on attract viewers' attention by different methods of presenting. Its gathering guests around one table for a quiet discussion, called "extinguishing fire", or heated debate and discussion with controversial guests, which known as "setting fire," such as the program of *The Opposite Direction* on Aljazeera channel (AJA), *Crossfire* on CNN, and *O'Reilly* on Fox News (Abu-Malek, 2016).

The categories of qualitative content analysis of the discussion programs based on various categories, which are link with content and form of these programs, to set up the new trends using in their production.

The Categories of the QCA are:

1) Types of interview according to its Function and Aim: In this category, there are three main types; The Information Interview, The Opinion Interviews, and The Personality Interview, in which sometimes combine two or three of these types in one program (Hilliard, 2014).

The Information Interview also named Informative or informational programs, which focus primarily on information more than opinions, such as interviews with official quests. The Opinion Interviews or Analysis programs, which focusing primarily on opinions, interpretation, moreover, viewpoints, less on information, such as interviews with experts, political or economic analyst, and academics. The third type is The Personality Interview, sometimes named Featuring programs, its popular programs which focusing on the life of the guest, such as interviews with prominent people and public figures, to speak about their stories of successes, tragedies, and experiences in various field of their life.

2) Format of the discussion programs: The format showing in detail the current affairs that have occurred, ongoing, or will occur in the near future. There are various format using for producing these programs, such as In-Depth Interview format, which focusing on one guest

with deep questions and discussion, also Round Table or Panel where many experts, analysts and professionals gathering around table at studio to discuss and pursue selected political and other important issues, mostly of current affairs. In addition, Debates TV programs which is based on a particular issue, in which opposing arguments for opposing viewpoints, in addition to demonstrate the affirmative and negative sides of the issue by opposing guest (Hilliard, 2014). Another popular type of discussion program is Talk Show; the talk show format was originally personality-centered, developed into the audience discussion, in which shifts constantly between information and entertainment (MARTÍNEZ, 2003). The last type in this category Interactive program, which based on integrate many aspects of participants in the program: social media, websites and audiovisual content, to make viewers more interactivity with (García-Avilés, 2012).

3) Topics of the program: The classification of Television programs by topic includes unlimited numbers of these topics in whole field of the life, particularly in fields of politic, social, economic, security, culture, technology, and topics of entertainment.

4) Broadcast type: This type depends on the broadcasting of the program; live or recorder, and its related to the interactivity with the viewer's, the format, and the topics of the discussion programs.

5) Periodic broadcast: In this type, the Television programs related to scheduling strategy of airtime with programming. Often ranging from daily, weekly, semi-weekly, or monthly.

6) Presenters: One of the main parts of the study related to the presenters, so in this category the QCA points out to determine the appearance of them, according to the stability of the presenters for every programs. The category determinate if the presenter fixed or changing for the same program, the movement inside studio; fixed in one place, freedom of movement, or both, which related to the traditional or interactive present.

7) The Guests and the Audience: The discussion programs mainly based on guests; number of them, and their presence inside or outside studio or both. In addition, some programs based on guests and audience, such as talk show, so the study points out the attendance of the audience inside studio, by other means, or without audience.

8) Technology and multimedia: Mostly, the discussion programs used various technology tools such as; video wall, virtual Reality, immersive technology, tablets, Satellite or Skype for conducting Interviews. In addition, the other side of technology is the internet network,

where this category demonstrates presence of the programs on digital platforms, websites, web page and social media platforms.

Producing Multimedia mostly based on various technology tools and software's, which related more to the content, such as pictures, sounds, videos, animation, video clips, reports, short documentary and various types of graphics. Employment of Multimedia in developing TV programs production reflects its effectiveness on form and content of the programs (Saad, 2018). The multimedia, which based on various types of technology has vital function in television production and contributes producing professional programs (Saad, 2018).

9) Social media: The new types of Television programs use social media platforms within the programs, such as interactive programs, it also includes the presence of programs on social platforms, and the websites or web page via internet network.

10) Forms of interactivity: The discussion programs have various forms of interactivity during the process of production, such as E-polls, phone-in (phone calls), posts and tweets, E-mails and others electronic means. The new media have changed the form of watching television, in which channels are trying to encourage web surfers to engage viewer's in discussions, to make communication with them an increasingly important role of the media process, in addition to encourages the viewer to participate in the story of the news (Powierska, 2014).

As mentioned, programs of Aljazeera channels (AJA and AJE) manage by two departments; programs of current affairs or news programs, which manage by News Management, the other programs manage by Program Management

Table 3: The selected discussion programs in Aljazeera channels (AJA and AJE)

AJA		AJE	
News Management	Programs Management	News Management	Program Management
Behind the News	From Washington	Inside Story	The Stream
Today-Interview/ Special Interview	Without Bounds	Talk To Aljazeera	The Big Picture
Eye of Aljazeera	The Opposite Direction		Upfront
Scenarios	Witness on The Era		Head To Head
The Harvest	Rest of the Story		

Table 3 illustrates selected discussion programs in both Aljazeera channels (AJA and AJE), for QCA. As mentioned, these programs managed by two managements, the first is News Management, and the second is Programs Management.

4.2.1 Behind the News

Behind the News (Ma Waraa Alkhabar) is a daily live interview program based on a detailed in-depth discussion and analysis of an event that occupies the world in its time, and raises various questions related to the news in Arab and international events. The type of the program is current affairs, managed by news management. The types of program according to its function is analysis, because it focuses on the opinions and ideas presented by guests, most of them are analysts and informal personalities. Sometimes the program combines between informative and analysis, this depends on type of information provided and hosted guests of the program.

The program is the oldest one of the news programs, where the first episode launched on 17, June, 2005, titled with “Al-Qaeda and reform in the Arab and Islamic World”, presented by Faisal Al-Qasim (Aljazeera, 2005).

The types of program according to its function is analysis, because it focuses on the opinions and ideas presented by guests, most of them are analysts and informal personalities. Sometimes the program combines between informative and analysis, this depends on type of information provided and hosted guests of the program.

The format of this program is panel discussion, where group of persons discuss a particular subject of public and important interest, such as “*Panel Discussion*” on CVM Television, and CBS. This format analyzes a topic from different angles, and several and various opinions from the guests. Mostly of these programs field focus on political situation, sometimes on economical, security and social topics. This refers to the various crisis in the Arab Countries, especially after the blockade of Qatar started in 2017 by Saudi Arabia, the United Arab Emirates, Bahrain, and Egypt. By reviewing a random sample of the program archive of 2018, it demonstrates that most of the issues covered by the program were the war against Yemen, the Syrian and Libyan crisis, the situations in Egypt, the repercussions of the killing the journalist Jamal Khashoggi in the Saudi embassy in Turkey. Additionally, US

policy towards the Middle East, and some international political issues related to America, North Korea and the European Union (Aljazeera, 2005).

The duration of the program is about 27 minutes, which is compatible with the recent trends of Aljazeera channel to shorten the duration of the discussion programs.

The presenters of this program are changing and not fixed for all series, because it is daily, so there are many presenters every cycle or period according to the policy of news management. The program starts with the news selected to base the program on, then the presenter appears coming from the back forward with flexible movement within the studio, with short introduction focus on the core of the discussion by asking two questions frequently. The presenter goes directly to a report as news documentary for 3-4 minutes. Then presents the three guests, mostly one of them in the studio in Doha, the other via satellite or Skype. Guests from different nationalities, Arab and foreign with instant interpretation, guests are analysts, academics, policymakers and experts in the fields of politics, economy, law, security and media. In some episodes, the three guests were via satellite or Skype, without anyone in the studio, according to the topic of discussion. The questions answered by the experts and analysts or officials' guests, to put the truth, analyses and interpretations in front of the audience, leaving them free to take their position towards the events.

However, this program, like whole programs of Aljazeera, held without audience, focusing only on the discussion of the guests, which mean it has not any forms of interactivity such as E-Polls, phone-in, posts and tweets, emails and other interactivity tools. The public interaction with the program via social media is only through the official page of Aljazeera channel on Facebook, Twitter and YouTube, there is no special page for the program on the social platforms. One of the recent updates of this program was in using graphics to introduce the guests, when they appear the screen split, and write the name of the guest and his current and previous positions, next to his image. The graphics also used to write some astones about the topic in discuss.

Figure 8: Using of Graphics in new format at Behind the News



Source: <https://www.youtube.com/watch?v=E4f5rTgpKbY>

The use of social media and advanced technology is very limited in this program, although it is the oldest one but stay traditional, and keeping on the core of the discussion. The web page of the program is available, contains a briefing about the program, airing times, the recent episodes, and the archive, but the web is not connected with the social media, particularly there aren't private pages for it.

Table 4: Profile of the Program according to the categories of QCA

The Program	<i>Behind the News</i>
Categories	
Presenter	Various presenters
Types of Interview	Based more on the opinion and analysis, less on informative interviews
Format	Panel discussion
Field of Topics	Mostly political, sometimes Social, Economical, and Security issues
Broadcast type	Live
Periodic broadcast	Daily
Appearance of Presenter	Flexible movement inside studio at the beginning of the program
No. of The Guests	Three guests
Attendance of the Audience	No Audience attend
Technology and multimedia Using in	Technology: Satellite Interviews, Video wall, Graphics and Tablets Multimedia: News documentary (report), and Video Clips
Using of Social media During Show	Not using
Presence of Program on Social Platforms & Internet Network	No special page for the program on the social platforms, only on the official pages of AJA on Facebook, Twitter and YouTube Web page for the program
Forms of interactivity	Not using

4.2.2 Today-Interview/ Special Interview

A weekly live interview program hosts officials and public figures to discuss developments in current events and issues around the world. The program holds two names “*Today-Interview*” (*Liqaa Alyaum*) or “*Special Interview*” (*Liqaa Khass*), according to the guest hosted. This program is current affairs, manage also by news management, and its informative program according to its function, but in case of interviewing with non-official guest will combined more between analysis and informative.

Special Interview is more flexible in terms of place of interview and its period, with no regular periodical according to the importance of the events and the guests hosted, also the interview often conducts in the studios out of Aljazeera where the country of the

guest. According to the archives of the programs, its flexibility extends to the period which ranging from 22 - 50 minutes per episode, where depends on the guest and the importance of topics in discuss, but by reviewing the archive there are some episodes more than one hour.

The formal nature of the program has an impact on the production environment in terms of the presenter, the guest, and the means of interviewing which seem calm, balanced, deep and a little interactive. It focuses on the information more than analysis; sometimes it combines between the information side, which is the majority, and then the analytical side, as mention above, this depending on the guest and the topic of discussion.

According to the available archive of the two types of this program on their website, the first episode of Today-Interview has broadcasted with Bronislaw Geremek, Chairman of the Organization of Security and Cooperation in Europe, on February 6, 1999, with the presenter Ahmed Kamel (Aljazeera, 2004). On the other hand, the first episode of Special Interview broadcasted with Mohammad Khatami, President of the Republic of Iran, which has focused on Iran and its internal and external relations, on May 23, 1999. It was the first interview for him with an Arab TV, it presented by Ghassan bin Jiddo, and Faisal al-Qasim according to the website of the program (Aljazeera, 2005). Due to its official nature, most of the topics discussed within the two programs focus primarily on the political field, but it addresses other fields of economic, military, social, security and others according to the guest and the event.

The Arab crises occupied the majority of the program's concerns, but it is characterizing by interviewing with various international and national officials to monitor the nature of their relations with the Arab countries and determine their policies with the effects of the Arab situation and the future of relations, particularly after launching of Arab Spring. Recently, Aljazeera was the first channel interview New Zealand's Prime Minister Jacinda Ardernvows on March 2019, after a gunman carried out an indiscriminate shooting in two Christchurch mosques killing 50 Muslims, during their pray. In addition, there were important and exclusive interviews conducted by Special Interview program with many presidents and very important persons, such as Hezbollah leader Hassan Nasrallah in Lebanon on 2007, which broadcasted with two episodes for two hours. In addition to interview with Iranian President Mahmoud Ahmadinejad in 2008, another important interview with Egyptian president D. Mohamed Morsi in 2013 for more than half an hour, and interview conducted with Hamas leader Khaled Meshaal in 2014. In addition, the crisis in the Gulf, which began two years ago with the blockade of Qatar, has many episodes, due to available episodes in the

electronic archive on the web page of the programs. Sometimes, the programs focus with the guests on elections in various countries and International Days, such as World Day of Social Justice, Zero Discrimination Day, World Health Day, International Human Solidarity Day and other important days.

This type of programs is very formal according to the guests; interview them in person, rarely via satellite or skype, due to the position of the guests, mostly without using the tools of advanced technology, multimedia and social media. Therefore, there is no audience in the studio because such a program does not need; particularly this format does not exist in whole of Aljazeera programs. Some international Talk Show programs, like *The Ellen Show*, *Jimmy Kimmel Live*, and *The Tonight Show Starring Jimmy Fallon*, hosted many presidents, such as George W. Bush, Barak Obama, and Donald Tramp.

Regarding to the web page of the two programs are available, contain a briefing about them, airing times, the recent episodes, and the archive, but the web is not connected with the social media, no comments, tweets, or other form of interactivity.

Table 5: Profile of the Program according to the categories of QCA

The Program	<i>Today-Interview/ Special Interview</i>
Categories	
Presenter	Various presenters
Types of Interview	The Information Interview, and The Opinion Interviews
Format	In-Depth Interview (one-to-one)
Field of Topics	Mostly Political
Broadcast type	Live
Periodic broadcast	Weekly
Appearance of Presenter	Formal interview, with fixed movement inside studio
No. of The Guests	One guest
Attendance of the Audience	No audience attend
Technology and multimedia Using in	Technology: Rarely using satellite or skype for Interviewing, mostly without using the tools of advanced technology, or multimedia
Using of Social media During Show	Not used

Presence of Program on Social Platforms & Internet Network	No special page for the program on the social platforms, only on the official pages of AJA on Facebook, Twitter and YouTube. Web page for the program.
Forms of interactivity	Not used due to its formal format

4.2.3 *Eye of Aljazeera*

On November 1, 2016, Aljazeera (AJA) launched the first episode of new program *Eye of Aljazeera (Ayin Aljazeera)*, coinciding with its 20th anniversary. *Eye of Aljazeera* is a weekly program, manages by News Management, represents a new style of news programs, where combine between news programs and newsmagazine. Its addresses a common issue among a number of countries, but this time the audience will not listen to analysts and writers as usual, listen to a network of Aljazeera reporters around the world, to handle the news with depth discussion, trying to make complete picture of the issues in front of the audience.

The main idea of the program is to assemble the picture of one topic for such as the scattered Buzzles. One of example; the topic of the referendum for the Kurds, trying to collect various parts of the story through mobilizing a network of reporters related to the topic such as Aljazeera reporters in Erbil, Turkey, Iran and Germany (Hamidi, 2018). The presenter of the program discusses the topic with reporters, listening to their interpretation of events according to their follow up, in order to assemble the whole topic into one picture easy-to-understand, as a one unit, undivided. According to Hamidi (2018), this program has new features such as using of immersive technology to add a new role and practicing for Aljazeera reporter's through participating as guests. The new format of the program by combining news program and newsmagazine, bringing storytelling of the current news, which range from political, economic and various events around the world, presenting it in-depth interview, not breaking news, where the reporters go inside the scene, putting the pieces together to bring the full picture about the topic for viewers.

Aljazeera has a large network around the world, consists of 35 offices, and 82 reporters, in addition to many reporters without offices, working for AJA, but sometimes there is co-operation with the reports of AJE, according to the country of the news and events (Hamidi, 2018). The basis of the program based on a new role for reporters, not analyze, but make interpretation, which include clarification and conclusion based on information, not the

views and opinions. The fixed presenter Abdul Qader Ayyad, starts the program with a new introduction with Immersive Content Format, which using just in this discussion program at AJA, but normally used in news bulletin to explain and simplify some of the complex facts with exciting show for the audience. Immersive content format which combines between fantastical virtual worlds, to augmented design tools; VR and AR technology, one of the new trends and insights that are beginning to emerge, to improve the way that engage audiences of the media (Limina Immersive, 2018).

Figure 9: Using of Immersive content at Eye of Aljazeera



Source: https://www.youtube.com/watch?v=xb_42okPs18

Figure 10: Using of Graphics at Eye of Aljazeera



Source: https://www.youtube.com/watch?v=xb_42okPs18

By this technology, the program has the potential to present lots of facts and information in short time, and interesting show for the audience (Hamidi, 2018). Immersive content is one of the wide scopes of creative formats, using in media, particular in Television programs, and new media, in which it has the potential to be a creative medium in its own right (Limina Immersive, 2018).

In addition to using immersive content technology, Eye of Aljazeera using Video Wall as a fixed tool for most of the discussion programs, to improve the topics with graphics data or related video clips, and graphics to provide more information about the topic of the episode. Graphics are one aspect of the transformation that took place in Aljazeera's newsroom in light of the great development of modern communication technology.

The web page of the program, it is similar to other web pages of Aljazeera, containing a briefing about the program, airing times, the recent episodes, written report about the episode and the archive, but not connected with the social media, updating comments, posts, tweets, or other form of interactivity.

Regarding to social media platforms, there are not special pages for the program on Facebook or Twitter, the program depends on the main page of Aljazeera on social platforms, and not available on podcast Aljazeera. Aljazeera Channel (AJA) on Facebook has more than 23 million followers, on Twitter more than 14 million Followers, and 4.48 million subscribers on YouTube.

In addition, the accounts of presenter also are very poor, not active or updating. Comparing with other presenters or pages of programs like *The Opposite Direction*, there are a big gap, which consider as a sign of missing policy of publishing and using social media for programs.

Although there are developing of using social media in Aljazeera Media Network, particularly after launched the digital sector; there are confusion in the decision-making regarding the merger or separation between the digital sector and the newsroom, due to the huge development, not the inability to decide on (Ashour, The digital content at AJA, 2018). This explains the lack of consistent criteria for the presence of AJA programs on social platforms, and the huge gaps between these programs as the analysis mention above.

Table 6: Profile of the Program according to the categories of QCA

The Program	<i>Eye of Aljazeera</i>
Categories	
Presenter	Abdul Qader Ayyad
Types of Interview	Combine between Information Interviews, and interpretation
Format	Round Table or Panel
Field of Topics	Various topics, mainly politic
Broadcast type	Live
Periodic broadcast	Weekly
Appearance of Presenter	There is flexibility in movement of the presenters inside studio
No. of The Guests	Three of Aljazeera reporters around the world
Attendance of the Audience	Without audience
Technology and multimedia Using in	Technology: Video wall, Immersive, Graphics, and Tablets Multimedia: Reports, and Video Clips,
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	No special pages on social platforms Depends on the social platforms of Aljazeera Web page on Internet
Forms of interactivity	Not used

4.2.4 Scenarios

Scenarios (Senariohat) was one of the new discussion's programs launched on November, 2017, after Aljazeera celebrates 20th anniversary, as a new format with new vision based on prospective handling of events and news through scenarios. The program trying to test and analyze these scenarios with guests, in order to get the audiences to adopt what they deem appropriate and more convincing.

It's a weekly live current affairs program, manages by News Management, hosts by Mohamed Krichen, in which this discussion laying out different ways of current conflicts, the how may run over time (Network, About us: Our Story, 2019).

For the first time, Aljazeera is approaching discussion programs with a geostrategic dimension such as *Scenarios* program; it is similar to a program in the French channel called Geostrategic (Benguennak, 2018). The type of the program is opinion interviews, focusing on a forward-looking political vision, examines possible scenarios for

regional and international events, based on reading current data, and exploring possible future indicators, and deals with the issues of the most prominent on the Arab and international areas. The presenter put three scenarios for the issue of every episode and start to discuss about with mostly three guests of specialists and analyst, one of them in the studio, the others by satellite. Mostly topics of the program is politic, sometimes social, economic and culture. The first episode of the program was launched on Nov 23, 2017, its titled “Possible tracks to Middle East crisis”, tried to extrapolate the possible tracks of crisis and wars in the Middle East, and which scenarios are closer to realizing these crisis (Aljazeera Network, 2017). The format of the program combines between in-depth interview, and panel discussion, where depends on deep discussion.

Flexibility is one of the features of the program, which does not lose its personal identity, trying to develop it, plan to involve the audience in, according to the available possibilities (Krichen, 2018). According to Krichen; there is a format for the program, but it does not restrict them to change sometimes, with keeping on the basic character. The mechanism of flexibility could move the program from the classic and traditional style, to more vital and interactive; by presenting specific reports, interviews and scenarios, which able the program to find a special place on the map of discussion programs (Krichen, 2018).

Here are examples of topics presented in various episodes of the program mostly related to the political field, such as; The Libyan crisis between concord and final failure, the fate of UNRWA after Washington cuts its aid, Iran protests.... Possible effects and influences, The Syrian crisis.. Does it end with military resolution? Is Washington pushing its allies to a fierce trade war? And Khashoggi, the Yemen war and the siege of Qatar.. Is there a change after the victory of the Democrats in USA? (Aljazeera Network, 2018). The main structure of the programs during its (50) minutes, based on: hosting three guests in and out of the studio, suggest three scenarios, with report for everyone, presenting of some tweets related to the topic, using video wall, graphics and flexibility of movement for presenter at the beginning and conclusion of the program.

In addition, sometimes the program includes:

- Using immersive technology, as in episode titled “The Palestinian state and its prospects compromise”, where the immersive content was showing many facts, maps and explanation about the topic (Aljazeera Channel AJA, 2017).

- Hosting researcher from Al Jazeera Centre for Studies to summarize and evaluate scenarios presented, in terms of their strength, effectiveness and the most scenarios closeness to reality, such as in the most episodes of the first season of the program.
- Conducting in-depth interview out of the studio, and the discussion in the episode focusing on this interview, as in the episode titled “Prospects for dialogue calls between Riyadh, Tehran and Washington”. Presenter Krichen interviewing Ali Larijani - Chairman of the Iranian Parliament in Iran, then come back to studio at Doha, to show it and discuss the guest about (Aljazeera Arabic, 2019).
- Support the discussion with short exclusive interviews, such as in episode titled “Possible tracks to Middle East crisis” (Aljazeera Network, 2017).
- In some episodes, the program presented without scenarios, focusing on discussion, such as the episode titled “The fate of privacy in social media platforms after the scandal of "Analytica", where discussed the future risks to the privacy of the public in its dealings with social networks (Aljazeera Network, 2018).

Figure 11: Participation of researcher from Aljazeera Center at Scenarios



Source: <https://www.youtube.com/watch?v=G9MS9vtvzfE&t=0s>

The discussion between presenter and researcher at the end of the program, consider as interactive feature, in which this a new trend in the discussion program of AJA.

Regarding to the presence of the audience inside the studio, the team of the program still planning to do this, but there are some problems related to some consideration’s (Krichen, 2018).

On April 22, 2018, the program management conducted a pilot in the presence of an audience inside the studio, I was one of them in term of using field observation and participated in asking the guests about the topic of discussion which was related to the Syrian Crisis (Aljazeera, 2018).

The program development strategy based on several angles, as the following:

- Engage the audience interactively within the studio by asking the guests directly, as well as other interactive elements of visual reports and technical elements.
- The program can be producing in Aljazeera Studios in Doha, or in Aljazeera Studios outside Qatar such as London and Washington.
- Engage the audience in selecting the best three scenarios presented, via E-voting through social platforms of the program.

This experience of the pilot combined: a new form of the program, active participation of the audience, an interactive mechanism for asking and receiving answers, and an interactive channel between the presenter, guests and the audience, but this plan until now suspended. Concerning the web page of the program, it is similar to other web pages of Aljazeera programs, containing a briefing about the program, airing times, the recent episodes, written report about the episode and the archive, but not connected with the social media, updating comments, posts, tweets, or other form of interactivity.

Regarding to using of Social media during the show, the program normally concluded by many tweets related to the discussed topic. However, concerning the presence of Scenarios on social platforms, the only special page of the program is available on Twitter with only (81) thousands of followers (Aljazeera Network, 2011), the other pages of channel on Facebook, Twitter and YouTube. In addition, the presenter using his pages on Facebook and Twitter for broadcasting the programs, its page on Facebook has more than (1.3) millions of followers (Mohammed Krichen, 2011), and his page on Twitter has (151) thousands of followers (Mohammed Krichen, 2013). Although, these strategies may help the program to reach to more audience, but it does not compensate the absence of program accounts on social media.

Table 7: Profile of the Program according to the categories of QCA

The Program Categories	<i>Scenarios</i>
Presenter	Mohammed Krichen
Types of Interview	Analysis and opinion Interviews
Format	In-Depth Interview and Panel
Field of Topics	Mostly Political
Broadcast type	Live
Periodic broadcast	Weekly
Appearance of Presenter	The flexibility movement of the presenter At beginning and ending of the program. The flexibility in conducting the interview out of the studio sometimes
No. of The Guests	Mostly three
Attendance of the Audience	No audience attend
Technology and multimedia Using in	Technology: Satellite Interview, Video wall, rarely Immersive Technology, and Tablet Multimedia: three Reports, Short Interview's, In-depth interview, and Graphics
Using of Social media During Show	Using tweets related to the topic within the show
Presence of Program on Social Platforms & Internet Network	Special page on Twitters Pages of presenter on Facebook & Twitter Web page on Internet
Forms of interactivity	Tweets Discussion between presenter and researcher

4.2.5 The Harvest

From an evening newsletter to an in-depth political news program, this is the story of *The Harvest* program (*Alhasad*), which began starting from the last program cycle in November 2016. The program is similar in its form and structure to *Scenarios* program, in terms of triple division of its parts, but there are big differences between them in the nature of treatment, the characters hosted and the main objective of the program.

The program includes three parts, three topics, and three presenters. The various topics of news files depending on their importance, in which it builds on depth and analysis discussion of today's events around the world, particularly in the Arab world. However, this program is similar to *Behind the News* program in many angels such as field and nature of

handling; the News Management considers it different, in which *Behind the News* did not include news tackle but analysis tackle only (Hamidi, 2018). In addition, the program focusing on in-depth handling of important events with two points of view, where the opinion and other opinion (Abdulhadi M. , 2018).

The discussion programs at AJA sometimes tackling the same topic in more than one program, but in various angles, participated events, information and videos. To explain the difference between these tackles of various programs, for example *Behind the News* discuss the statement of The Yemeni government about “Socotra” in three main points: the relationship between the legitimate government and the UAE, the relationship between the UAE and Saudi Arabia in the framework of the coalition, and the repercussions of what happened on the Yemeni street. Nevertheless, *The Harvest* program, deals with topic as one of the files, in different approach: what are the options of President Hadi and Emiratis to deal with the crisis? With a new dimension and angels of the tackling (Hamidi, 2018).

The program is a daily current affair live program based on a detailed in-depth discussion and analysis of three events and news that occupies the world in the day. It current affairs program manages by news management; its type according to the function is analysis, because it focuses on the opinions and views of the guests, with focusing also on information to support the program, which starts with news summary. Each file of the three topics mostly two sometimes, includes one topic, with a report, presenter and guests to discuss, so there are three presenters for this program with about six guests, with nearly 17 minutes.

The three topics of every episode of the program often, has not connection with the other. For example, in the first file, presenter Gamal Ryan highlighted the developments in Saudi Arabia with Secretary of State Mike Pompeo's and his visit to Riyadh to remind them to pay for protection, in the second file; presenter Othman E. Farah discussed the preliminary results of the Israelian elections, while presenter Salma El-Gamal highlighted in the third file of the "Harvest" the developments of election in Tunisia (Aljazeera Media Library , 2019). That's example explains the structure of the program, and the various topics discussed, but at the same time point out resembles between same topics in many programs.

Most of the discussion programs now suffering from absence of direct interaction during the show as the analysis of previous programs, most of interaction depends on social media after broadcasting the programs. The Interaction within the program has declined dramatically, and replaced mostly by social media, sometimes still in some programs on

Aljazeera Mubasher, in general, the discussion programs need for this interaction by allowing the audience to participate and to show their reactions during the program (Al-Zubaidi, 2018). Although, the new format of interaction on social media is to broadcast the programs in various clips and short videos, with description, to encourage the audience of social media to interact by comments, sharing, retweet and other aspects of interaction. In addition, the channel of AJA on YouTube usually broadcasts the programs in three videos; according to the structure of the programs, which consist of three topics, everyone is differ the others.

The distinctiveness of this program does not lie in its structure; but its content, the importance of topics discussed, and the skills of presenters, which vary from one to another, in which the program addresses news and issues raised in the news bulletin, but here in an in-depth and analytical manner (Abdulhadi M. , 2018). Aljazeera is a rigid, non-entertainment news channel based mainly on news, so the interaction during the show is not included in the structure of the program, never looking to use AJA as a screen to serve its platforms on Social Media (Abdulhadi M. , 2018). This vision reflects the lack of clarity in dealing with the use of social media in the production of Aljazeera programs, this consistent with the previous results of analysis of discussion programs mentioned in the study.

Unlike previous programs, *The Harvest* does not have any identity on the Internet or social platforms, except its presence on Aljazeera channel on YouTube, and public accounts of AJA on Facebook and Twitter; that's confirms the lack of a unified strategy to deal with programs on the Internet and social media. The lack of a unified strategy reflects on the using of social media during the show, and the presence of the discussion programs on social platforms, in which many programs depend on the pages of presenters more than the pages of the programs themselves. This result approved with the policy of the program, which the producer speaking about in the interview, that "they didn't use social media during the show of the program, also didn't need to use Aljazeera to support its platforms on social media" (Abdulhadi M. , 2018).

Table 8: Profile of the Program according to the categories of QCA

The Program Categories	<i>The Harvest</i>
Presenter	Three Presenters (Various)
Types of Interview	Focusing on the opinion Interviews
Format	Panel discussion
Field of Topics	Mainly, political based on daily current affairs
Broadcast type	Live
Periodic broadcast	Daily
Appearance of Presenter	No flexibility movement of the presenters
No. of The Guests	Six guests, two for every topic, sometimes differ range from 1-3 for every topic
Attendance of the Audience	No audience inside studio
Technology and multimedia Using in	Technology: Video wall, and devices Multimedia: Three Reports, Video Clips, and Graphics
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	No special pages on social platforms Depends on the social platforms of the AJA on YouTube, Facebook, and Twitter
Forms of interactivity	Formal program, with no forms of interactivity

4.2.6 From Washington

From Washington (Min Washington) is a weekly live current affairs program produced at Aljazeera Studios in Washington, present by Abderrahim Foukara - Bureau Chief of Aljazeera in Washington, DC, to discuss the impact of US politics on the Arab region in various fields. It's one of the oldest programs of Aljazeera, where started on April 12, 2002, the first episode was titled "Decision to stop the export of Iraqi oil and its effects", the presenter was Hafez Al-Mirazi, according to the archive of the program on its website (Aljazeera, 2005).

The program focuses on global events in terms of the American vision, how does Washington see it? How analysts and policymakers see it in America, the Arab world, or around the world. From Washington based on hosting two to four politicians, experts or

analysts to discuss what is happening in the US administration of the region's issues. The majority types of this program according to its function is analysis, sometimes informative, it depends on the guest and the topic in discussion.

Round-table format used in the program with 50 minutes in duration, where the presenter often hosted the guest to discuss the topic in round table, but this format sometimes changes due to the number of guests, and place of program. The number of guests often ranges from 3-4 inside and outside the studio; sometimes use the Internet or Skype to host them in case of they are out of the studio. According to its description, the program focuses on the political field, and its impacts on the relation between USA and the Arab World or others, also the impacts on economic, security and military issues. The majority of the guests participate in the program are from experts, writers, officials political, analyst, from various nationality particular Arabs and Americans. Euro-American Security in the Middle East and Africa, Escalation with Iran under the divisions of the two American parties, the withdrawal of US troops from Syria, Killing of Khashoggi's and its impact on the future of US-Saudi relations, Iran and North Korea, US-Qatari dialogue and the Gulf crisis, Trump Security Strategy, these are samples of topics of programs (Aljazeera, 2018).

There is a slight change in the form and composition of the program in terms of the new studio of Aljazeera in Washington, and in the introduction of the program, which became more flexible in the movement of the presenter, and in the production contents. The first episode in the new studio of Aljazeera in Washington was on April 21, 2015 titled "Obama and Castro shake hands", the presenter welcome guests and audience in the studio, speaking about it before start discussion (Aljazeera, 2015).

The program now consists of two sections: the first includes a news profile of the topic of the episode and consists of news, which the program based on, report and a short interview or sometimes interviews with reporters of Aljazeera around the world, especially in the relevant countries.

The second section is the core of the program, in which the discussion with the guests inside and outside the studio, that's occupies about two-thirds of the time of the program. This change adapted with the new trends in Aljazeera, to shortening the time of discussion programs. Shorten the duration of the discussion, to be now less than one hour mostly, comparing with the past, which was two hours, with consideration that this change does not impact on the content of the program (Hamdan, 2018).

For instance, in an episode titled "Escalation in the Gulf: A Global Confrontation or Political Pressure?" the episode was divided into two equal parts in the time; the first consists of the main story, a report, sound bites, and interviews with Aljazeera correspondents, while the second section includes main discussion with guests for 25 minutes (Aljazeera, 2019). The program has flexibility in several aspects such as dividing the time between two parts, allocating some episodes to cover US elections by interviews, because its importance role in the Arab region, and conducting special interviews with important officials, particularly in case of they were in Washington to attend international events.

Concerning using of technology, multimedia and social media to make the program more interactive and dynamic is very limited. There is a web page, containing a briefing about the program, airing times, the recent episodes, and the archive, but the web is does not connected with the social media, no comments, tweets, or other form of interactivity, the same of previous programs. The program now using graphics, reports, news clips, but the nature of the program reflects on its interactive, where no using for social media during airing it. In addition, the interactive with programs on social media is very poor, despite there are special pages for the program on twitter (*AJMinWash*) with about 83,000 followers, joined with twitter in February 2011, on Facebook (*AJMinWash*) with about 78,000 followers, and recently on podcast, where there are some episodes from 2018 then 2019. Usually, there are live streaming of the episodes on Facebook, Twitter and YouTube, besides promotion before the broadcast, and then publish some clips of the episode to interact with the followers and public audience, although by reviewing these pages on social media, find that there is no real interaction, except some likes, with slightly comments.

Table 9: Profile of the Program according to the categories of QCA

The Program Categories	<i>From Washington</i>
Presenter	Abderrahim Foukara
Types of Interview	Mostly, analysis, sometimes informative
Format	Round Table
Field of Topics	Mostly political, economic, and Security
Broadcast type	Live
Periodic broadcast	Weekly

Appearance of Presenter	Has flexibility in several aspects within the show
No. of The Guests	Range from 3-4 guests
Attendance of the Audience	No audience
Technology and multimedia Using in	Technology: Video wall, and Tablet Multimedia: Graphics, reports, and news clips
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	Special pages on twitter and Facebook Recently on podcast Web page on Internet
Forms of interactivity	No tools of interactivity

4.2.7 Without Bounds

Without Bounds (Bila Hodoud) is a weekly live interview program, managed by program management, includes a comprehensive and in-depth discussion with the guest in various subjects and events, for several years the program was airing from Egypt. It is one of the basic programs on Aljazeera, and one of the longest-running shows in the history of Aljazeera (AJA). The brief description of the program demonstrates that the program seeks to conduct discussion supported by proofs and documents, with one of the official or prominent politicians to express his own opinion on the various issues raised without limits and bounds (Aljazeera, 2015).

Without Bounds program builds on depth and open interview with only one guest, from politicians, decision-makers, thinkers and experts in various fields of life. The program combines two types according to its function; informative, and analysis, presented by Ahmed Mansour, who's started with from the first episode of the program until Aljazeera changed him in 2017, since the beginning of the Gulf crisis, and siege of Qatar. Mansour on his Facebook pages justified this changing that he is still working with Aljazeera, but busy now in another projects, after "Produced and presented nearly two thousand and five hundred hours of television talk programs through 3 programs: Without bounds, Witness on the Era, and Sharia and life", according to him (Ahmed Mansour, 2018). The program began three years after the launch of Aljazeera, the first episode was broadcast on February 3, 1999 it was entitled "World Zionism" hosted Abdel Wahab AlMessiri - expert in the Zionist movement (Aljazeera, 2004).

Usually, the duration of this program is 50 minutes, but in some topics, the discussion spanned for second, third episodes or more, as in the episodes of Algerian elections and the Kuwaiti elections (Aljazeera, 1999). Although the political field is almost dominant in Aljazeera's discussion programs; *Without Bound* has not adhered to this rule and produced several episodes on non-political topics, such as sexual education for children and teenager, which is one of the thorniest and most sensitive issues in the Arab World (Aljazeera, 2004). Additionally, Youth Problems in Egypt and the Arab world (Aljazeera, 2004), Cosmetic operations between medicine and financial cost (Aljazeera, 2004), Reasons for the migration of Arab minds to the West (Aljazeera, 2004), Arab theater and politics (Aljazeera, 2004). Moreover, the future of the Arab Media in light of the spread of satellite channels (Aljazeera, 2004), and Hurricanes and floods; the reasons for their increase around the world (Aljazeera, 2005).

The format of *Without Bounds* is in-depth interview, because it focuses for a long time with one guest on one topic, to make the program more profound, focused and comprehensiveness in presenting the topic from various angles. It similar to *HARDtalk* program in BBC, which present hard-hitting questions and sensitive topics with famous personalities from all walks of life (BBC, 2012). The type and nature of the program reflected on the performance of presenter and the whole program, where focuses only on the guest's talk and use technology and multimedia is very simply.

The program usually hosts a guest in the studio because it depends on the in-depth interview but in some programs the guest was via satellite, such as the episode entitled “Will US pressure on OPEC succeed in raising production?” (Aljazeera, 2018), and the episode entitled “International Crimes and the International Strategy for Counter-Espionage”, which hosted the Head of the Cyber Crime Section of the United Nations Anti-Money Laundering and Counter-Terrorism Financing Department Neil Walsh (Aljazeera, 2019).

The program using graphics in various things such as present profile with brief information about the guest as in the episode entitled “Foreign policy files of Finland” (Aljazeera, 2018), present some facts and statistics related to the topic as in the episode entitled “How will UNRWA face the crisis of stopping US aid?” (Aljazeera, 2018), and astones from the guest talks in all episodes nearly. In addition, sometimes the program uses video clips to support the topic, but there aren't any interactive tools such as E-polls, calls, posts, tweets, and emails, even though the previous episodes was using phone-calls sometimes from audience to participate in discussion, and publish the numbers on the screen

to call. Although, the program management usually announce for the audience to send them question's, queries or notes for the hosted guests by social media, particularly on Facebook and Twitter, as a form of interaction.

Figure 12: Form of interaction with the audience on social media



Source: <https://twitter.com/AJbelahodood>

Regarding to the web page of the program, it's similar to other web pages, containing a briefing about the program, airing times, the recent episodes, and the archive, but not connected with the social media, where no comments, posts, tweets, or other form of interactivity. There are special pages for the program on twitter (AJbelahodood) with about 144,000 followers (Aljazeera, 2010), joined with twitter in May 2010, on Facebook (withoutborder) with more than two millions of followers (Aljazeera, 2018), but the interaction with both pages is very limited. Some aspects of interaction on the pages of presenters on social media, where write the page of them on the screen in the begging of the episodes, to allow the interaction with audience and followers.

Table 10: Profile of the Program according to the categories of QCA

The Program Categories	<i>Without Bounds</i>
Presenter	Jalal Shahda
Types of Interview	Combine between Information Interview, and opinion Interviews Interview
Format	In-Depth Interview
Field of Topics	Mostly Political, Social, Security, and Culture
Broadcast type	Live
Periodic broadcast	Weekly
Appearance of Presenter	Formal interview, with fixed movement inside studio
No. of The Guests	One guest
Attendance of the Audience	No Audience
Technology and multimedia Using in	Technology and Multimedia: Just using news clips and graphics
Using of Social media During Show	Not Used
Presence of Program on Social Platforms & Internet Network	Special pages on twitter and Facebook Recently on podcast Web page on Internet
Forms of interactivity	Not available

4.2.8 The Opposite Direction

For More than 22 seasons, *The Opposite Direction* program (*Aletijah Almoaakes*) still shown on the AJA, where launched in 1996 with the beginning of the broadcast of Aljazeera channel. *The Opposite Direction*, is one of the most popular and controversial programs of Aljazeera, which started several years ago. The program, which manage by Program Management, addresses sensitive topics in politics, economics, social, security issues and sometimes-religious issues. Its philosophy based on explores the ambiguities of contradictory views from the two guests.

It's a weekly live interview program, starts with an interesting introduction of controversial questions, from the host, Faisal Al-Kasim, where present these questions to

reflect the opposite thoughts and opinions toward one of the important topics in the Arab World, particularly the topics related to Arab Spring (Mohammed & Adel, 2008).

The format of *The Opposite Direction* is a political debate show, described as heated debate that discovered through various episodes of the program, handling with current issues in the Middle East and the Arab world, which similar to *CNN's Crossfire*. Regarding to the type of program according to its function and aim; mainly depends on the opinion of the guests, but this does not mean ignoring the reveal of new information related to the discussed topic. Aljazeera opened the door to noisy debates, in time of other Arab Television channels never show such these heated discussions (Mohammed & Adel, 2008).

To make the program more profound, focused and comprehensiveness in presenting the topic from various angles. It similar to *HARDtalk* program in BBC, which present hard-hitting questions and sensitive topics with famous personalities from all lifestyles (BBC, 2012). It uses an electronica poll for the audience with two contradictory points of view.

The Opposite Direction is handling with current issues in the Middle East and the Arab world, where politic, economic or social fields mostly influence the topics, but there have been occasions where the discussion visited sensitive religious topics related to the Middle East. The TV show hosts by Al Jazeera's famous TV personality Faisal al-Qassem, while two guests representing opinions of each side of the case being debate invited to participate in the show. Many times, the debate turned into a fight with words, hands and a very angry and tense atmosphere, in which the topics and the issues discussed are controversial in the Arab world, especially in light of the worsening of political and social crisis.

According to mapping of objective and geographical distribution of *The Opposite Direction* for one year, the program divided into several fields and areas: political, economic, social and intellectual. However, political issues have got the majority of the episodes with 68% of the total, while the other episode's did not address important Arab issues such as health, education, technology and art (Abdulhadi, 2011).

Abdulhadi (2011) pointed out that the disparity in the distribution of episodes of the program and the absence of many non-political thematic areas reveals the absence of a map for the objective distribution of the issues addressed by the program.

The program began more than twenty years ago, with the first year of launching Aljazeera channel, the first episode was broadcast on 1996 it was entitled “GCC Summit”, discussed the successes and failures of the GCC, and its future prospects (Library, 1996).

This debate program focuses mainly on the discussion, so the using of technology and multimedia is very simply, except using of the E-poll with one question on the topic of every episode, where it is open for public to participate in, through the website of Aljazeera. The duration of this program was more than one hour, but according to the new programming cycle and new trends of Aljazeera production, now it ranges from 45–50 minutes, focusing mostly on politic field, economic, security, and sometimes on social, media and cultural topics. In the past, the program was used phone calls and messages from the audience to participate with, but now using only the E-poll, which also does not use in the current time.

The general structure of the program has been relatively stable for 22 years; the changing was limited, just in the studio, the introduction, technology used, and interactive tools, which shrank instead of progress.

Figure 13: Samples of E-Poll using at The Opposite Direction



Source: Faisal Alkasim account on Twitter, and Aljazeera Website

Regarding to the web page of the program, it is similar to other web pages of Aljazeera, containing a briefing about the program, airing times, the recent episodes, and the archive, but not connected with the social media, updating comments, posts, tweets, or other form of interactivity.

On social media platforms, there are special pages for the program on Facebook (@oppositedirection) with more than 3.5 millions of followers (Aljazeera, 2018), with limited interaction, where more sharing, less comments. On the other hand, the pages of presenter “Faisal Alkasim” on Facebook and Twitter are more popular than the page of the program itself. The page of presenter on Facebook with more than 13,6 millions of followers (Alkasim, 2013), on Twitter 5.4 million of followers (Alkasim, 2009, فيصل القاسم). In total his followers on social media more than 19 million, this figure considers as an indicator of the importance of the program and the star presenter, so he broadcasts the program on both pages.

Recently, Aljazeera started to broadcast this program on Podcast, the first one was on Mar 27, 2019, there are more than 20 episodes of the Opposite Direction program (channel, 2019). Al Jazeera Podcast currently offers a free listening service via Apple Podcast, Google Podcast or Sound cloud platform; in addition, podcast content is also available on podcast.aljazeera.net. (Aljazeera, 2019, بودكاست الجزيرة).

Table 11: Profile of the Program according to the categories of QCA

The Program Categories	<i>The Opposite Direction</i>
Presenter	Faisal Al-Kasim
Types of Interview	Based on the Opinion Interviews
Format	Debate
Field of Topics	Mostly Political
Broadcast type	Live
Periodic broadcast	Weekly
Appearance of Presenter	Formal discussion, with fixed movement inside studio
No. of The Guests	Two guests
Attendance of the Audience	No audience
Technology and multimedia Using in	Based only on the discussion without using any tools of technology or multimedia during the show except sometimes using graphics
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	Pages on Facebook Pages of presenter on Facebook and Twitter Recently on Podcast Web page on Internet
Forms of interactivity	E-polls

4.2.9 Witness on the Era

Three years after launching of Aljazeera Arabic AJA, *Witness on the Era (Shahid Ala Alasr)* has started to show, the first episode was in February 1999, hosted the previous commander of the Egyptian army in October war, Lieutenant General Saad Eddin El Shazly (Aljazeera Network, 2016). Since 2018, Aljazeera has decided to stop the program, without a clear statement about the reason, or has a final or temporary suspension.

It's a weekly recorded interview program, one of the basic programs of Aljazeera, based on the type of in depth- interview, hosting one of the famous leaders, politician, or thinker and expert, to be witness on a period of time supported by evidence, proofs, historical truth and documents which guest to put them the in front of the audience.

This program manages by program management, and its format combine between analysis, opinion and informative, due to its official nature, most of the topics discussed focusing primarily on the political field, but it addresses other fields of military, social, security according to the guests and their position.

The in-depth interview with every one of the hosted witness, reach for thirteen episodes as in interview with Ahmed Marzouki, depending on many factors, related to the political situation, the importance of the guest and his position, and the deep of the information and opinion. Additionally, momentum of events in which the witness was in the center of decision maker and was aware of current events in the meantime. The duration of the episode changes from (50) minutes to (25) minutes for every episode.

The number of guests who witnessed the era and participated in the program or lived the details of its events through twenty years, was 71 witnesses, with 600 hours of broadcasting, on the important events that occurred in the Arab world after the Second World War (Mansour, 2016).

The program dealt with a big number of witnesses, including former Egyptian Vice President Hussein Shafei, Prince Talal bin Abdul Aziz Al Saud, Sheikh Abdel Fattah Moro, Vice President of the Tunisian Renaissance Movement. In addition, Boutros Ghali, former Secretary-General of the United Nations. In addition to Ahmed Marzouki The officer who participated in the attempted coup in Skhirat in Morocco, and Shaykh Ahmad Yassin, founder of Hamas in Palestine (Aljazeera Network, 2014).

However, after, more than twenty years of showing, the channel's management stopped broadcast the program for undisclosed reasons. Presenter Ahmed Mansour decided

to stop *Witness on the Era* at the height of its success, on the twentieth anniversary of launching Aljazeera, and to be satisfied with the second program "Without Bounds", which he presented it, considering that producing two programs per a week for a period of twenty years is very cumbersome, but the channel refused (Mansour, 2016).

The program is very formal because of its depth and nature of the characters hosted, so it focusing primarily on discussion itself, start with a personal profile report at the beginning of each episode. However, according to a study entitled "Arab satellite channels in the balance of the Arab elite", it showed that Aljazeera still the most watched channel, and the programs of the presenter Ahmed Mansour "Without Bounds" and "Witness on the Era" are the best according to 88% of the elite participated in the study, comparing to other programs in the Arabic various channels (Abd-Alhai, 2018).

The web page of the program is still presence on the website of Aljazeera, although it has stopped, its similar to other web pages of programs of Aljazeera, containing a briefing about the program, airing times, the recent episodes, written report about the episode and the archive. The web page does not connect with the social media, updating comments, posts, tweets, or other form of interactivity.

Regarding to social media platforms, the program has presence on many social platforms, in addition to the official pages of Aljazeera on Facebook, Twitter, YouTube, and the pages of presenter. The pages of the program on social platforms doesn't update since last year, where the program has stopped, the followers of its page on Twitter (@AJShahed) is 105 thousand, on Facebook (@ajawitness) more than two millions, and the archive of the program on YouTube of Aljazeera Arabic including 467 videos (Aljazeera Arabic, 2018).

The account of the presenter Ahmed Mansour on Facebook has more than 4.7 million followers; on Twitter has more than half million followers.

Table 12: Profile of the Program according to the categories of QCA

The Program Categories	<i>Witness on the Era</i>
Presenter	Ahmed Mansour
Types of Interview	Combined between three types; opinion informative and personal
Format	In-Depth Interview
Field of Topics	Mostly Political
Broadcast type	Recorded
Periodic broadcast	Weekly
Appearance of Presenter	Depend on the deep discussion only
No. of The Guests	One guest
Attendance of the Audience	No audience attend
Technology and multimedia Using in	Technology: never using any technology Multimedia: Reports “Profile of the guest”
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	Special pages on Twitters and Facebook Pages of presenter on Facebook and Twitter Web page for the program
Forms of interactivity	Nothing, its formal program

4.2.10 Rest of the Story

Discussion based on documentary, was the latest format of discussion programs launched by Aljazeera at its last programming cycle on November 2016. A weekly program (*Lil Kisa Baqiah*) discusses public issues related to the Arab audience, particularly in the field of politic and social.

The presenter of program *Fayrouz Ziani* during about 50 minutes shortening the story in two parts; a narrative or investigative way based on an attractive visual vision that embodies the idea through a documentary. The second part presents as a discussion with the specialists, to complete the story, as the story is a documentary, the rest of it is the discussion. The program took long time to be ready and included within the last program cycle of AJA, when we launched, we were already equipped with about 20 episodes to be shown weekly

without delay, taking into account the follow-ups and updating of information for some episodes (Alnasik, 2018). The program combines between documentary, discussion, and interaction of the audience through social media, it hosts two guests one of them in the studio, the other by the satellite.

The first episode launched on November 7, 2016 titled “The story of Kuwaiti Shiite cleric Yasser Al-Habib, from the dropping of his citizenship by the Kuwaiti government, to the formation of sectarian militias in Britain”, which deported personalities for their ideas, while embracing Habib who involves in the Sectarian Discourse (Aljazeera Network, 2016). By reviewing various titles of the episodes of the program through its own web page, find that it focuses only on Arab issues without dealing with international or regional issues, especially countries in crisis and wars such as Syria, Yemen, Sudan, Iraq, Palestine, Libya, Egypt, and the crisis of the siege of Qatar. Only some episodes have departed from this approach, such as an episode about the aftermath of the massacre of the Nur Mosque in Chrys Church in New Zealand last March on Muslims there (Aljazeera Network, 2019). Another episode highlighted the reality of Arab immigrants in Latin American countries, where discussed the most important challenges facing their social, cultural and political integration into their societies, while preserving their identity (Aljazeera Network, 2019). In addition, the episode, which highlighted on the tragic situation of Myanmar's Rohingya Muslims, their persecution, genocide and denial of citizenship rights over decades (Aljazeera Network, 2016).

By this new format, the program seeks to enhance and increase the area of the image display and visual content on the screen and try to bring the discussion programs to the viewer through the integration with documentaries, especially the nature of the issues that will be address need this style of treatment and dealing (Alshareef, 2018).

Why *The Rest of Story*? According to the gallery producer of the program, to find yourself as audience in front of a story that remains open and accepts the developments with spirit of interactive, then to feel that you need a new story, information, follow-up and new coverage for the topic discussed (Alshareef, 2018). The type of this live and weekly program is opinion interviews according to its function, focusing on interpretation of events and news in fields of politic and social mostly, allowing the flexibility of movement for presenter inside studio to keep on interactive. In addition, external production through cooperation with companies are heavily relied on to produce documentaries for the program; because the program is weekly and the number of crew is limited, it takes a long time to produce, provided

that companies comply with the technical standards of Aljazeera, in which reviewed the documentary several times (Alshareef, 2018).

It represents a new trend in discussion programs, unlike the other traditional programs at AJA, where it combines between news, documentary and depth, so it occupied a prominent position and high viewing within a short period (Alnasik, 2018). Another feature that is it build a strong relationship with Aljazeera Center for Studies to provide them with suggestions on some topics and some research papers. Aljazeera Center for Studies also judges some documentaries produced by external companies from an informational and historical perspective to enhance the program's informative value and it depth.

The approach of the program based on enhance interaction using of social platforms; by integrate them effectively into the program during the show. According to the team of the production, the interactivity has many aspects during the show, such as:

- The discussion based on documentary.
- Using hashtag for every episode to allow participation by audience.
- Presenter Ziani reminds audience each episode to participate and interact with the tag, through written and visual tweets, to display some of those posts during the show.
- Display tweets related to the topic during the show of the program.
- Display Visual tweets (Vlog) related to the topic during the show of the program.
- Interact with the story via social media platforms in various forms.

In the episode titled “South Sudan.. A dream turned into a nightmare”, which discussed and highlighted the dream of the Republic of South Sudan, which has turned into a nightmare due to political and tribal conflicts that have killed and displaced the southerners (Aljazeera Arabic, 2017). It used various forms of interactivity, such as written tweets, visual tweets, hashtag and graphics in one episode, to enhance the discussion.

Figure 14: Display tweets related to topic during the broadcast



Source: <https://www.youtube.com/watch?v=20sFyJ3cVZs>

As shown in Figure 10, the using of tweets related to the topic and hashtag of the episode during the show. The program interested in integrating the social media in whole production process pre-production, production and post-production according to the interviewees. In addition, the first discussion program using visual tweets from the audience during the show, as shown in Figure 15.

Figure 15: Display Visual tweets (Vlog) during the broadcast



Source: <https://www.youtube.com/watch?v=20sFyJ3cVZs>

Beside various tweets, the program using graphics, sometimes-immersive technology; to support the topic and adding new dimensions for the discussion, particularly

in case of lack of visual materials, such as the episode of prisons in Egypt. The graphics uses in many forms, as astones which including important quotes from guest, or more information related to the topic as shown in Figure 16.

Figure 16: Using graphics related to the topic during the broadcast



Source: <https://www.youtube.com/watch?v=20sFyJ3cVZs>

Concerning the web page of the program, it is traditional and similar to other web pages of Aljazeera programs, containing a briefing about the program, airing times, the recent episodes, written report about the episode and the archive, but not connected with the social media only you can share it, not having any aspects and forms of interactivity.

Regarding to presence of program on social platforms, it has presence on various platforms, special and official pages of Aljazeera on Facebook, Twitter, YouTube, and the pages of presenter. The page of the program on Twitter (@AJASTF) has 106.8 thousand of followers (Aljazeera Network, 2013), with interactions by like, retweet and comments. The page of the program on Facebook is more popular than on Twitter, has 1.1 million followers, 2,589 Videos, with various interaction by viewing, sharing and comments (Aljazeera Network, 2016). . In addition, the presenter using her pages on Facebook and Twitter for broadcasting and sharing the clips and the promotions of program, its official page on Facebook has more than 255 thousands followers (Fayrouz Zayani, 2016), and her official

page on Twitter has only 6,145 followers (Fayrouz Ziani, 2016), in which a big differences between two pages.

Table 13: Profile of the Program according to the categories of QCA

The Program Categories	<i>Rest of the Story</i>
Presenter	Fayrouz Ziani
Types of Interview	The opinion Interviews
Format	Panel based on documentary
Field of Topics	Various topics, particularly politics, social, and security
Broadcast type	Live
Periodic broadcast	Weekly
Appearance of Presenter	The flexibility of movement inside studio
No. of The Guests	Two guests
Attendance of the Audience	No Audience inside studio
Technology and multimedia Using in	Technology: Video wall, Tablet, and , rarely immersive technology Multimedia: Short Documentary, Video Clips, Graphics
Using of Social media During Show	Display tweets and vlogs of the audience during the show
Presence of Program on Social Platforms & Internet Network	Pages on Facebook and Twitter Presence on Aljazeera accounts on social platforms Official pages of presenter on Facebook and Twitter Web page on Internet
Forms of interactivity	tweets, vlog, and hashtag for every episode

4.2.11 *Inside Story*

Coinciding with the launch of Aljazeera English AJE in 2006, *Inside Story* program began airing, the first episode was on December 13, and hosted the Arab intellectual Mohammed Hassanein Heikal, and Richard Hass President of the Council on Foreign Relations, since then the program has been continuing (Aishy, 2018). Wednesday 15th November 2006, Al Jazeera English, the first global English language channel, specialist in

news and current affairs with headquarters in Doha, Qatar in the Middle East, launched to over 80 million cable and satellite households around the world, in over 20 countries around the world in addition to their 60 news bureaux (Aljazeera, 2006).

Inside Story is a daily current affairs program; managed by news management, focusing on dissecting and discussing the day's top story, in a clear assessment of the latest developments. The program provides analysis and commentary on recent news stories. The program is similar to its counterpart in AJA, *Beyond the News*, but differs in some features such as increasing its diversity in the topics and areas discussed and some parts, because it's not only for the audience of Middle East, but aims the global audience due to its language, in addition to the feature of rich visual contents.

Inside Story is modelled after Aljazeera Arabic's news program (*Behind the News*), where it's run out beyond the headlines to analyze and investigate news stories in a new light, in which the voices of major English-language international broadcasts were dominated the global public sphere (Reeve-Cook, 2006).

Aljazeera English reaching more than 282 million households in over 140 countries across the globe, according to AJE (Aljazeera English, 2006). It gets directly beyond the headlines to the heart of the news of the day, to reach inside the story from some of the best experts in the Middle East and beyond, to present in-depth opinions and information about political, economic, social, and technology news stories from around the world. The types of program according to its function is analysis, focusing on the opinions and ideas presented by guests, where most of them are analysts and experts in various fields.

As usually in these programs, it combines between informative and analysis, this depends on type of information provided and hosted guests of the program. It is recorded program, but consider close to live programs, because it is airing after two hours or less, from its production, according to the editor of the program (Aishy, 2018).

The presenters of *Inside Story* are various; Hashem Ahelbarra, Hazem Sika, Laura Kyle, Richelle Carey, Adrian Finighan, Mohammed Jamjoom and others, due to being it a daily program, analysis of a topical issue, hosting three guests from within and outside of the country in question. The same in *Beyond News* program at AJA, this program usually focusing on two angles maximum of the story and event discussed. The format of this program is panel discussion, where group of persons discuss a particular subject of public and important interests. The program which lasts about 25 minutes, starts by showing a video of

the story of the program, then the broadcaster talks more about the subject with field report, besides visual contents. It mainly seeks to host guests who are inconsistent in the topics discussed, one of them with the second against, sometimes there is a third guest who adopts the middle opinion, guests are often hosted from outside Doha via satellite or Skype (Aishy, 2018). By reviewing various samples of the episodes of the program, find that the program focuses more on global than the Middle East being English channel, also the program is very concerned with African affairs, not similar in this point to the same program at AJA, Behind the News. Here are samples of the various topics discussed at the program; Will there be another war in the Gulf, How is the world dealing with the waste disposal epidemic?, How did neo Nazis in Italy acquire missiles?, How much of a threat is Brexit to the unity of the UK?, What's behind renewed tensions between Japan and South Korea?, Can Zimbabwe's president fix the economy?, Why is China's biggest technology company being targeted?, and Is Saudi Arabia ramping up the campaign against religious scholars? (Aljazeera English, 2017).

The program based on traditional format in production, which focuses on direct interviews with the guests accompanied with video clips, it keeps on its format since many years ago, but at the same time considers on of the most watched according to (Aishy, 2018). Inside Story is recorded program, there is lack of interactive, and the using of technology in based on graphics, video wall, tablets, and interviews by satellite and Skype.

Regarding to the presence of program on Internet network and social platforms; Inside Story web page is available on Al Jazeera's English website, which is differ of the web pages of AJA programs, where AJE programs web pages more professional from various angles related to the form and content. The web page is divides into various parts, such as the trending topics, the latest episodes and archive, the lower part shows various programs of AJE, and the latest tweets and posts related to the topics discussed.

Inside Story has separated pages on Twitter with only 20 thousands flowers (Aljazeera English, 2012), and Facebook with more than 58 thousands followers (Aljazeera English, 2016), in addition to the main page of AJE which followed by more than 5.6 million followers (Aljazeera English, 2007). As mention above, the web page of the program shows the latest tweets and posts from Twitter and Facebook, also the audience can follow it on YouTube channel of AJE, and Podcast (Aljazeera English, 2019).

Table 14: Profile of the Program according to the categories of QCA

The Program Categories	<i>Inside Story</i>
Presenter	Various presenters
Types of Interview	Based more on the opinion and analysis, less on information interviews
Format	Panel discussion
Field of Topics	Various topics, particularly politic, Social, Economic, Technology and Security
Broadcast type	Recorded
Periodic broadcast	Daily
Appearance of Presenter	The presenter is fixed, no flexible movement inside studio
No. of The Guests	Three guests
Attendance of the Audience	No Audience attend
Technology and multimedia Using in	Technology: Satellite Technology, Skype, Video wall, Graphics and Tablets Multimedia: report, and Video Clips
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	Pages on Facebook and Twitter Presence on Aljazeera accounts on social media Recently on Podcasts Web page on Internet
Forms of interactivity	Not available

4.2.12 Talk To Aljazeera

One of the main programs started directly after Launching of Aljazeera International (later renamed Al Jazeera English on November 15, 2006, was Talk to Aljazeera (Aljazeera Media Network, 2015). *Talk to Al Jazeera* is current affairs program, directing by News Management, it is one of the flagship interview show. A weekly one-on-one discussion with global leaders, icons, influencers, and alternative voices shaping the times (Aljazeera English, 2019). In this program, Aljazeera interviews the people making the headlines, in which hold slogan of “Exclusive interviews with global voices” as it seems on their episodes on the channel of Aljazeera English on YouTube (Aljazeera English, 2015).

A weekly discussion in less than half-hour, interviewing guests around the world, shaping the way the audience look at the global world, by various presenters such as; Harry Fawcett, Jamal Elshayyal, Lucia Newman, Felicity Barr, Hazem Sika, and Martine Dennis. Talk to Aljazeera has two types; the first mostly interviewing presidents and global leaders, the second one is *Talk To Al Jazeera in the Field*, where moves into the field to interview the voiceless and show their stories about persons who by events or choice find themselves in unusual circumstances with guests from around the world (Aljazeera English, 2015). *Talk to Al Jazeera in the Field* interview regular people who have who are experiencing or being their life has been impact by the politician's decision (Garcia, 2018). Regarding to its type, this program combines between informative and analysis program according to the guests hosted, to provide the audience with information from the formal guest, in addition to their analysis, clarification and views related to the topics discussed. Not only has that, where the program *Talk to Al Jazeera in the Field*, sought to integrate the audience into the picture and story of the events directly from the field. In-depth interview is the format of this program, supported with short field interviews with the people related. This program based on visual contents, not only discussion with the guest, where it starts with this content and short interviews or Vox-pops sometimes and move to the discussion. Although, there are some changes and differences from episode to another.

This program with two types and names is similar to the program, which hold also two names in AJA, *Today-Interview/ Special Interview*, but the main difference between them in the topics discussed and the visual content. By analysis various episodes of *Talk To Aljazeera* it is clearly that the topics are free of tradition topics in its sister channel AJA, with the considering that *Talk to Aljazeera* broadcast to non-Arab audiences, that audience is different, so the topics and interests are different. Diversity of topics is the key; topics not repeated, even if they are from different angles.

By reviewing the archive of many episodes of *Talk to Aljazeera* on YouTube, found that the main focusing on the politic and social topics, although there are many episodes related to other topics. "Talk To Al Jazeera in the Field" is focusing more on interview people whose engaged in the topics discussed, such as; Child labour in Mexico, South Africa: Are students the key to real change?, African migrants, Transforming Nairobi, Murder in the Amazon, Tales of war: Is China's academic freedom at risk?, Treating gaming addiction in Japan and Daily life in Gaza (Aljazeera English, 2019).

Random samples of the headlines of *Talk to Aljazeera* episodes; shed new light on the major issues of the present, from United States, Latin America, Asia, to Africa and Middle East, such as Russia in Africa, Taiwan is a model of democracy, India's four million unwanted, Turkey election, Race, religion and feminism in France. Additionally, Crisis in Myanmar's, humanitarian crisis in Venezuela, what is driving Hong Kong-China tensions. Barcelona's Mayor, Brazil and corruption, and various episodes about situation in the world including the countries of Middle East (Aljazeera English, 2015).

In addition to these politic and social topics, there are topics related to sport, technology, health, music and culture, such as; Interview with ballet dancer Isaac Hernandez, Zika virus, Author of bestseller 'The Kite Runner' discusses recent events in Afghanistan, The current of climate change and Why the US is so concerned about Huawei? (Aljazeera English, 2015). By analyzing some episodes of *Talk To Al Jazeera in the Field*, find out a big difference between the two versions or types of the programs; it shows as a story based on several interviews in the field, instead of hosting them in the studio or via satellite, which gives the program more credibility and interactive.

In the episode titled “Child labour in Mexico”, the program starts with field report to diagnosis the problem, focusing on various angles, presenting graphics related, and then move to interview the people engaged in the topic in the field. The episode trying to make the picture about child labour in Mexico completed to the audience, within facts, interviews, their stories and others (Aljazeera English, 2016). The visual content in *Talk to Al Jazeera in the Field* is interesting, humanitarian and realistic because it depends on the field, and the people involved in the topics, without analysts or experts. In the episode titled “The refugee crisis and the Greeks”, where the presenter talked with the Greeks about their emotional and political feelings, a year after the refugee crisis peaked in Europe (Aljazeera English, 2016), the same in the episode titled “Murder in the Amazon: Brazil's natives under threat”, where focusing on the Brazilian Amazon which is home to nearly one million indigenous people, who have lived in and from the rainforest for thousands of years (Aljazeera English, 2017).

Technology and multimedia using in the program is varies from the first type to the second, where in *Talk to Aljazeera* based on formal interviews mostly, but there are visual contents, graphics only, while in *Talk to Aljazeera in the field* no need for technology tools, because it based on the field completely.

Regarding to the presence of program on Internet network and social platforms; *Talk to Aljazeera* (with two types) web page is available on Al Jazeera’s English website, which is differ of the web pages of AJA programs as mention before, where AJE programs web pages more professional from various angles related to the form and content.

Concerning presence on social platforms, there are pages for the program on Facebook, with only 27 thousand followers (Aljazeera English, 2013), Twitter with only 9 thousand followers (Aljazeera English, 2013), in addition to the main page of AJE. In addition, the program is available on Podcast (Aljazeera English, 2015).

Table 15: Profile of the Program according to the categories of QCA

The Program Categories	<i>Talk To Al Jazeera</i> <i>Talk To Al Jazeera in the Field</i>
Presenter	Various presenters
Types of Interview	Combines between information interviews, and the opinion and analysis.
Format	In-depth interview
Field of Topics	Various topics, particularly political, social, economic, technology, culture and security
Broadcast type	Recorded
Periodic broadcast	Weekly
Appearance of Presenter	Flexibility in the field, formal inside studio
No. of The Guests	One main guest
Attendance of the Audience	No Audience attend
Technology and multimedia Using in	Technology: Video wall, Graphics and Tablets Multimedia: report, and Video Clips
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	Pages on Facebook and Twitter Presence on Aljazeera accounts on social media Recently on Podcasts Web page on Internet
Forms of interactivity	Not available The interactivity in Talk to Aljazeera in the Field based on their field interviews and filming

4.2.13 *The Stream*

The Stream is a daily program based on social media community, it represents a new phenomenon at Aljazeera programs, where it's the first program combines between a web community with daily show on Al Jazeera. *The Stream*, broadcasting from America, its main idea created in 2012, to have an interactive multimedia program on the Internet and television so that it would be continuous 24 hours. The program focusing on how to produce a sustainable program by merging several media outlets for different time zones; but the idea was not applied, it faced by various difficulties (Nigm, 2019).

The program which launched in May, 2011, as seen from its archive, represent a unique one to bring the social media experience inside television program, depends completely on the web, using Skype video chat for interviews and discussion with the guests, no using of satellite or video wall, or other technology tools. So, the presenters using laptop during the show to interview the guests and follow up with the audience and their participation, considered to host more variety guests related to their countries, and engaged in the topics discussed.

The presenters moving between the exceptional potential of social media to run through news and events around the world. There were two versions of the program; one of them produced by Aljazeera America (Aljazeera English, 2011). Aljazeera America launched on August 20, 2013, based in New York, for its realistic covering of politics, culture and business in North and South America, shut down on April 12, 2016 (Aljazeera Media Network, 2015). The program including various online sources and discussion, of unheard voices, new perspectives from people, and untold stories related to topics discussed (Aljazeera English, 2011). A key part of *The Stream's* mission is to help its viewers discover the newest online tools and advice to develop and share their information through these fast-changing networks. There are various presenters; the mainly are Femi Oke, and Malika Bilal-the digital producer, in addition to others but in every episode, there are two of them discussing the biggest, most influential and topics exciting stories around the world, and conducting conversations with the guests.

The integration between a television format and some functions of the social media during the production of the program, found the online community, in which transfer the whole variety humanitarian fields on the internet into a television format (Sarnelli, 2014).

This integration enables social media to provide television audience more features to socialize and interact around TV content in various methods (Khoshrouzadeh & Salleh, 2016).

The intertwining between news and programs based on satellite, and social media is one of the recent developments in the media environment in the region of the Middle-Eastern and North Africa "MENA" (Sarnelli, 2014). The types of interview according to its function and aim is focusing more on the opinion interviews, less on informative and personality, in which the guest and participants speaking about their experiment's related to the topics discussed.

The interactive format is one of the features of the Stream, where its combine between television, web, and social media, forming interactive environment. The integration between TV and social network, will allows remote viewers to interact with each other via the TV set, particularly the people who could not interact in the traditional environment (Khoshrouzadeh & Salleh, 2016).

By analyzing some episodes of the program, seems that the program is open for whole topics in various fields, such as; what is the business of hate? Islamophobia Inc. in the US, which set out that hate crimes against Muslims have dramatically increased, according to FBI statistics (Aljazeera English, 2018), Why are so many people homeless in Ireland? (Aljazeera English, 2017). In addition, Rape as a weapon of war: The untold story of armed conflict (Aljazeera English, 2016), how do we clean up the Great Pacific Garbage Patch? (Aljazeera English, 2018), and why does a Saudi Arabia-led group of nations want Al Jazeera to close? (Aljazeera English, 2017) .

Technology and multimedia using in the program based mainly on the web, internet, and online community, particularly Skype to interview the guests, and devices of computer, which are the main tools for the presenters within the show. The program is rich in visual contents of social media, such as video reports, clips, graphics, tweets, photos, vlogs (video blogs) and other types of multimedia.

Regarding to the presence of program on Internet network and social platforms; *The Stream* has web page on Aljazeera's English website. It includes a brief description about the program, airing time, the recent episode, the archive of the episodes, the social media linked to the program, the recent tweets, the most episode shared and viewed, and the names of presenters and producers of the program. The names of the guests hosted for every episode, written below the information of the topic, with their positions and personal contact data. In

addition, the web page of the Stream provides information to the audience about how to join the show with their participation by tweeting, or posting video related to the topics discussed. This part considers one of the interactivity aspects with the audience. The interactivity with and within the show is very active, from various angles, such as:

- *The Stream* is broadcasting on Aljazeera English and YouTube, so there are many messages that appeared when the stream was live on YouTube.
- Presenting many tweets related, below the screen within the whole period of the show.
- The number of viewers of every episode on YouTube.
- The number of comments on the episode on YouTube.
- The number of like and share.

In the episode titled “Why are some African-Americans moving to Africa?”, the number of viewers reach about (294) thousand, 4,671 comments, and more than (5) thousand likes (Aljazeera English, 2018). While the episode titled “Why are so many people homeless in Ireland?” has (44) thousand of viewers, (311) comments and other numbers of like and share (Aljazeera English, 2017).

Concerning presence on social platforms, on not only Facebook and Twitter as usual, particularly it based on the online community. The program has wide presence on Facebook, Twitter, YouTube, Instagram, Podcast, in addition to its presence on Aljazeera accounts on social media and web page on Internet. All the programs of AJE recorded, except *The Stream*, which is live/recorded; live on social media platforms particularly on YouTube, & recorded for broadcasting on the screen of AJE, in order to produce content not only for one screen, but also for multiple screens of AJE audience & online audience, according to (Husain, 2018).

The Stream is the first discussion program has a special channel on YouTube created on Mar 31, 2011, besides the main channel of Aljazeera English, with 3.53K subscribers and 877,511 views. Many episodes on the channel has a wide discussion as mention above, particularly that it has broadcasted live on YouTube (Aljazeera English, 2011). The Pages of Stream on Facebook has 280,565 followers (Aljazeera English, 2011), the posts on it has not the same interesting on YouTube, less comments likes and shares.

On Twitter, the Stream also has a page with about (230) thousand followers, its more active than the page of Facebook, in which the comments, like and retweets (Aljazeera English, 2011). The page of Stream on Instagram has 9,186 followers (Aljazeera English, 2012), with only 49 posts, it seems not active, with less interactive, in addition to its channel on podcast.

Table 16: Profile of the Program according to the categories of QCA

The Program Categories	<i>The Stream</i>
Presenter	Two presenters
Types of Interview	focusing more on the opinion interviews, less on informative and personality
Format	Interactive Program
Field of Topics	Various topics, including whole fields nearly, not focusing here on politic, but less on politic more on social, economic, technology, culture, art, sport and health
Broadcast type	Live on YouTube Recorded on AJE
Periodic broadcast	daily
Appearance of Presenter	Flexibility inside studio
No. of The Guests	3-4 guests
Attendance of the Audience	No Audience attend
Technology and multimedia Using in	Technology: Graphics and Laptops Multimedia: report, Video Clips
Using of Social media During Show	Using tweets, vlogs, photos from the audience during the show
Presence of Program on Social Platforms & Internet Network	Pages on Facebook and Twitter Presence on Aljazeera accounts on social media Instagram pages Channel on YouTube Channel on Podcasts Web page on Internet
Forms of interactivity	The interactivity is available within the show, based on participation of the audience, such as; tweets and video comment, in addition to the interactivity in the online community through the channel of YouTube and web page of the program

4.2.14 *The Big Picture*

With a unique format based on documentary, *The Big Picture* tackles the story behind the most pressing topics and issues around the world. The program mixing documentary film with panel discussion, combine between the visual contents, interview-based storytelling and perspicacious analysis (Aljazeera English, 2017).

The *Big Picture* combines between documentary & discussion programs, where the discussion included about the topic in the documentary, not outside the documentary (Husain, 2018). The type of interview according to its function is focusing more on the opinion interviews, less on informative, particularly that the documentary offers basic information about the topic, and the guests' analysis it from various angles.

Various presenters from London present the program, with three guests mostly experts and specialists in the topic related. Format of *The Big Picture*, combines between panel discussion based on documentary film, which give the program a new feature particularly that the program don't start and end as usual in the other discussion programs, where with no lead, no end for discussion, it merges perfectly with the documentary, which makes it more interesting, less boring.

The *Big Picture* is similar to the program at AJA, *Rest of the Story*, which also based on documentary, the differences between them in the start, the end of and the structure of the program, where the *Rest of the Story* divided into two parts perfectly separated. In *The Big Picture*, there are no borders or breakers between panel discussion and documentary, that is make it as a one part.

At first glance, you think that its documentary not discussion program, but when analysis all its parts, found that it combines between panel discussion and documentary that rich of interviews, particularly that the program starts and ends without an introduction and a conclusion. From the Battle for Venezuela, birth of European integration and the rise of Europe's far right, The Lust for Libya: How a Nation was Torn Apart, the surge of populism in the US, Artificial Intelligence: The World According to AI and The People vs America; *The Big Picture* sheds new light on the major pressing topics of the present events.

By analysis the episode titled "The Battle for Venezuela", which examines how the exploitation of oil created the modern nation of Venezuela and, how the oil industry helped create a divided society as well as endemic inequality; the program through (48) minute's, mixing the documentary film which have more time than discussion, with the panel

discussion (Aljazeera English, 2018). The script of the program is similar to the script of documentary, but the unique feature here is the panel discussion between its parts, which shows from time to another. The analysis of this episode states that the program not based on two parts completely separated but based on mixing perfectly between the documentary and the panel discussion, in a new and unprecedented way in the interviews. In this episode the time of panel discussion was only 12 minutes from 48 in length (25% from the whole time of the program), with consideration that the documentary has rich of interviews.

Some topics was discussed in two episodes, such as the episode titled “The Making and Breaking of Europe”, where in this two-parts, *The Big Picture* explores the interlace history of the European and the far right in postwar Europe (Aljazeera English, 2017). *The Big Picture* traces how far-right politics has increasingly crept into the mainstream, by combining documentary storytelling with panel discussion, which based on comprises both historical explanation and perspicacious analysis on the history and future of Europe (Aljazeera English, 2017).

Technology and multimedia using in this program is simplicity, based mainly on the documentary and panel discussion, so doesn't need for other tools of technology, particularly that the mixing between them is perfectly, where the presenter start the discussion within the show of the documentary. Unlike the previous program *The Stream* that based on the online community, do not use this feature within the show, where it based on the documentary. But the feature here belongs to the interaction with social media related basically on the interaction of the viewers with episodes of the program on YouTube which has a good rate, where there are a lot of comments in addition to views and share and likes. For example, the episode titled “The Battle for Venezuela” has (440) thousand viewers, (900) comments and a lot of like and share (Aljazeera English, 2018), also in the episode “The Lust for Libya: How a Nation was Torn Apart” the number of viewer's was more than (227) thousand and (729) comments (Aljazeera English, 2018). While in the two parts of the episode titled “The Making and Breaking of Europe” the number of viewers was (153) thousand, and (303) comments (Aljazeera English, 2017). In addition, the number of viewers in the episode titled “The China Complex” the number of viewers in two parts was (90) thousand, and (323) comments (Aljazeera English, 2019), but there are episodes with less interaction related to the viewing and comments.

Regarding presence of the program on Internet network and social platforms, *The Big Picture* has web page on Aljazeera's English website, including a brief description about

the program, airing time, the recent episode, without the archive of the episodes. There is a lack of presence of episodes of the program on the internet, on both the web page of the program and the YouTube channel of Aljazeera English. Concerning of the presence of the program on social platforms, there are not any pages as usual in the previous programs of Aljazeera English, the program based only on the main accounts of Aljazeera English on Facebook, Twitter and YouTube, where its unprecedented indicators in the discussion programs of Aljazeera English.

Table 17: Profile of the Program according to the categories of QCA

The Program Categories	<i>The Big Picture</i>
Presenter	Various presenters
Types of Interview	focusing more on the opinion interviews, less on informative
Format	Panel discussion based on documentary
Field of Topics	Various topics, various fields particularly political
Broadcast type	Recorded
Periodic broadcast	Weekly
Appearance of Presenter	No flexibility inside studio, but it seems simple
No. of The Guests	Three guests
Attendance of the Audience	No Audience attend
Technology and multimedia Using in	Technology: no used within the show Multimedia: documentary
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	No Pages on Facebook or Twitter Presence only on Aljazeera accounts on social media Web page on Internet
Forms of interactivity	The interactivity just on the YouTube channel of Aljazeera English, within the number of viewers and comments on each episode

4.2.15 *UpFront*

UpFront hosted by Mehdi Hasan and produced in Washington D.C., launched on September 4, 2015, and touches the current affairs format, where the presenter cuts through the headlines, to highlight on contradictions topics and story around the world (Husain, 2018).

The program is analysis and weekly, centred on current affairs and selected headlines from the various events around the world, to discuss mostly two separated topics, focusing on politics.

The type of interview according to its function is focusing more on the opinion and analysis interviews, less on informative, particularly that most of the guests are analyst, activist, and experts. The program focusing more on the politic in their topics discussed, in addition to other topics related such as economic, social and security. The format tries to combine between in-depth interviews by one-on-one and panel discussion by hosting various guests in and out of the studio, where various episodes of the program have two types of interviews within the show.

The guests hosted by the presenter range from two to four, according to the topics discussed, some of them in the studio, others by satellite or Skype.

From Welcome to the Trump era, The rise of 'fake' populism, Brexit, Grexit and the future of the EU, to Is France on the brink of a Le Pen future?, Have settlements killed a two-state solution?, What is Iran's endgame in Syria?, India and Pakistan: Forever rivals? In addition to Canada: Are Refugees Welcome (Aljazeera English, 2016).

By analysis the episodes titled “Brexit, Grexit and the future of the EU”, the presenter within (25) minutes, interviewed former Greek Finance Minister Yanis Varoufakis on Greece and the future of the European Union, then move to the second part titled “In the Reality Check”. The presenter Mehdi Hasan reveals how Brexit leaders misled Leave voters by not being clear on exiting the European single market as well, finally in the Arena, discussed the perils of cyberspace and if future wars will be fought online (Aljazeera English, 2017). In the episode titled “Is an end in sight for the war in Yemen?” the program looks like two programs in one, where discussed two separated topics, the first with the title “The Headliner”, was in-depth interview to UN special envoy for Yemen Martin Griffiths about the latest round of peace talks in Sweden. The second part of the program with title “The

Arena” was about the next president of Nigeria's, in the sixth presidential elections since the end of military rule in 1999 (Aljazeera English, 2018).

In terms of production, *Upfront* has a unique design and format, called “The Arena”, where the discussion not only with one guest for long time, but break down one episode into multiple clips with different guest and topics, to show it better for social media in separated production (Husain, 2018). In addition, the “Reality Check” is short segment with two minutes nearly hosted mostly by another presenter, who has illustrated the topic with graphics and various visual content. For example, on this Reality Check in one of the episode titled “Why Emmanuel Macron’s brand of centrist liberalism is undermining French democracy”, which discussed the ways in which Macron’s government has apparently taken a cavalier attitude to civil liberties, labor protections, human rights, as well as the standards of accountability essential to a functioning democracy (Aljazeera English, 2018). In this short part, the presenters talking about the topic utilizing video clips, graphics, photos and tweets within (2:30) minutes in length.

The program using technology and multimedia such as, video wall, satellite, Skype and graphics in a spirited studio, belong to multimedia utilizing report, photos, and news clips in the various parts of the episode.

Regarding presence of the program on Internet network and social platforms, UpFront has web page on Aljazeera’s English website, including a brief description about the program, airing time, the recent episode, the archive of the episodes, and the latest tweets and posts from Twitter and Facebook. In addition, the web page divided into various parts including the episodes, reality check and web extras, which are parts of the program. As usual in the whole web pages of AJE, the web page of the program has also related content from other programs, and various programs of AJE. It’s more active than the web page of the discussion programs of AJA, as mention before.

Concerning of the presence of the program on social platforms, there are page on Facebook with about (410) thousand followers with many comments and sharing of the clips of various episodes (Aljazeera English, 2015). The page of the program on Twitter has about (49) thousand with a lot of interactivity through comments, retweet and sharing, especially that the policy of publishing via social networks depends on breaking every episode up into short clips, which suit the audience of social networks (Aljazeera English, 2015). Another example of Reality Check was titled “United States: Is the 'Trump bump' real?” where set the

record straight on Trump and US economic growth, this show was rich of visual contents, tweets, and graphics (Aljazeera English, 2018).

Table 18: Profile of the Program according to the categories of QCA

The Program Categories	<i>Upfront</i>
Presenter	Mehdi Hasan
Types of Interview	focusing more on the opinion interviews, less on informative
Format	In-depth interview, and panel discussion
Field of Topics	Various topics particularly politic
Broadcast type	Recorded
Periodic broadcast	Weekly
Appearance of Presenter	flexibility inside studio
No. of The Guests	2-4 guests
Attendance of the Audience	No Audience attend
Technology and multimedia Using in	Technology: Video wall and Skype Multimedia: reports, photos, and visual contents
Using of Social media During Show	Sometimes using tweets in the segment of Reality Check
Presence of Program on Social Platforms & Internet Network	Pages on Facebook or Twitter Presence on Aljazeera accounts on social media Channel on Podcast Web page on Internet
Forms of interactivity	The interactivity just on the YouTube channel of Aljazeera English, within the number of viewers and comments on each episode

4.2.16 Head To Head

With a unique format of talk show, the program *Head To Head* launched to be the only discussion programs in both channels of Aljazeera, AJA and AJE presenting with this format. Head to Head is a weekly and recorded forum, interviews with attitude, tackles the

big issues and important ideas in front of a live audience at the Oxford Union, and hosted by Mehdi Hasan, the presenter of UpFront (Aljazeera English, 2015).

The type of interview is analyzing, which focusing on the opinion and analysis interviews, less on informative, particularly that most of the guests are influential thought leaders, activist, and experts. The program focusing on the politic in their topics discussed, in addition to other topics such as economic, culture and social.

This program format is talk show, where the discussion in presence and in front of audience, in addition to the panel format, in term of discussion between the main guest and experts joined with every episode, to support the program with in-depth analysis of the topic being discuss. The presence of audience in discussion programs of Aljazeera is available only if the topic related to guests from Qatar, but if the topic linked to different audiences, this makes the subject difficult, and technology here does not help the program in the production, according to (Ahmed I. , 2018).

Figure 17: One of the episode of Head To Head with audience



Source: <https://www.youtube.com/watch?v=OEEUkhdaecU>

By analyzing the episode titled “Is it time to rethink democracy?” set out that the program is going Head to Head with a special guest to tackle important issues of the current time with participation of an opinionated audience. Mehdi Hasan challenges the thinker

Dambisa Moyo on why she believes liberal democracy is under blockade and demands a radical modification, in addition the discussion joined by a panel of three experts (Aljazeera English, 2018).

The program starts with a short lead about the topic, then present profile about the high guest, and experts hosted. The discussion in the program consists of two parts incorporated not separated taking the panel format, the main discussion with the key guest and other two types, one with the three experts, the second with the audience at the studio. During less than one hour (nearly forty-nine minutes), the presenter moves between, the main guest, the experts finally with the audience to make the discussion more vital and interesting about the topic discussed.

Regarding to the interaction of this episode on YouTube channel of AJE; the numbers indicate the presence of viewers with the episode, in which the number of viewing reached more than (170) thousands, one thousand of comments, in addition to like and share (Aljazeera English, 2018).

Another analysis of episode titled “Has #MeToo failed?” tackles public intellectual and feminist icon Germaine Greer on why she criticizes the movement called #MeToo against sexual harassment and assault. In addition, and similar to the rules of the program, the panel discussion hosted three experts to discuss with the main guest about her thoughts and opinion related to the topic discussed (Aljazeera English, 2018).

The shape of the Oxford Union hall and the location of the guest, where sitting and the audience surrounding and wrapping around makes it resemble the court, especially that the three experts sit next to each other on one sofa, to questioning the guest.

Regarding presence of the program on Internet network and social platforms, *Head To Head* has web page on Aljazeera’s English website, including a brief description about the program, airing time, the recent episode, the archive of the episodes, and the latest tweets and posts from Twitter and Facebook.

The web page of the program featuring a new part called “Testimonials”, where guests, panellists and members of the public share their views and opinions about the program, to make the program more interactive with everyone interest from the guest, experts or the audience. For example, Richard Tice - Chair of the Brexit Party in the UK said, "The ultimate challenge is both to survive and enjoy an hour of intense Head to Head with Mehdi Hasan. Lt Gen Michael T Flynn, Former Director of the US Defense Intelligence Agency

shared with “I found my interview with Mehdi Hasan as challenging an interview as I have ever given, and the important issues debated shine a light on the very serious challenges our world will face in the coming decade”. However, Dr Nitasha Kaul, Kashmiri novelist, academic, economist and poet focused on excellent elements of the program, which bring together Mehdi Hasan as a skillful and probing host, a brilliant team of researchers and producers, and helpful studio and site staff, to create a lively exploration of critically urgent issues.

In addition, the Andrea Stuart, Award-winning feminist author and lecturer considered that what an extraordinary in the program that it allows audience and panel guests the opportunity to interrogate the most significant thinkers of our days (Aljazeera English, 2014). In addition, the web page has a new partition called “Transcript”, where it allows to anyone to read the full transcript of the program discussions, in the transcript the discussion convert to text (Aljazeera English, 2015).

Concerning of the presence of the program on social platforms, there are pages on Facebook with about (150) thousand followers (Aljazeera English, 2013), Twitter with (38) thousand followers (Aljazeera English, 2013), and channel on Podcast; but most of interaction is on Twitter, where many comments, likes and retweet. In addition, the account of the presenter Mehdi Hasan on Twitter is active, has more than (773) followers, and interactive the two programs which the presenter hosted (UpFront & Head to Head), the tweets pin to his profile of UpFront program has more than seven million views, which indicates his activity on social media platforms particularly on Twitter (Mehdi Hasan, 2010). As a part of the channel’s policy, many of broadcasters and reporters utilizing their active personal accounts on social platforms for the programs related to (Alkunaisi, 2018).

Table 19: Profile of the Program according to the categories of QCA

The Program Categories	Head To Head
Presenter	Mehdi Hasan
Types of Interview	focusing more on the opinion interviews, less on informative
Format	Talk show
Field of Topics	Various topics particularly political
Broadcast type	Recorded
Periodic broadcast	Weekly
Appearance of Presenter	flexibility inside studio
No. of The Guests	2-4 guests
Attendance of the Audience	with Audience attend
Technology and multimedia Using in	Technology: not used within the show Multimedia: reports, and visual contents
Using of Social media During Show	Not used
Presence of Program on Social Platforms & Internet Network	Pages on Facebook and Twitter Presence on Aljazeera accounts on social media Channel on Podcast Web page on Internet
Forms of interactivity	The interactivity based on firstly, the interaction between guest, experts and audience, second on the interaction on the YouTube channel of Aljazeera English, within the number of viewers and comments on each episode

4.3 Characteristics of Discussion Programs at AJA and AJE

According to the qualitative content analysis of discussion programs at both Aljazeera channels, AJA and AJE, there are several characteristics and features related to the main categories mentioned in the analysis.

Concerning of features and characteristics of discussion programs at AJA, the Table 20 shows that various features in term of type of program, the format, field of topics, type of broadcasting, attendance of the audience, and using of social media and advanced technology within the show of programs, as showed in Table 20.

Table 20: The QCA of AJA discussion programs according to various categories

Categories Programs	Presenter (Fixed or Various)	Types of Interview	Format	Field of Topics	Broadcast Type
Behind the News	Various	Analysis and opinion	Round table	Mostly political	Live
Today Interview/ Special Interview	Various	Informative and opinion	In-Depth Interview One-to-one	Political	Live
Eye of Aljazeera	Fixed	Informative and opinion	Round-Table	Mostly political	Live
Scenarios	Fixed	Analysis and opinion	In-depth interview and Panel discussion	Mostly political, and social	Live
The Harvest	Various	Analysis and opinion	Panel discussion	Mostly political	Live
From Washington	Fixed	Informative and opinion	Round table	Political	Live

Without Bounds	Various	Analysis and opinion	In-depth interview	Mostly political	Live
The Opposite Direction	Fixed	Analysis and opinion	Debate	Mostly political	Live
Witness on The Era	Fixed	Informative and opinion	In-depth interview	Mostly political, social and others	Recorded
Rest of the Story	Fixed	Informative and opinion	Panel discussion	Mostly political	Live

Source: Based on finding of the analysis

The analysis of the discussion programs states various features and characteristics, such as:

- The presenters of the discussion programs mostly fixed, that is improving the brand of the program, particularly the programs that launched many years ago, and still broadcasting.
- Repeating the topics discussed from different angles, in the selected programs.
- Focusing primarily on Arab issues, regionally and globally, this because of the language and the majority of its audience in the Arab world.
- The majority of the topics discussed in political field, which has the largest percentage of topics discussed, with limited diversity in other fields.
- Most of the programs are formal in its appearance, with limited flexibility within the studio, nevertheless that there are other aspects of flexibility related to the movement of the presenters or conducting the interview out of the studio.
- The changing duration of many discussion programs, by shorten the duration, as in Witness on the Era, where the duration changes from (50) minutes to (25) minutes for every episode.
- The missing of talk show format, which allows audience to participate effectively in the discussion, and missing of personality programs.

- The lack of space given for the audience to express about their opinion towards the events and topics discussed where all the guests hosted from analysts, experts, academics and professionals.
- Some programs lacking in visual contents, with more focusing on the talking and discussion.
- Producing discussion programs similar to series in term of number of episodes, as in *Witness on the Era*, where every guest hosted needs for 10 episodes at least, reach for 30 episodes sometimes.
- The lack of using social media within the show of programs, where the findings pointed out that the *Rest of the Story* and *Scenarios* using social media within the show, most of the programs using it after broadcasting, sometime for live broadcast.
- The using of advanced technology is limited; the main tools are video wall, tablets, satellite and graphics in various techniques.

With regard features and characteristics of discussion programs at AJE, there are some similarities and differences in the discussion programs in Aljazeera channels (AJA and AJE) according to the mentioned various categories. The main similarities between them are the type of programs according to the function, the nature of the program, the format, and using of social media within the show. On the other hand, the main differences are the diversity in topics discussed, the language, rich of visual content, the type of broadcasting and the attendance of audience in a limit range.

According to the findings shown in the table 21, the discussion programs in AJE mostly focusing on the core of the discussion and the in-depth interview, preferring the functional, not formalist, uses of technology and social media in the production of programs. In the programs selected of AJE, there are more diversity in format, topics discussed and hosted people engaged in the topics and stories discussed not only the formal and experts' guests.

Table 21 illustrates the findings of discussion programs analysis in Aljazeera channels, AJE, according to various categories.

Table 21: The Categories of Discussion Programs at AJE, according to their Format

Categories Programs	Presenter (Fixed or Various)	Types of Interview	Format	Field of Topics	Broadcast Type
Inside Story	Various	Opinion and interpretation	Panel discussion	Various topics, particularly political	Recorded
Talk To Al Jazeera	Various	Informative and analysis	In-depth interview	Various topics, particularly political	Recorded
The Stream	Mixed	Opinion and interpretation	Interactive	Various topics, particularly political	Live on YouTube, Recorded on AJE
The Big Picture	Various	Opinion and interpretation	Panel discussion	Various topics, particularly political	Recorded
Upfront	Fixed	Opinion and interpretation	In-depth and Panel discussion	Various topics, particularly political	Recorded
Head To Head	Fixed	Opinion and interpretation	Talk Show	Various topics, particularly political	Recorded

Source: Based on finding of the analysis

The findings in the table 21 shows lack of interactive with the audience in the studio and within the show, because all the discussion programs at AJE recorded except *The Stream*. The analysis of the discussion programs states various additional features and characteristics, such as:

- The topics of discussion programs on AJE distinguished by diversity, unlike the programs of AJA, which its diversity is limited.

- The target audience of AJE is more diversity around the world, according to the language, where it broadcasts to more than 310 million households in more than 100 countries (Aljazeera English, 2012).
- AJE broadcasts its programs from three regions around the world, from the main headquarters in Doha, London and Washington, which makes it diversified in topics, guests and the way to deal with news and events.
- Programs range from formal to informal in the presentation and flexibility of the presenters within the studio, as in the Talk to Aljazeera in the Field program.
- The only program that holds format of Talk Show in both channels (AJA and AJE) is Head to Head, on the other hand, there is not any program that sheds light on the personalities' profile according to the type of programs related to the personality interview.
- All of AJE discussion programs recorded, except The Stream, which affect on interactivity of the program with the audience.
- There is direct connection between some discussion programs of AJE, and the persons engaged in the news and stories, to make them as guest in these programs, giving the chance to express about their opinion towards news and topics related, but this feature is available in a limited range.
- The use of social media in its programs within the show is very limited, most of the programs, using social platforms, after broadcasting the programs not within the broadcasting.

4.4 QCA OF IN-DEPTH INTERVIEWS

This part of analysis includes general characteristics of the interviewees, an overview on new trends in Aljazeera Network. In addition to categories of QCA of in-depth interviews in term of trends related to using of technology, using of social media, trends related to Interactivity and trends related to skills of presenters and work team of production.

The analysis in this chapter focusing on the findings related to in-depth interviews, which have conducted with various communicators participants in producing discussion programs in both Aljazeera channels, AJA and AJE. The interviewees including producers, journalists, presenters, social media officer, and head of departments related in AJA and AJE. The in-depth interviews find out what is the new trends in television discussion programs production and how these trends and transformations have changed production of television programs? How the crew of television programs cope up with new technology and benefit from? In addition, if there are new jobs or new requirements for the current jobs.

Moreover, the researcher benefited from the information obtained through field observation, after his visiting to the main headquarters of Aljazeera Media Network in Doha and was able to obtain more information and documents related to the main parts of the study.

4.4.1 General Characteristics of the Interviewees

Field study, based on in-depth interviews, in order to identify the characteristics and skills of the communicator (in various field related to television programs production), and the extent of coping with advanced technology, multimedia, and social media tools of discussion programs at Aljazeera channels.

The sample of the study, working in several fields related to the topics of the study, and divided into several categories, in relation to television discussion programs production, where some of them involved in pre-production, others in production or post-production within social media and internet.

Meanwhile, the administration of Aljazeera network has made many changes in positions recently, responsibilities and sectors such as the sector of digital, which separated from the channel to provide its services for Aljazeera network in general, not only AJA and

AJE. In addition, Aljazeera has made some changes to the positions of many staff, some of them interviewed within the study, such as the managing director of Aljazeera Arabic, the official of the social media in the newsroom, the official of the technology projects, and others, these changes according to their own vision.

During my existence at Aljazeera in Doha, a great discussion and debate about changes that took place and others will take place in Aljazeera related to many factors due to changes in the environment of work particularly, and keeping pace with recent trends, or because of the Arab crises, especially the siege of Qatar. Therefore, the findings of in-depth interviews demonstrate the gap in some areas related to the scope of the study, such as the best strategy to manage with social media and digital sectors, as the study will explain about in this chapter. The in-depth Interviews were conducted with more than (45) interviewees between April and May 2018, through personal interviews, face to face, in the headquarter building of Aljazeera Network in Doha, Qatar, where the researcher have permission to conduct these interviews in both AJA and AJE. The various categories of interviewees are Presenters, Producers, Journalists, Head of news and programs departments, Social Media Officer, Technologists Officer, Administrative of Aljazeera Network (Director General) and Head of Divisions and Centers related including digital division, Aljazeera Media Institute, Aljazeera Centre for Studies and Quality Assurance and Editorial Standards Division, as seen in the table 22:

Table 22: Categories of the Interviewees in AJA and AJE

Categories of the Interviewees	No.
Presenters	5
Producers	10
Journalists	4
Head of news and programs departments	5
Social Media Officer	6
Technologists Officer	6
Administrative (Director General)	1
Head of Divisions and Centers related	8
Total	45

Later in 2019, three additional in-depth interviews have conducted to follow up some changes related to the study, and to get the latest indicators and data in relation of the presence of AJA and its programs on the social media, while these indicators were not available to AJE. One of these in-depth interviews was about the creation of Digital

Newsroom (DNR), which responsible about the presence of news and programs on the social media and internet. Moreover, some interviewees present more than one position, so this enriches the in-depth interviews, in addition to various interviews not listed, which depends on the field observation during.

4.4.2 An Overview of New Trends in Aljazeera Network

Aljazeera Media Network is a specialized news channels, focusing mainly on hard news, less on soft news in various fields such as entertainment, sports, social events, economics, technology and other topics. This policy reflecting on various programming cycles and news bulletins.

It constantly strives to expand, not only by keeping pace with all new trends in media production, but in field of increasing its presence and channels in the global media landscape with more than one language. The current channels of Aljazeera are Aljazeera Arabic, Aljazeera English, Aljazeera Mubasher, Aljazeera Documentary, Aljazeera Balkans, and AJ+, which broadcast on digital media in four language's: AJ+ Arabic, AJ+ English, AJ+, Español, and AJ+ Francais (Aljazeera Network, 2018).

Aljazeera Development Strategy

Aljazeera is seeking to invest all the resources and tools available to integrate more with the digital age in producing the programs, so it has created "The Digital Sector", as a specialized sector responsible for developing the media production in Aljazeera network, not only in AJA or in AJE, with a contemporary digital vision according to the interviewees. The in-depth interviews with all administrative levels in Aljazeera reveal that development strategy since the selected program cycle, which started in November 2016 until 2018, focuses on various tracks to achieve their complementarity and integration between many sectors related to form and content of the programs, through:

- 1) Created an independent digital sector, not including within other sectors, to serve all the channels of Aljazeera, and enhance the vision of specialization in production.

- 2) Expanding the digital and technology sector in line with the latest trends in both fields.
- 3) Development of technological systems, equipment's, studios and newsroom according to the latest technology.
- 4) Diversification of technical formats of programs.
- 5) Integrate social platforms effectively into the process of production of various discussion programs.
- 6) Develop the skills of whole the teams, in line with the process of development in different tracks, to meet the recent trends in television production.
- 7) Investment of User Generated Content by producing some interactive programs, which based on UGC such as Nashratokum, in addition to utilize it in some discussion programs such as The Rest of The Story.

The future vision for Aljazeera network based on investing the huge content of the television to reproduce it for Social Media, but not in the same way and form, this vision currently done, but there are various challenges to achieve it completely, according to (Bishr, 2018). The new trend for digital sector is focusing on marketing for digital content, not only for the content of the television, particularly that Aljazeera has been targeting only one audience for 20 years, the time now to expand the audience (Bishr, 2018).

In addition to the previous vision, the shift towards artificial intelligence is represent one of the main trends in the current and future such as China which produce about two hundred reports by robots (Swaq, 2018). Across next 10-20 years, the television screen will continue, but its role will shrink in favor of digital platforms and the small screen via mobile and tablet (Swaq, 2018).

Findings of the in-depth interviews and field observation demonstrate that the development strategy is still incomplete, and hit with several obstacles and challenges, especially if we know that it sometimes depending on the personal efforts, the influence of some personalities, and the principle of experimentation and then select the best, which affects negatively sometimes on the performance.

It also clear that the strategy of the two channels (AJA and AJE) is not exactly identical, according to the nature of the audiences, and the culture of the executive administrative of the English Channel (most of them from different nationalities other than Arab). Some aspects of differences between two channels are 1) The programs at AJE mostly recorded not live, in contrast of AJA. 2) The use of social platforms in producing programs in AJE is less than using it in AJA. 3) Training problems where Aljazeera training center does not meet completely needs of training of AJE staff as much as it does in the services provided for AJA.

Level of Trends in Aljazeera Programs

According to findings of in-depth interviews and field observation, Aljazeera programs production set out various trends based on three levels, as the following:

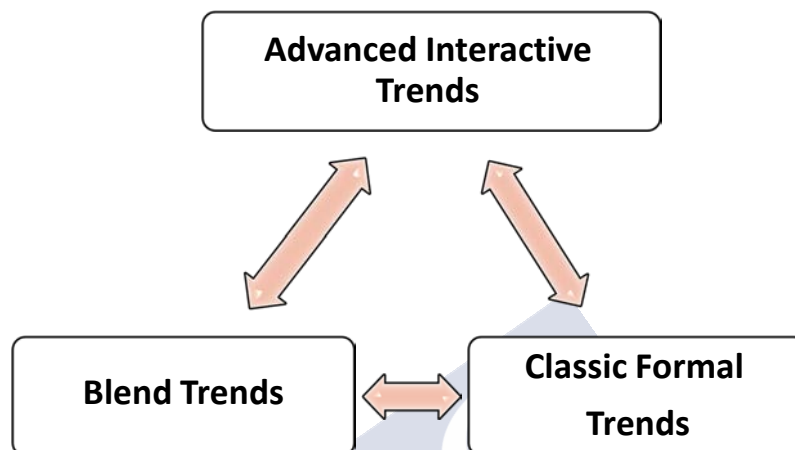
- **Advanced Interactive Trends:** Depend on the development of form and content, through the investment of technology and social media. A new trend initiated by Aljazeera network, which is, interacts and participates with technology companies and technological manufacturers in order to define the needs of the media and get acquainted with the patterns of its thinking (Swaq, 2018). In this trend, Aljazeera AJA started a set of programs based on two principles: increasing the visual content and increasing the interaction with audience through social media and advanced technology such as immersive content, (Abu-Hilalah, 2018). The interaction with the audience has changed on Aljazeera, and moved from based on calls to social media, which has made a major shift in interaction with audience by various means, according to the interviewees.

- **Blend Trends:** In this trend, Aljazeera Combines originality with modernity, and seeks to develop but partially, so some programs use modern methods in the production, in various manners a simple or effective way, to enhance their interaction with the audience. Using social media in the pre-production and post-production stage, but not within the show represents some aspects of these blend trends.

- **Classic Formal Trends:** This trend depends on the originality, focuses more on the content and maintaining the serious features of discussion programs, particularly the brand programs such as The Opposite Direction and Witness on the Era. This discussion programs mostly does not use advanced technology or social platforms within the show. Furthermore, in AJE, the interactivity in discussion programs is very limited particularly whole the

programs are recorded, because of the language, audience of the English Channel, and ability to broadcasts to the world within a day, in term of the difference of the time among most of the target countries (Negm, 2019). In addition, this trend based on functional not formalism using of technology, to enhance the content of discussion programs (Negm, 2019).

Figure 18: General level of trends at AJA and AJE



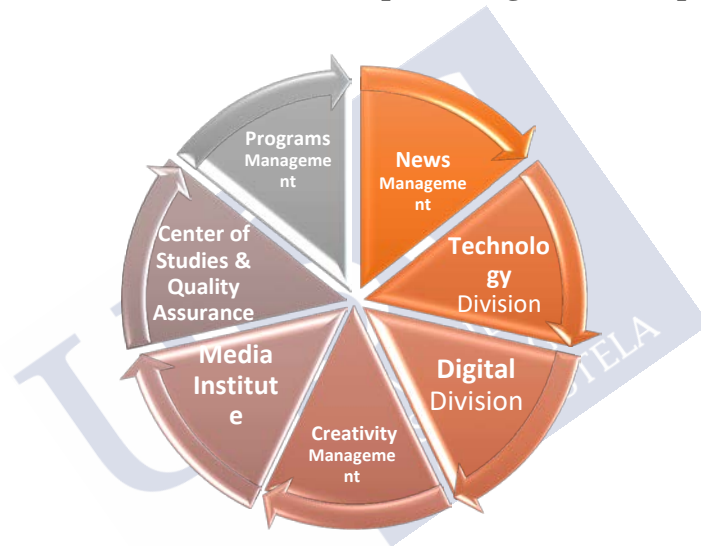
Source: Based on findings of the analysis

In the last program cycle which launched in 2016, Aljazeera move towards changing the form of the typical discussion program, by producing varying shapes and contents, at the same time it kept some of its known historical programs such as *The Opposite Direction* and *Without Borders* because it carries a famous brand, and went to produce programs that integrate interactivity as in *Nashratokum*, and *The News Race* (Abu-Hilalah, 2018). Moreover, AJA breaking the traditional pattern by merging the documentary film into the discussion programs, as in *The Rest of The Story*, to foreseeing the future not only analysis and diagnosing the present as in *Scenarios*, then merging the news magazine with discussion program into one program dividing it into two parts, as in *From Washington*, also employing Aljazeera correspondents in their discussion programs, as in *Eye of Aljazeera* (Abu-Hilalah, 2018). According to the interviewees, the stage of transformations has started but not stable, as many Arab countries still depend on one screen, even the technological environment and the Internet are not prepared adequately.

Divisions involved in producing discussion programs

One of the new trends particularly in AJA that the integration of producing discussion programs with other divisions, to deepen the content and providing new form of interaction. There are several divisions and sectors involved in production of Aljazeera discussion programs, classified on three levels as the follows: 1) The main division of production, which including News management, and Programs Management. 2) Technical division, which including Technology division, Digital division, and Creativity Management. 3) Supporting division, which including Aljazeera Media Institute, Aljazeera Center for Studies, and Quality Assurance and Editorial Standards Division.

Figure 19: Divisions involved in producing discussion programs



Source: Personal Elaboration based on findings of the analysis

As shown in the Figure 13, the production management forms from various departments primary and secondary, in light of the integrative perspective of production processes from human components to different equipment's, software and various technologies.

In May, 2018 the administrative of Aljazeera network has made modification to its organizational structure, some of these modification related to the production process, in divisions and departments of technology, quality assurance and editorial standards, Aljazeera Centre for Studies, Human Resources, Aljazeera Media Institute, and Global Brand and

Communications (Swaq, 2018). These modification and changes including cancellation some jobs, consolidation of jobs in other, and create new job titles to keep pace with various developments.

The relation between discussion programs and various divisions based on the nature of the program, the need for in-depth research as in Scenarios program, the need to produce various forms of graphics as in Eye of Aljazeera program, and the need to train team members in new skills, as in cooperation with Aljazeera Institute. Moreover, the relation between digital division and whole divisions and sector within Aljazeera network has developed, particularly that this division is responsible for the presence of discussion programs on the internet and web pages of the programs and on the social media platforms.

The future vision of digital division at Aljazeera network based on investing the content of TV particularly the programs to be suitable to reproduce it for social media, but not in the same way that it shows on TV (Bishr, 2018). This vision is currently being done at Aljazeera network, but having various challenges to achieve it as well as plan, with consideration that television still seen the social media platforms as tool for marketing of television content, but Aljazeera seeking to create new trend from TV marketing to special digital content marketing (Bishr, 2018).

AJA and AJE have a presence in the digital platforms, but it was focusing mainly on the newsroom in addition to the internet as an extension of the screen content, now the situation changed, the presence of the programs became on the Internet and social media, and the screen, according to many interviewees. External dependency has to be a little less than current at Aljazeera network according to (Bishr, 2018), through create an incubator for the development of new products, so the digital sector includes newsrooms, technological development, distribution, etc., to build a new brand such as AJ +; then Aljazeera can reorganize and restructure its body.

Integration between various divisions involved in producing discussion programs, is one of the main policies adapted by Aljazeera Network, to develop the programs. According to the system analysis theory, the process of television production including various sub-systems, such as production, planning, financing, distribution, employment and legal affairs, but production is the most important axis of these various subsystems (Salah-Aldeen, 2015). In addition, one of the main trends in field of television production that create new

departments or divisions for creativity and innovation to enhance competitiveness by providing distinctive program to attract new audiences (Salah-Aldeen, 2015).

The Creativity management in AJA is working as apart from Global Brand and Communications Division, and responsible of providing its production for whole Aljazeera channels. Creativity management is a key element with the news, programs and operation mainly responsible for the screen and its work related to all divisions in the channels, particularly in technical terms (Janghout, 2018). This management is producing the music, graphics and the promotions for discussion programs and for various newsletters. In addition, the creativity management is responsible of producing immersive, virtual contents and interactive maps using within the programs and newsletters according to (Janghout, 2018). Meanwhile, many discussion programs have developed from the previous ones in terms of using of video wall, the technology, the various types of graphics, and the visual dazzling, as he clarified. The development vision of creativity management based on creation new studios and software, keeping pace with technology in its various forms particularly in field of producing graphics, and investment in the capabilities and skills of employees, by training and increasing their efficiency (Zubaidi, 2018). The role of the creativity management is vital within the stages of preparation and presentation for the discussion programs, in term of coordination and mutual participation with the editorial sector and others, to make the programs more interactive by adding some interactive elements such as social media, or by interactive screen. Nevertheless, many discussion programs at Aljazeera channels lacking of interaction in favor of interaction by social media, so it need to increase the interactive elements within the program screen to display audience interactions and responses, particularly that interaction based on face to face has declined dramatically and has been replaced by Social Media (Zubaidi, 2018).

Regarding to the relation with Aljazeera Center for Studies; the discussion programs involved in this relation are Rest of Story and Scenarios. This relation based on deepening the topics and its treatment in the programs, through providing them services of data and information about various topics discussed in. The main role of the center is to help in field of hosting researchers and nominating guests, selecting some topics, providing research with material for some topics, and contribute to the pre-evaluation process for some discussion programs by judging the available data, through their accuracy, depth and handling of different angles (Almokhtar, 2018).

The center for studies which working as a consultant for Aljazeera network, provides constantly whole channels of Aljazeera network with research, particularly for discussion programs and documentaries, to help in the preparation process by enhancing understanding of the topic in all its aspects and exploring new angles (Abd-Alaati, 2018). This cooperation requires holding weekly and monthly meetings, and exchanging of plans, agenda of programming and research. A model for cooperation in the production of discussion programs are Rest of Story and Scenarios in AJA, in addition to a limited cooperation with AJE in Inside Story (Abd-Alaati, 2018). The mechanism of cooperation with the team of Rest of Story based on holding a monthly meeting, to discuss about the agenda of the program for the next three episodes, and exchange the ideas, information and suggestions. In addition, the center has an important role in judging the documentary film, which shows within the program, in term of target, angle of treatment, axes, and guests. Usually, one of the Center's researchers is attending their weekly meetings to mix the research mind with the TV mind to improve production (Abd-Alaati, 2018).

On the level of relationship with Aljazeera Media Institute, it based on holding specialized training courses, share experiences and transcribe the experience of the presenters and programs (Daymi, 2018). Discussion programs have an important part of training in several areas such as television presentation, the use of social media platforms in programs, and the promotion of the Arabic language, general culture and political analysis, and using of technological tools in these programs (Daymi, 2018). On the other side, the cooperation between Aljazeera Media Institute and AJE is limited not including various areas of the training, in terms of language and training needs. According to interviewees, the strategy of the training needs must base on the real needs of the employee in his job position, but some still cannot adapt to this trend, in addition, that some departments have not complete vision to the culture of the training in its various fields. The main advanced strategies for training include electronic training, special training for some members of work team of production, coaching, and work time training. To enhance a culture of training, Aljazeera has resorted to adopting a policy of obligated the employee to attends two specialized training courses, based on the training needs (Daymi, 2018).

In addition, Quality Assurance and Editorial Standards Division which launched in 2012, has a role in producing discussion programs but in the post-production not in the pre-production or production, so its relationship with the programs based on a very limited

framework. The field of this division is to monitor Aljazeera screen in its various channels; Arabic, English and recently Balkan, specifically news and news programs attached to it.

According to (Abu-Alnasr, Aljazeera and Quality Control Division..The Difficult Questions, 2016) The levels of monitoring and follow-up in this sector operate according to the following:

- Specifications of TV templates, products and formats, from technically, and editorial side.
- Ethics and professionalism in various fields and with sources.
- Take into account the most comprehensive structural features of news bulletin and programs in terms of their nature of coverage, the speed, and respond to the needs of the audience.
- Follow-up mistakes directly on the air to prevent recurrence.

The mechanism of the division based on three tracks; Daily monitoring of each channel with a daily report based on descriptive performance analysis, Qualitative reports (non-periodic) closer to scientific research with hypotheses to verify and reach to scientific results as possible (Abu-Alnasr, 2018). The new and recent mechanism based on send notes by SMS message before broadcasting to modify some contents, avoiding problems and assess the production up-to-date (Abu-Alnasr, 2018).

However, according to various interviewees the data indicates that the relationship between Quality Assurance and Editorial Standards Division and the discussion programs is not as required level, and their impact on the production is very limited, because this division unable to follow up all the production on the screen, then there is no pre-evaluation before the broadcasting.

One of the challenges that the output of the division is just impressions, and observations need to be studied in depth, in addition that some broadcasters have greater powers than others, which make them above the level of interference (Abu-Alnasr, 2018).

Concerning the relation between AJE and divisions involved in producing discussion programs, the cooperation is existing but not in the same level of AJA, for example the cooperating with Aljazeera Media Institute, quality assurance and editorial standards, and Aljazeera Centre for Studies is in a small scale. The benefits of these divisions for AJE in term of using some of them as guests or to exchange ideas for programs and training in limited fields (Kubaisi, 2018). The cooperation in field of technology and creativity management is

available to produce various graphics and to meet the needs of AJE screen, while it is very poor in term of relation with Aljazeera Media Institute.

Training programs do not meet the requirements of AJE, because of the language and field of training, where 80% of the training courses are in Arabic and 20% in the English language, translation in this case can't be able to solve problems, particularly that the training needs real interaction and complete integration between the trainer and the trainee (Kubaisi, 2018). In addition, the AJE focusing on developing training programs to keep pace with the functional needs, not general training which reveal the gap between AJE and what is on the ground.

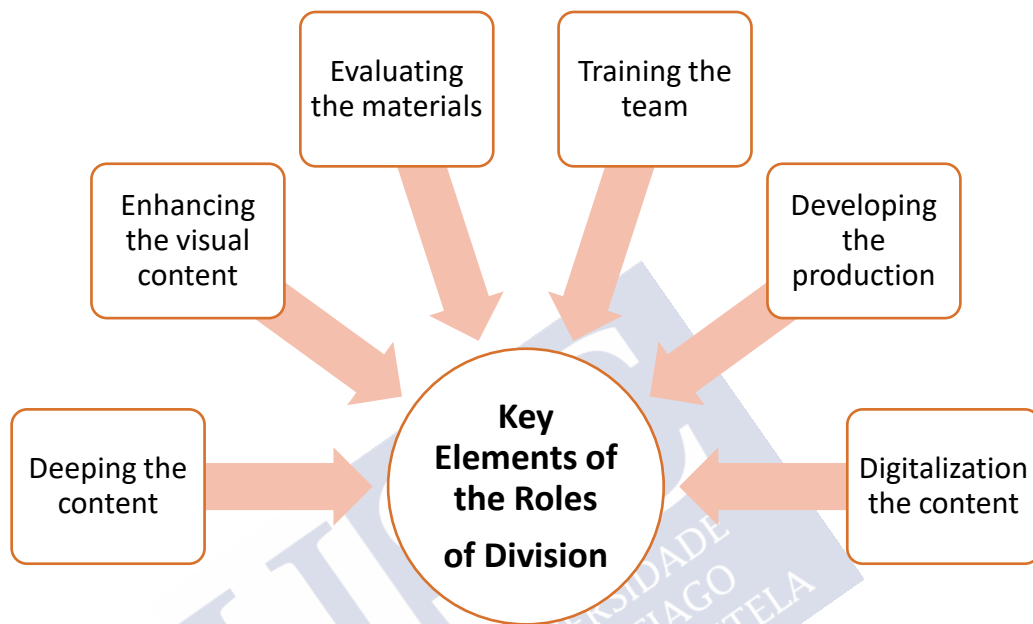
Cooperation between AJE and Aljazeera Center for Studies and Quality Assurance and Editorial Standards Division is based on a narrow field, where the benefit of them is very limited, in which it provides Feed Back on performance that can provide during the various meetings, in contrast to the BBC's monitoring service which advanced comparing with division at Aljazeera (Kubaisi, 2018).

Generally, the divisions involved in production of discussion programs, such as digital division, The Creativity management, Aljazeera Center for Studies, and Aljazeera Media Institute have an important role in term of providing discussion programs various services to develop the production of the programs as shown in the Figure 14, through:

- Producing various types of graphics.
- Enhancing the visual dazzling and visual content.
- Deepen the discussion topics.
- Providing important information for presenters.
- Participation of the Center's researchers in the programs as analysts and experts.
- Helping in accessing various sources.
- Evaluating the documentary film of Rest of the Story program.
- Preparing worksheets and research papers for some programs and episodes.
- Training of work teams and increasing their qualification to manage programs.
- Digitalization the content of discussion programs.

Figure 14 shows the key roles of divisions involved in production of discussion programs, which enhancing the relation and cooperation with both channels of Aljazeera (AJA and AJE).

Figure 20: The key roles of divisions involved in production of discussion programs



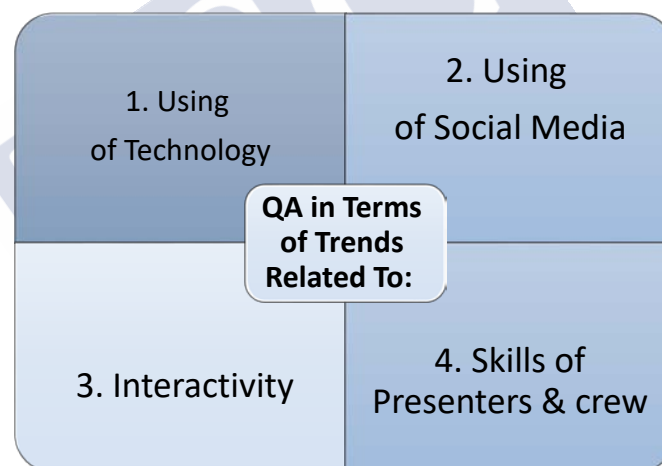
Source: Personal Elaboration based on findings of the analysis

4.4.3 Categories of QA In-depth Interviews

To keep the analysis of in-depth interview in logical sequence and interconnection between whole parts of analysis according to the objectives of the study, the approach of in-depth interviews analysis will be relate to the main fourth axis and variables of the study, as the following shown in Figure 21:

- QA In-depth Interviews in terms of trends related to using of technology.
- QA In-depth Interviews in terms of trends related to using of social media.
- QA In-depth Interviews in terms of trends related to Interactivity.
- QA In-depth Interviews in terms of trends related to skills required for presenters & crew of production.

Figure 21 The key variables of QA In-depth Interviews



Source: Personal Elaboration based on methodology of the analysis

4.4.3.1 QA In-depth Interviews in term of trends related to using of technology

Technology is mainly changing the way we view, interact and communicate with each other. Technology and various types of advanced techniques using in television programs, especially news programs contribute positively to develop the appearance of the channels attract more audience and relieve many material and human burdens (Al-Dabaa,

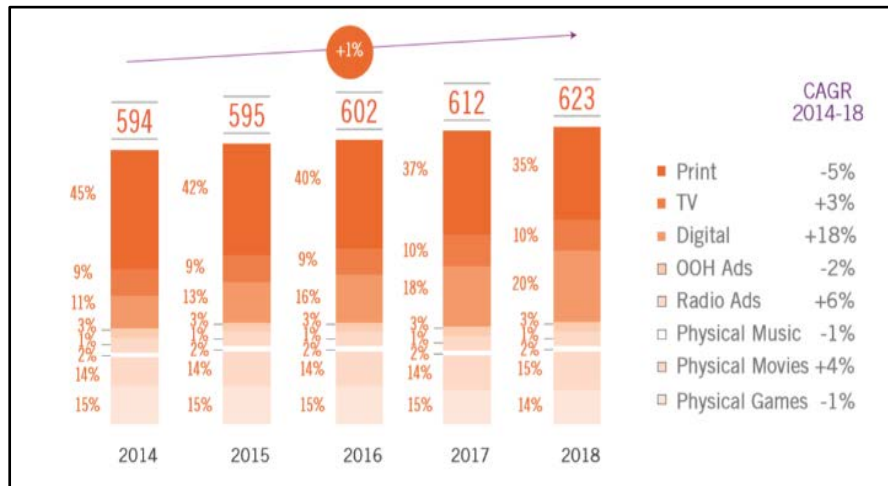
2011). One of the recent and largest survey around the world titled “State of Technology in Global Newsrooms”; showed that journalists around the world are increasingly turning to digital technology to help address huge and various challenges, while newsrooms that use a hybrid of traditional and digital formats are on the rise, according to the survey (ICFJ, 2019).

The finding of the survey, which conducted in fourteen languages, and included more than 4,100 newsroom managers and journalists from 149 countries; revealed that most journalists believe digital tools have transformed every aspect of their production, in term of using fact-checking, social media verification tools, and using a multitude of new techniques to better engage of their audiences (ICFJ, 2019).

The trends which driving the future of television content based on technology are various in term of development of production, distributing and consuming, such as; Multi screens, Grows of data use from platforms and social media, Internet of things, Distribution migration to IP-enabled devices, Enhanced digital media, and growing of mobile applications for follow up television content (Schaeffler, 2018). In addition, television storytelling, innovation in program discovery and television controls will having important impact on the future of television (EY Global Organization, 2013).

Qatar has advanced internet infrastructure, where digital is the fastest growing market, at a CAGR of 18% in 2014-18 driven equally by both the paid and advertising revenue streams (Dubai Press Club and Dubai Media City, 2016). In term of social media, it remains one of the top activities in Qatar as well, particularly that Facebook dominates the top two social media places with its social network and WhatsApp at 81% and 80% of the usage respectively. Then, YouTube, Pinterest and Twitter follow it at 55%, 42% and 35% respectively. Aljazeera remains the most viewed channel creating a reach of 26.5%, closely followed the MBC Group with MBC1 at 22.9% and MBC2 with 18.1%, according to the report (Dubai Press Club and Dubai Media City, 2016).

Figure 22: Total of Media Market in Qatar



Source: Arab Media Outlook 2016-2018

According to a seven-nation survey “Media Use In the Middle East, 2019”, the utilizing of internet network and smartphones are growing rapidly, where use of the internet in Arabic has continued to increase—79% of nationals now use the internet in Arabic, meanwhile using the internet in English (31%) (Dennis, Martin, & Hassan, 2019). Over half of Arab internet users (53%) using the internet on a computer, a steep decline from 2018 (73%), while ninety-six percent of internet users using the internet on their smartphones according to the findings of survey (Dennis, Martin, & Hassan, 2019).

The using of technology has a great impact on attracting more audience of television programs and increasing their interactivity, so Aljazeera depends on this technology and its various tools according to many interviewees involved to technology field within Aljazeera network.

The technology tools supported producing professional multimedia for discussion programs, such as reports, documentary, video clips, and various visual contents, which aim to present form and content professionally through, simplify information, and enhance visual materials with visual dazzling. Traditional television viewing is affecting by technology, as in various platforms like Netflix, Hulu, Sling, and the upcoming YouTube TV service, which has shown that traditional cable in the western world isn’t the only way audiences consume TV content, and that changes how that content is developed (Hall, 2017). The professional content is the basic of television production, in addition to the unique format and form of the programs, in which technology has a vital role in supporting both of content and form.

In this QA of in-depth Interviews in terms of trends related to using of technology, the analysis based on various questions for interviewees involved in technology department. The in-depth interviews focused on types of technology tools and software using to strengthen the level of discussion programs, the new trends in using technology for these programs, the most discussion programs using advanced technology and various types of multimedia. In addition to roles of digital division in the process of producing programs and the new trends to broadcast their content within multiple screens and platforms. Aljazeera network used in their work advanced technology related to various uses, such as the general system, which is INews, video wall, graphics, Skype for interviews, immersive content, in addition to Internet and other aspects of technology.

Technology is changing the way that audience watching television, where a lot of them now watching television over the Internet, using mobile devices like tablets and smartphones more than traditional television sets, particularly among younger audience (Moussaoui, 2018).

Technology Used in Discussion Programs

Concerning to the qualitative analysis of discussion programs in AJA and AJE, the findings showed that the technology normally used in three stages of the production process: pre-production, production within the show and post-production for publishing through internet, web pages and social platforms.

Table 23: Types of technology used in discussion programs

Pre-production	Production	Post-production
Operating System (iNEWS)	DTL (Satellite Interviews)	Internet
Intelligence Artificial (IA)	Skype	Web sites
Computers & Software	Video wall	Web pages
Chat Apps (Particularly WhatsApp)	Immersive technique	Social media Platforms
Internet Network	Graphics	Tools of feedback analytics
Tools of Searching & Verification	Devices	Cloud storage and Data security
E-mails	Equipment's of Production	
Optical Character Recognition (By AI)		
Multimedia applications		

As shown in Table 23, the technology used range from fixed tools and software to advanced technology such as immersive in Eye of Aljazeera, which is the only discussion programs in AJA and AJE using it, and rarely using in Rest of the Story. Although, there are integration between these stages and technology used according to the nature of the production needs, as in iNEWS, which used in various stages, internet and computers which used in whole stages of production, and devices in various stages.

Aljazeera based its future strategy on the new trends in technology and its various uses in field of media, particularly the television production and digital media. Aljazeera focusing on technological innovations in the field of television broadcasting, digital media platforms, cloud storage, data security, content publishing, and others to draw a clearer picture of the future of the media, and the expected changes to keep pace with this development and make the most of it (Sawaq, 2017).

According to various interviewees, Aljazeera network adopted development as a key strategy, and has used advanced technology in interactive programs. Although, there are gaps in the strategies of development in some areas such as in case of formation digital division as independent division, where controversy surrounding based on this decision taken in lack of clarity of vision, so it returned to establish a department responsible for digital content within AJA, after it merged it in the digital sector (Abu-Hilalah, 2018).

Technology development trends related to equipment, software and broadcasting systems do not stop at a certain point, as it is constantly evolving, so the focus is on utilizing technology to improve television production without relying only on visual dazzling, that's what the in-depth interviews focused on.

At the same time, the using of advanced technology is very limited in most of the discussion programs at both AJA and AJE, particularly the traditional programs that hold the brand of Aljazeera such as *The Opposite Direction*, *Without Bounds* and *Witness on the Era*, because it is focusing only on the core of the discussion, according to the interviewees. Immersive technology normally used in news bulletins to explain and simplify some of the complex facts with exciting show for the audience.

According to one of the technologists at Aljazeera; the technological tools have been available for a long time, but their use on Aljazeera came late, and the reason that presenters do not keep pace with technological developments that can be used in some discussion programs, but now there are developing in this field (Ahmed I. , 2018),.

Nevertheless, Moussaoui (2018) showed that there are various advantages has achieved by technology for television production of Aljazeera network such as:

- Launching of interactive programs, which beginning with *The Stream* in AJE in 2011, where made the audience as essential part of the production process by incorporated them in, and create communication channels through social media platforms.
- Technology related to the various types and forms of graphics, such as virtual reality, Contracts VR 360, and immersive.
- Producing of interactive news bulletins, such as *Your Bulletin* at AJA, and *News Grade* at AJE, which based on social networks.
- Moving from Mass Communication to Individual Communication, as well as from Broadcast to Unicast as everyone sends, receives, produces and distributes.
- Relying on the Cloud, which provides security, smoothness, and cooperation in working with collaborators around the world such as reporter offices, media companies, journalists, producers, audiences, technologists, and others. This technology needs a great job to accomplish, particularly that is considers as a future trend, so the work is ongoing, leading to the construction of the Open Newsroom.
- Using devices within the show of programs, it's giving the presenter more simplicity to follow up with the programs and audience, and sharing the tweets, photos and videos.

One of the various project based on technology is a continuous project with Ooredoo Communications to connect the main broadcasting centers of Aljazeera with fiber to increase the speed of data access, in addition to connect the crews of Aljazeera offices around the world with each of the broadcast centers via fiber (Ahmed I. , 2018). By using this advanced technology and with the completion of these continuous projects, Aljazeera can turn into a news agency, which is a future trend under study according to a vision of (Ahmed I. , 2018).

In 2016, the project of Aljazeera Digitization launched, focusing on two angles, according to (Ahmed I. , 2018):

- Maintaining whole of program production in digitally storing it in two Backup centers in Doha and London.

- Archiving the production of Aljazeera offices around the world, this process will take a long time so this project extends for several years, in addition to some technical and political challenges due to the situation in the Arab world and the position of some countries toward Aljazeera. Moreover, Aljazeera has benefited from artificial intelligence in this project, in addition to its cooperation with Microsoft Company in order to develop research via video, audio and images, not words, which will create a major revolution in the field of media archiving according to the interviewee.

In various stages of production, Aljazeera depends mainly on the iNEWS system, which links between whole departments, work team involved in the production of news and programs, team of social media, and other divisions of Aljazeera network, in various types of workflow. In light of the technological development, the work of production team, especially the producer, has evolved. The core of the process of the production remains constant, the tools are variable, the systems and software have evolved, especially in light of the growing of digital production, which depends on computers, and software that saved time and effort, speeded the production process and diversified the production of graphics (Abu-Malek, 2016). In addition, technology has basic roles in the in-depth research of topics, guests and for marketing the program through various platforms (Sedeeq, 2018).

iNEWS newsroom computer system is incorporated digital news production system, which supplies editors, journalists, producers, directors and technical personnel with discipline by tools to make their work easier (Avid iNEWS: Setup and Configuration Guid, 2013). According to Avid, various essential components of iNEWS such as: 1) Linux-based computers running the iNEWS Server software. 2) A Windows-based computer running the PuTTY Command Sender program. 3) Windows- or Vista-based computers running the iNEWS client software. 4) Windows-based computers running the iNEWS Data Receiver software. In addition, iNEWS system is qualified for connect with a wide variety devices of production, where provides a central point of control for multiple video servers, graphics devices, and MOS protocol (Avid iNEWS: Setup and Configuration Guid, 2013).

Moreover, iNEWS system is the content management system produced by Avid Company, still developing within the project of digitizing of Aljazeera, where currently working with the company to turn it into as an interactive and collaborative platform for collecting and writing news, scenario, photos, videos, graphics, archives, maps and astones (Moussaoui, 2018).

Therefore, the teamwork particularly in the news production can communicate with each other online through the unified system, giving journalists, producers and others great convenience in conducting the various operations related to television production (Moussaoui, 2018).

For example, in the case of discussion programs, iNEWS helps in this framework, although it still needs further development, where the team for this purpose called Guest Interview Desk working to communicate with him through several steps and logistical processes that take time, effort, and cost according to the interviewees.

One of the key tools that used in discussion programs is Video Wall, to improve the topics with visual content, data, maps or related video clips, and graphics, and to provide more information about the topic of the episode.

According to Kubaisi (2018) the use of video wall in the Arab world still needs to be more developed, unlike many western channels, which have mastered it's using in a more professional and influential way, but the recent programs of Aljazeera particularly the interactive programs based on using the video wall in a better using.

The best criteria for using video wall at Aljazeera are the following according to (Kubaisi, 2018):

- The importance that using video wall properly, without exaggerating to avoid distracting the audience.
- Knowing the timing of its proper use, the material it provides and its suitability for the topics discussed.
- Taking into account the use of the size and area of the video wall.
- Training journalists, presenters and producers on the best use and write content for it.
- Enhance the visual imagination skill of the producers and presenters when using the video wall, as appropriate to the topic, for example need a map, images or 3D that serve the topic more visually and increase its value.
- The need to know the various tools and techniques available that enhance the use of video wall, such as various types of report presenting by it.

Many technological developments using in the field of software and applications that do not appear in front of the screen and audience, but it is participating effectively in managing the production process, such as iNEWS, News Gathering, which enable reporters

to broadcast from iPhone in special cases, technological equipment inside the studio, Video Wall, tablets and iPads for presenting (Kubaisi, 2018).

In term of using **Artificial Intelligence (AI)**, Aljazeera used it in some fields; to transform visual discussion programs into texts for publishing them through the site of Aljazeera, or to optical character recognition (OCR) by analyzing video and recognizing characters, names and objects, in addition to classify the things within the clips by identifying them (Moussaoui, 2018). According to the director of digital innovation in Aljazeera network; there are various using of Artificial Intelligence in newsroom through: Robot journalism to produce some types of reports or montage of news story, Algorithmic journalism to know the trend topics on Twitter, and Automated journalism by using advanced software to facilitate and organize the newsroom (Abu-Arqoub, 2019). Nevertheless, there are various challenges to use these types of Artificial Intelligence in the current newsroom in Aljazeera channels or others.

However, the using of artificial intelligence is limited in discussion programs of Aljazeera, because it mainly based on analysis and interpretation, while fostering discussion using graphics, maps or graphics (Kubaisi, 2018), so it's still simple experiences not used deeply at Aljazeera (Bishr, 2018), but in the future will use holograms, virtual reality and artificial intelligence (Dirbashi, 2018).

However, Aljazeera administration believes that the future will assist an increased dependence on artificial intelligence in various channels, in addition to the interacts and participates of Aljazeera network with technology companies and technological manufacturers around the world in order to realize what the media needs, and to know what we are thinking about these technology companies (Swaq, 2018).

One of the uses of artificial intelligence in Aljazeera was through using Google's Vision API to analyze both the contents and context of 6,500 images that used and appeared on news articles, and published on their homepage throughout the year of 2017 to have the answer for the question: What types of images did readers see when they came to our website? (AJ Labs, 2018).

Aljazeera Lab decided to experiment with various integrations, such as tagging photo repositories inside CMS to make it easier to find specific images, help journalists find the best photo that matches the story, utilize Google's Cloud Video Intelligence to analyze the contents of live video, and apply this technology to VR and 360 images (AJ Labs, 2018).

Concerning to use of Chat Apps, most of interviewees agreed that WhatsApp is the best tool for them as a teamwork to communicate with others, exchange information,

ideas, articles and various links of topics. The teamwork of production for most programs at AJA using modern means of communication, especially WhatsApp, where they created a group in the name of the program for the team only, for ease of handling, speed of response, interaction and exchange of information and links whole the time (Abu-Malek, 2016). For many journalist's email is still one of the primary mean to share with others, but the groups of WhatsApp growing more for the teams of production, so sending multimedia via WhatsApp is a great alternative to official news gathering tools. WhatsApp has many advantages for the team, because it is quick, easy and cheap, more personal than email, and very simple to share photos and video, in addition to that it is great for multi-location deployments, the ability to turn off group notifications, easily to leave the group at any time when you go off shift (Llewellyn, 2016).

The technology support internal communication via WhatsApp instead of multiple meetings and more than emails, where it makes work team contacted at all times, at work time, vacation, or any time (Sedeeq, 2018). Moreover, there are professional impact of advanced technology on the work of creative department, in term of facilitated the work, does not carry out it, using of Diserty system to produce the graphics, which depends on the Real Time Rendering System, that is operating process needs to be done through the computer only (Zubaidi, 2018). According to this technology, the journalists and producers can create a graphic element by themselves, insert the guest's information, contact the guest Phono call, and create a map in contrast to the traditional way in which all work related to the graphic department (Zubaidi, 2018).

Another impact of technology based on using tools and software for verification, which became more essential today for the news and programs. Verification of news, information and videos based on professional standards that help various teams to verify through a set of professional and technical standards within the Social Media team (Moharar, 2018). One of the professional standards for producing television programs is verification of information, photos and videos to avoid fake news and videos; in addition, that it is a basic and new skill today for work team in the pre-production stage (Shrouf, 2018). Moreover, in case that the work team unable to verify completely, decided to not using it, also one of the most important non-technological means of verification is the sources, whether Aljazeera reporters or those work with to verify the news and videos as much as possible (Aishy, 2018). Verification based on two elements; objective verification, and technical

verification by using technological tools and software, which needs training of the journalists, producers and others (Abu-Arqoub, 2019).

Since 2008, Aljazeera has used Twitter as a source of news, and issued a news verification guide to strengthen its position in the "Credibility Battle", that is making it a key strategy, where Aljazeera has repeatedly escaped the trap of lack of credibility, with verification (Ashour, The digital content at AJA, 2018).

One of the keys using of technology is graphics in various types and format, mainly using for news bulletin and producing discussion programs. It became one aspect of the transformation that took place in Aljazeera's newsroom in light of the great development of advanced technology. Graphics considers as new tools of technology, and templates using for producing content of news bulletins and programs, as in some forms of multimedia, which based on integration between text, photos, videos and various effects (Janghout, 2018).

Graphics technique, by using different templates, has become popular in Aljazeera, especially in news bulletin, in addition to some discussion programs that analyzed within the study, mainly in Eye of Aljazeera, which used immersive technology, less in other programs such as The Rest of the Story, Scenarios and Beyond the News.

Immersive technologies merge virtual content with the physical environment, to make the audience feel 'immersing' in a unique simulated experience, in addition it is related to virtual and augmented reality, which present varying levels of immersion in digital (House of Commons HC, 2019).

The using of graphics in Aljazeera has grown from limit using to advanced, which began in 2001, in newsroom until 2015 where launching of using video wall. The unique shifting started in 2016, in the new buildings and studios of Aljazeera and starting to use techniques of immersive within news bulletins (Al-Shembly, 2019). Various advanced templates of graphics has been using for various types of reports in Aljazeera newsroom such as; immersive content, video wall report, maps, data analysis, web pages, interactive reports, in addition to infographics and promotions (Janghout, 2018). In addition, there are different types of graphics such as; the data on scroll at the bottom of the screen, or on half of the screen, sometimes on the full screen, graphics of video wall, besides ready templates to use which available at Aljazeera, and the graphics which designed for special uses (Tan, 2016).

The process of production various format of graphics at Aljazeera channels based on the Diserty system, which is the Real Time Rendering system, through the computer, to

be able to create templates, colors and editing it easily (Zubaidi, 2018). The graphic system used currently in Aljazeera network enables them to program, which leads to converting some elements of the work automatically, to saves more time and effort, for example, weather, money services business, and promotions for some programs (Zubaidi, 2018). Whole types of graphics seeking to present information and news, explain the topics and concepts, and present the news in visually attractive way (Tan, 2016).

AJ Contrast is a new platform for Aljazeera network using immersive storytelling and media innovation studio, combining emerging technology with global and human-interest journalism, to produce both original premium contents, as well as partners with existing Aljazeera channels and other organization has to co-produce compelling content (Al Jazeera Media Network, 2019).

Although, AJ Contrast is part of the Digital division for Aljazeera Media Network, one of the field observation that this new sector is working mostly separated other sectors in Aljazeera Network, providing them with various services; but the complete integration were missing, in shade of many objections to its separation as an independent sector.

Media Convergence and Digital Platforms in Aljazeera

Shifting from traditional TV screen multiscreen to broadcast on various devices is starting at Aljazeera, particularly after forming of digital division and restructuring it as an independent division, which showed the contradictory views of Aljazeera employees and administrative, according to many interviewees.

The various transformations in the field of media have linked to the concept of media integration, which reflects the melting of the boundaries between the various media with its technological, cultural and economic dimensions, in addition it led to emergence of new terms such as Cross-Media Production, Integration and Converged Management of the media (Abdel-Fattah, 2017).

The digital techniques enhanced this integration and giving the chance for audience to stay in touch and know more, through their newspaper, television, smartphones, and email or on social platforms to write a comment or participate in his voice in a survey and interact with others (Abdel-Fattah, 2017).

Media convergence is a global phenomenon cutting across and combining all types of media in digital form, where convergence involves five broad areas of broadcast media processes (PAVLIK, 2005), as the following:

- Tools for the acquisition and gaining content.
- Storage technologies, including archival and other digital storage media.
- Editing or other computer-based technologies or postproduction processing of visual, audio, text, graphical, or multimedia.
- Distribution technologies, or networking for distributing or communicating content.
- Presenting technologies for accessing or displaying audio, visual, or other programming.

The media convergence extended from past decades to present days, with more developing based on advanced technology to create new trends in media, particularly which based on combining between television and web community.

In Aljazeera, the formation of digital division in 2016 has caused controversy within the network, where it has followed by presence of the social media team inside newsroom, then move it out, then returned it under supervision of a new department, which is digital newsroom. There is confusion in decision-making due to the speed of development, not the inability to make decisions, because our vision is under experience and represents a new initiative, according to the official of digital newsroom (Ashour, Using Digital Media and Social media in AJA, 2019).

On the other side, the director of news in AJE demonstrates that the merger between the digital sector and television production better than backtracking and separation, and the best model is integrating between television, social media and the Web site into a single department (Negm, 2019).

The vision of digital division is based on make this division as an incubator for the digital content of Aljazeera, and develops this content, but may be in a period of time it the trend will be join the digital division within television (Bishr, 2018).

The global trends of social platforms towards broadcasting programs and direct content Live Program and any future directions subject to the conditions and variables related to it and the state of the market. The digital division includes newsrooms, technological

development, distribution, etc., after a period of incubation and providing the complete infrastructure for the digital division and the presence of a new brand for digital content such as Aljazeera plus (AJ+); it can be say that the time is appropriate again to reorganize and restructure Aljazeera, according to the head of digital division.

Figure 23: Model of the Convergence in Aljazeera



Source: Personal elaboration based on findings of the analysis

As shown in Figure 23, the convergence between Aljazeera channels (AJA and AJE) and the digital platforms of it (Websites and Social platforms), currently essential, particularly that in various events, you find that digital content is leads the screen with its interactions, which it publishes faster than television. Social platforms have broken the traditional view and become a source of television, not just a medium for publishing, it represents two roles output and input for production process.

AJ+ is presents a unique model for the digital platform and digital content at Aljazeera network, in which that it produced the content in four languages Arabic, English, France and Spanish, with special programs showing on the platforms not on the television, according to the interviewees. Having become known as Brand, the content of AJ+ is now showing on Aljazeera TV and on other TV networks.

AJ+ platform is a part of a global generation does not recognize with borders, connected to issues that affect their life, tells the stories of the human struggle and defies reality, within an innovative template that stimulates constructive interaction (AJ+, 2014).

Aljazeera believed that reaching the youth people requires the production of new content for them through the digital platforms, that differs from the content of the screen, particularly that their field follow-up, proved that the majority of young people do not watch TV but rather digital means (Bishr, 2018).

It is one of the most important recent trends in television production nowadays, the transition from screen content to digital content, which resemble the transition from radio to television and now the transition from television to digital media particularly social media platforms. The services provided from digital division mainly focusing on digital content through websites and social media, where there is a team in each newsroom for the channels of Aljazeera to provide its services. The mechanism of this division depends on provide services to AJA and AJE channels, through two roles:

- Choosing the appropriate content from TV and reproducing it for social platforms.
- Producing special contents for digital platforms, not broadcasting on the television.

The role of advanced technology is essential in enhancing the work of the team and the digital division, as there is no need to have the same team everywhere in the sense that can support the work of the channel without a personal presence, but rather through technology that eliminated the barriers of time and space (Bishr, 2018).

The team of social media is currently inside the headquarters of AJA for some editorial privacy, according to the head of digital division.

The strategy of the digital division is seeking to be the link and mediator between television and the platforms, this strategy based on the following (Bishr, 2018):

- Develop a long-term plan for Aljazeera, to create strongly and effectively presence on the digital platforms.
- Producing of content on television that has an extension on social platforms, with consideration that there is various audience follows both television and platforms, or follows the TV only, and others follow only the platforms.
- Enhancing the active presence of Aljazeera for the youth in the Arab world through provides them with useful entertainment, not to waste time only, and to cover the existing gap instead of going to the western platforms.

- Our plan for the next four years is to invest in unique content for Arab youth away from politics, and to promote Arab content on the Internet, which is usually not more than 3%.
- Investing in influencers through social platforms, particularly that many of their content is not useful, the role of Aljazeera is contributing to raising the level of their content.
- Seeking to reach out to the young audience on Snapchat and Instagram, which is an important priority for Aljazeera today.

In AJE, it is different because the mechanisms of work in it and the structural are different, so there is a shortage in this framework, according to the head of digital division. In addition, the sensitive issue in AJE is IP, which related to intellectual and property rights, so what is broadcast on TV, is not easy to transmit immediately on the Internet unless there are full rights for it, especially that AJE has a wider spread in the world (Bishr, 2018). Therefore, the issue of Live Streaming on social platforms is sensitive also.

The need for a better business model is greater than ever before, so Aljazeera should engage more effective in the efforts to fix the broken news industry, to situate its position in the future through quality journalism in the new era (Kilic, 2018).

Digital Newsroom (DNR)

One of the new trends in AJA recently that has created a new department, which is Digital Newsroom (DNR), working beside the main newsroom of the channel; this will be official for all digital media of programs, news, and other production (Ashour, Using Digital Media and Social media in AJA, 2019).

DNR launched officially on February 1, 2019, it is still in the process of being establish, it is as a new channel, but on the social media. The new digital room is responsible of programs in field of social and digital media, not on the screen; except some things related according to official of DNR (Ashour, Using Digital Media and Social media in AJA, 2019).

The vision of DNR based on not dealing with television away from social media, and not dealing with television media away from television, to enhance the integration of the media. The DNR seeking to implement its vision and strategy through various steps, as (Ashour, Using Digital Media and Social media in AJA, 2019) mentioned as the following:

1) Promoting the production of digital content for Aljazeera audience on social media. 2) Start to produce news bulletin, programs, particularly after a restructuring and change the culture prevailing in AJA in their understanding of the nature of the real work of the social media and its interactions with the audience. 3) The decision of broadcasting programs and bulletins on the digital platforms will be for the news editor of AJA. 4) Take the considerations of the nature of the digital platforms, social media and the audience, in case of broadcasting from television to platforms. 5) Providing special content on social media, allowing the most famous presenters to be on social media and to produce special content. 6) The new products from DNR will be original content from the screen in addition to producing special content such as: news cards, interactive questions, and brief news bulletin (twice daily).

The other sample of integration of discussion programs at AJE is *The Stream*, which combines between web communities with daily show on Aljazeera, in addition to social media community. The scope of *The Stream* is to have an interactive multimedia program on the Internet and television so that it would be continuous twenty-four hours, and focusing on how to produce a sustainable program by merging several media outlets for different time zones; but the idea was not applied, it faced by various difficulties (Negm, 2019).

Presence of Programs on Digital Platforms

Aljazeera has various digital platforms on the internet; aljazeera.net, in Arabic including web pages of the programs of AJA, and aljazeera.com in English including the web pages of programs of AJE, in addition to various web sites for Aljazeera network for its channels, centers, channels of Podcast and institutes. In addition to the digital platforms of AJA and AJE, Aljazeera has a group of web sites for other channels, which are Balkan, Aljazeera Mubasher, Aljazeera Documentary, AJ+, Jetty-FM, Aljazeera Chinese, and AJContrast. Moreover, there are digital platforms for centers which are; Aljazeera Centre for Studies, Aljazeera Media Institute, Learn Arabic, Aljazeera Centre for Public Liberties & Human Rights, Aljazeera Forum, in addition to Aljazeera Media Network (Aljazeera Media Network, 2014). In addition to these web sites, Aljazeera network with whole channels and various production has interactive presence on the social media platforms particularly YouTube, Twitter, Facebook and Instagram.

In general, there are some similarities and differences in the content published on AJA and AJE websites, show that on fewer than 8% of the time do AJA and AJE present the same news on their websites (Satti M. A., 2019). The findings of this study set out that Aljazeera seeks to focus on a particular news topic, such as the almost daily coverage of the siege of Qatar and Arab countries involved in, since the summer of 2017.

According to Satti (2019) the findings also indicate that AJA releases more news stories related to the Arab world than AJE, meanwhile AJA's coverage of the African and South American continents are relatively low compared to the Arab countries.

There are three types of digital platforms related to the presence of Aljazeera on the network as shown in Figure 16; websites, web pages and social media platforms, in addition that the websites of the both channels not depends only on the production of the television, there are various material produced by special team working for them.

Aljazeera has collected all digital platforms, websites and social platforms in one administration, which is digital division, in light of the growing interest in digital production (Mousa, 2018). Nevertheless, the separation of digital platforms from channels has led to differing internal views at Aljazeera network, especially that the global trend is moving towards unifying the platforms and channels, through the idea that the future based on integration and convergence.

The process of assessing the presence of Aljazeera on digital platforms done through monitoring implementation mechanisms via process of Future Proofing, to find out how Aljazeera will be in the next five years on digital platforms? Which need a fundamental change in the strategy related to the administrative structure, the nature of the journalists, and the current vision (Mousa, 2018). Aljazeera English news website includes more than 70 employees representing 30 different nationalities, which representing diverse experiences, backgrounds and cultures, which helps to produce diversified content that meets the needs of audience and followers (Mousa, 2018).

Concerning the web sites of AJA, there are web pages for various programs. The web pages of the discussion program containing a briefing about the program, airing times, the recent episodes, and the archive, but the web does not connect with the social media, with no form of interactivity. The discussion programs of AJA are available on social media platforms in two forms; live broadcasting, clips of the programs. Its traditional web pages

with lack of interactivity, although the formation of digital division as separated division devoting for everything related to digital work at Aljazeera.

Nevertheless the presence of discussion programs on Internet network and social platforms at AJE present a different models; web page is available on Al Jazeera's English website, which is differ of the web pages of AJA programs, where AJE programs web pages more professional from various angles related to the form and content.

The web page is divides into various parts, such as the trending topics, the latest episodes and archive, the lower part shows various programs of AJE, and the latest tweets and posts related to the topics discussed. In addition, in some web pages of discussion programs, it is including new parts such as in The Stream, which combines between web communities with daily show on Aljazeera.

There are various models of presence of discussion program on the web pages of AJE, in The Stream, UpFront and Head To Head. In The Stream including beside the main parts, the social media linked to the program, the recent tweets, the most episode shared and viewed, and the names of presenters and producers of the program. In addition, including the names of the guests hosted for every episodes, written below the information of the topic, with their positions and personal contact data. The web page of the Stream provides information to the audience about how to join the show with their participation by tweeting, or posting video related to the topics discussed. This part consider one of the interactivity aspect with the audience. The interactivity with and within the show is very active as mentioned in the analysis of the program, particularly that The Stream is broadcasting on Aljazeera English and YouTube, and presenting many tweets related.

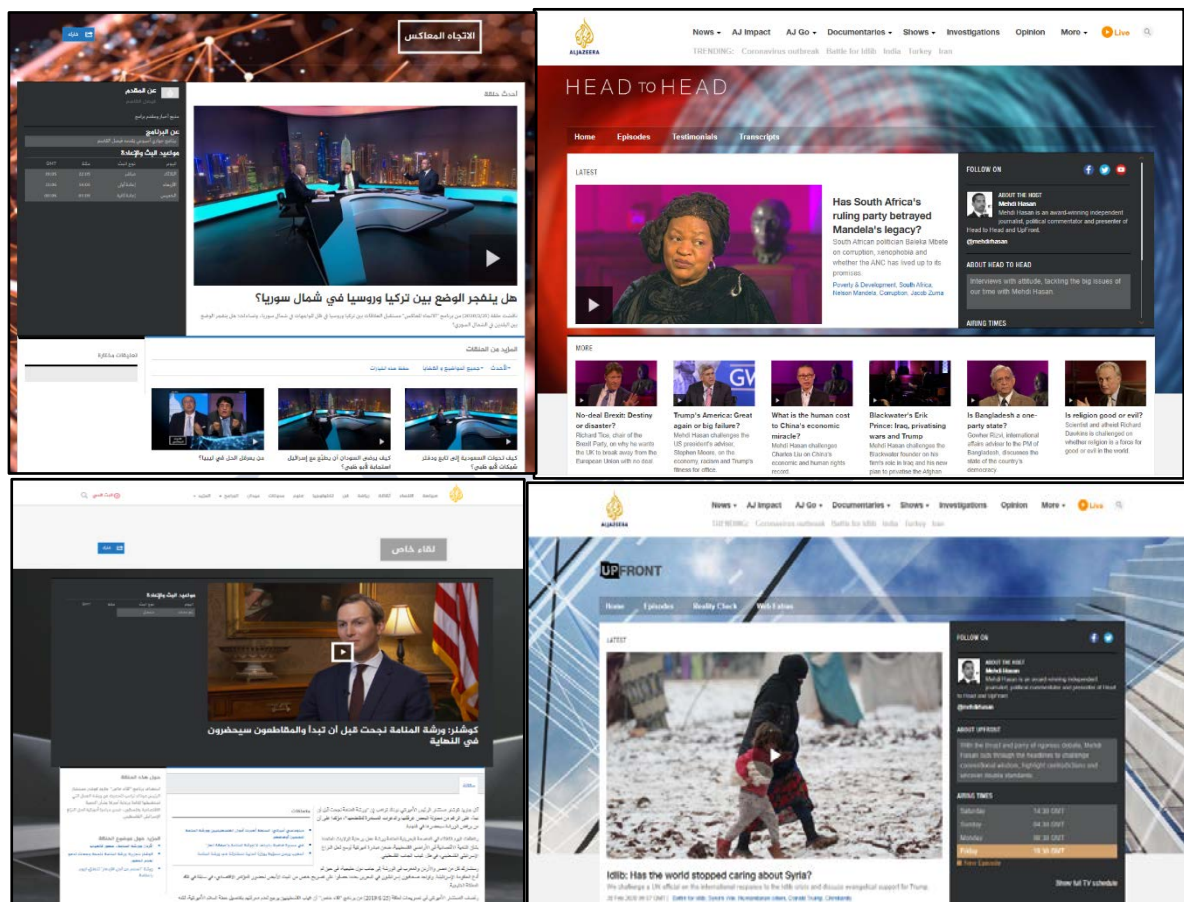
Moreover, in UpFront the presence of the program on Internet network and social platforms available in interactive form. In addition to the main parts which exist in whole web pages of AJE programs, the web page divided into various parts including the episodes, reality check and web extras, which are parts of the program.

Furthermore, the presence of Head To Head on Internet network and social platforms has additional features such as a new part called "Testimonials", where guests, panellists and members of the public share their views and opinions about the program, to make the program more interactive with everyone interest from the guest, experts or the audience. In addition, the web page has a new partition called "Transcript", where it allows

to anyone to read the full transcript of the program discussions, in the transcript the discussion convert to text (Aljazeera English, 2015).

Comparing between the web pages of discussion programs at AJA and AJE shows the differences between them in form and content, although they are working within one network, under a unified digital division, that reflects variations in design, structure and elements included in these web pages, as shown in Figure 24:

Figure 24: Various Models of Web Pages of Programs at AJE and AJA



Source: Web Site of AJE (<https://www.aljazeera.com>)

Nevertheless, AJE adopts strategy based on the triangle of technology, design and editing to make it the most distinguished site while working on updating and revising it to enhance the form and content (Mousa, 2018).

Aljazeera still seeking to adopt a new vision in term of convergence between television and digital content, this vision based on “An Audience-Centric Approach to media”

which focusing on the audience to allow them to led the screen of television sometimes through the various popular stories around the world (Mousa, 2018).

Regarding to digital strategy and implementation, (Kilic, 2018) proposed vision which suggests that Aljazeera need to form what called “Flash Forward Group”, to help them find solutions for the various challenges through bring different departments within the Network closer together and inform decisions based on a steady stream of operations and the competitive digital media landscape. According to (Kilic, 2018) the group could take on the following responsibilities:

- Develop new methods of building audience allegiance, turning our website into a platform in which our journalists, filmmakers, contributors and readers can interact with each other in significant ways.
- Provide the team with innovation tools like set measurable metrics, evaluate priorities and track progress for the digital platforms.
- Build direct relationships with digital platforms; be part of conversations taking place around initiatives of Facebook "Journalism Project" and Google News Lab; in addition to get access to features, products and tools they develop for publishers.
- Conduct studies on Aljazeera operations, the state of digital media, to define the relationships between publishers and platforms, and changing audience behavior's.
- Develop the work with the audience-engagement and product teams to experiment with new storytelling formats.

The various utilize of technology in TV production

The utilizing of technology is countless, particularly that the production process mainly based on technology in various types and aspects, but the important finding is how to benefit from the technology in developing the producing of discussion programs. The QA of in-depth interviews shows that there are several trends related to use of technology in the three stages of television production.

The utilize of technology in television programs at Aljazeera are the following fields:

- Operating system and system software and hardware.
- Broadcasting and conducting interviews by DTL.
- Internet network and digital platforms.
- Equipment's of production and devices.
- Advanced telecommunication.
- Tools of analytics and impact tracker for social media platforms.

The technology utilizing effectively in various stages of the production process of producing discussion programs; pre-production, production and post-production, in various fields and for many tasks.

The utilizing of technology at Aljazeera can classify in term of two levels: 1) The Editorial level related to the content. 2) The Technical and Operational level related to the form of the programs, which include all operations and equipment's of the system.

Figure 25: Levels of utilizing technology in Aljazeera



Source: Based on findings of the analysis

The utilization of technology in term of editorial and content level represents as the following:

- Improve the quality of visual content and simplify it through using graphics in its various forms.
- Expanding and deepening searches, gathering information, and searching for new guests to host in the programs.

- Increase the chances of conducting interviews with multiple guests from different places simultaneously, thus enhancing the diversity of opinions in the discussion programs.

- Diversification into discussion program templates, especially interactive programs that depends on technology and social media platforms.

- Promote the functional use of technology that supports content.

- Support the content with various multimedia that provides simplicity and attractiveness during the show.

- Developing the content of the discussion programs via digital platforms, particularly the web pages of the programs and social media platforms.

- Take advantage of verification tools for information and photos to avoid fake news.

- Take advantage of content analysis and feedback based on technology via social platforms in developing the content of the programs.

The utilization of technology in term of technical and operational level related to the form of the programs represents as the following:

- Development of production methods for discussion programs.

- Benefiting from artificial intelligence (AI) in carrying out some tasks, even though the experiment at Aljazeera is still in its infancy.

- Utilize technology for cloud storage and digital archiving.

- Launched a digital channel, which is AJ+ in four-languages to enhance digital production and achieve integration with television production.

- Developing the skills of presenters and work team of the programs to keep pace with advanced technology.

- Turning the audience into a participant in the production of programs through social platforms and broadcast their participation through some programs.

- Launching the project of Aljazeera Digitization, which focusing on maintaining whole of program production in digitally storing it in two Backup centers in Doha and London, and archiving the production of Aljazeera offices around the world.

- Enhance communication between the work teams depending on the chat applications, such as WhatsApp.

- Breaking the hound and boredom in some discussion programs by providing the method of presenting with various technologies and multimedia.

- Using devices within the show of programs, to give the presenter more simplicity to follow up with the programs and audience, and sharing the tweets, photos and videos.
- Diversification of multimedia forms used during the show.
- The convergence between the traditional newsroom and digital newsroom to produce content tailored to the needs of audience and followers of online platforms.
- Enhancing the presence of discussion programs of Aljazeera on various digital platforms, such as websites, web pages of the programs and social media platforms.



4.4.3.2 QA In-depth Interviews in term of trends related to using of social media

Social media platforms have imposed themselves strongly on the media landscape around the world; it has strengthened their presence with the increasing global trend towards digital media, and contributed actively to changing roles, especially for the audience that turned into an event maker and social media activists. The role of social media has transformed to be as a main tool for TV production particularly for the interactive programs, which based on the user-generated content (UGC), additionally it shaping the way audiences are interactive with the media (Nel & Westlund, 2013). Various changes in the field of media based on using of social media, in term of news production, journalistic practices, news consumption, and TV production.

Growing use of social media reshaping relations between media and audiences, in addition to institutions of media and the practitioners of it, in which the majority of journalists depend on their personalized social media platforms, such as Twitter, Facebook and YouTube to engage directly with the audiences, more than anything else (Nel & Westlund, 2013). Nowadays, many programs and series have been integrated social media into a live TV broadcast as a second screen based on various devices in particular smartphones to enhance the integration between TV as first screen and second screen, in addition to other screen on digital webs. For instance, the use of Twitter to broadcast on it allows television producers to get instantaneous feedback about their programs and audience and to conduct interactive debates during airing live of the program (Bennett, 2011), such as programs of *Pretty Little Liars*, *American Idol*, and *Bones* (TV Series). According to the study conducted by *The Hollywood Reporter*; 88% of respondents view social networking sites such as Facebook and Twitter and as a new style of entertainment, in addition to reveal the influence of these social media platforms on what entertainment viewers watch, reject and discuss about (Godley, 2012). The study set up that the most types of programs audience likely to post about while watching TV, are; Comedy, Reality TV, Sports and News.

Findings of the in-depth interviews proved that social media is essential for the TV production as well as for audience, to display their participation in various forms within the airing of the programs. The outstanding development relation between TV and social media platforms considered as competition and partnership for both of them, meanwhile,

Avid has put in the Social Media Hub for news broadcasting organizations, to allow them to integrate new social sharing functionalities to the Avid Media Central Platform (Zanni, 2017).

The structure of Social Media Department

The using of social media has developed rapidly from a limited number of employees to a special team, then a special section and its importance has increased with the establishment of the digital division as an independent division in Aljazeera network. It is responsible focusing on the digital content on websites, web pages of the programs and social media platforms, in addition to the digital channel AJ+ (Ashour, Using Digital Media and Social media in AJA, 2019).

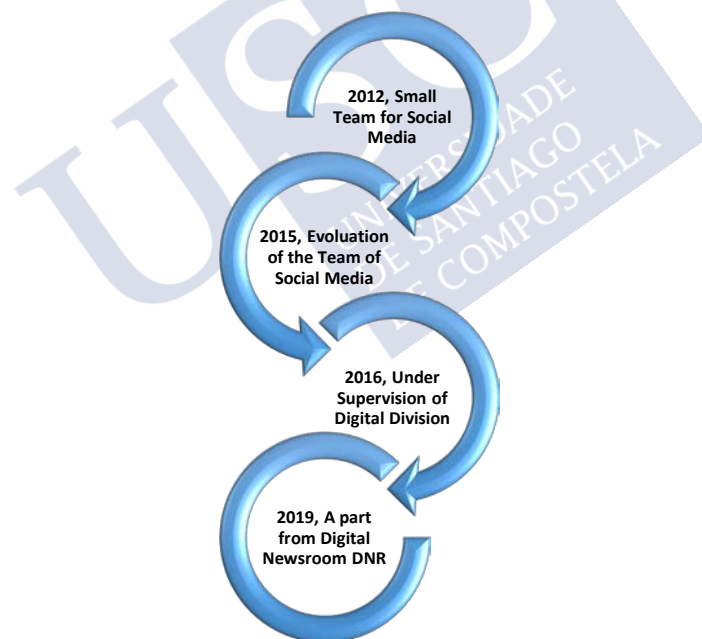
Before 2011, there was an unregulated use of social media in news bulletin and programs, for example, "Aljazeera Platform" was one of the first programs that monitored the opinions of the Arab street and published their posts and visual participation on the various issues, according to the digital content manager of AJA (Ashour, The digital content at AJA, 2018). In addition, the Harvest news Bulletin (2009-2011) opened the door for public to provide them with their political and social views on important issues, in addition to the evening news bulletin. Regarding the programs, the social media started using it at an early date, but wasn't part of a policy or system, while now it has become an integral part of the production and some programs use it within its various paragraphs such as voting or posting tweets and comments, but not the in-depth use of social media. In AJE, the "Listening Post" program relies on its production on the content of the social media, such as in the program "Your Bulletin - Nasharkom" and "Above Authority" in the AJA (Ashour, The digital content at AJA, 2018).

The beginnings for using social media represented in Aljazeera newsroom and relied on investment it as news resources and sites to communicate through it with activists and photographers in the field or through closed groups and servers uploaded movies and pictures in particular YouTube (Namous, 2016). YouTube allowed Aljazeera the privilege of blocking the content uploaded to the public until broadcasting on Aljazeera. In addition, social media provided Aljazeera with the possibility of video and audio communication, which breaks the censorship of citizens who venture to communicate and publish the truth, but that was not enough (Namous, 2016). Therefore, Aljazeera has resorted to other means, such as providing the activists in the field with addresses of FTP enabling them to upload their

materials to Aljazeera's server and allowing access to Aljazeera without fear of being deleted or lost. With increased reliance on social media as sources of news, Aljazeera has established a special section for Social Media, which was the first core of the Social Media department in its professional form based on verification basically, to become a mini newsroom interested in publishing on social media and to enhance of Aljazeera's presence there.

The timeline of the Evolution of social media department of Aljazeera explained that it has established nearly in 2012, with small team of five persons to manage some major accounts only. The department developed in two ways; number of employees, which reach about twenty-five employees, and in aims and tasks related, in particular that the team's main disc location is currently inside Aljazeera Newsroom (Nasif, 2018). Then the team moved to the supervision of digital division at the newsroom of AJA, recently as a part from digital newsroom DNR (Ashour, Using Digital Media and Social media in AJA, 2019), as shown in Figure 26.

Figure 26: A Timeline of the Evolution of Social Media at Aljazeera



Source: Personal Elaboration according to In-depth Interview

The department currently supervised by the digital division, which has become independent and serves Aljazeera network, not only AJA and AJE, so it central and serves all

the channels of Aljazeera such as; AJA, AJE, Aljazeera Mubasher and Aljazeera Documentary, but they are fewer in AJE than in AJA (Nasif, 2018).

The organizational structure of this department includes a number of units and committees, which are: 1) Publishing Unit, responsible for managing the main and subsidiary accounts. 2) Monitoring and Verification Unit, its mission is to verify news and provide newsroom and other parties at Aljazeera with this content. 3) Production Unit, concerned with video production. 4) The Programs Unit, to manage the relationship between the social media department and the various programs at Aljazeera. In order to achieve best practices in integrating social media into TV production, Aljazeera formed ten committees in early 2018 to develop the social media division, which are (Nasif, 2018): 1) Facebook Committee and Office Pages Management. 2) Twitter Development Committee. 3) YouTube Development Committee. 4) Digital Production Development Committee (in particular digital video). 5) Quality Control Committee. 6) Technical Development Committee. 7) Marketing and Promotion Committee. 8) Telegram and Snapchat Development Committee. 9) Newsgathering and Verification Development Committee. In addition to 10) Program Pages Development Committee.

Another phase of developing social media department started after formulation of digital newsroom, there was various changes in the structure of the department according to new strategy and aims. The new structure including various units as the following (Ashour, Using Digital Media and Social media in AJA, 2019):

1) The Monitoring Unit and YouTube: Responsible for monitoring the screen in addition to reviewing some of the content on YouTube. Aljazeera has two channels on YouTube now, one for Aljazeera AJA and second is Aljazeera Library, which includes the archive since its foundation in 1996 until today. The new strategy is to provide the subscriber with seven daily clips represent a summary of the content provided on the Aljazeera after reprocessing and production to fit more with the small screen (mobile).

2) The News Assignment, Exchange and Verification Unit: Its mission is to verify and produce a daily news harvest for the newsroom, from many sources in particular the most important circulation and trends on social media, as well as follow and manage the local pages of Aljazeera offices around the world. Soon, a new program will start broadcasting on the social media called "Reporter in a Minute", to provide an analytical dimension of the topic more than just news. This is a new role for Aljazeera reporters on social media platforms.

3) Engagement, Publishing and Content Production Unit: It is responsible for following numbers and statistics and providing editorial advices for the team to deliver the posts and tweets on widest.

4) Program Section: Under Preparation.

5) Content Production Team: Also under preparation, but started the process of repackage for documentaries to display them in a new format. The task of this team is to prepare the social media script in a way that suits the social media fans.

6) “This Morning” Program Team: Special team for the varied program "This Morning". The program contains a special media paragraph presented by the Social Media team and then broadcast on the social media platforms, that is represents two roles for the team: presenters and the Social Media team.

The number of Aljazeera Networks accounts on social media platforms is about 67 accounts, distributed between; central account for the channels, programs accounts, offices of Aljazeera accounts, employees accounts (broadcasters, producers, supervisors, journalist etc.), and accounts for specialized pages, which depend on two sources: Aljazeera website content and Aljazeera screen (AJA and AJE). One of the most important trends in managing accounts and pages of Aljazeera is producing the original production through the production of digital video and as in recent news bulletin “Brief”, which is displayed only on digital platforms, including social networks, and Aljazeera channel can display from these pages according to the responsible of social media team at Aljazeera.

Aljazeera has many accounts on social media platforms, in particular the popular platforms around the world such as Facebook, Instagram, Twitter, YouTube and Snapchat, as shown in Table 24, which illustrates the followers of Aljazeera on various social media platforms, in particular the authentic accounts.

Table 24: Presence of AJA and AJE on Social Media Platforms

Social Media Platform	AJA Followers		AJE Followers	
Facebook	23,5 M	Followers	13,4 M	Followers
YouTube	5.35 M	Subscribers	4.65 M	Subscribers
Twitter	14.7 M	Followers	5.8 M	Followers
Instagram	3 M	Followers	1.2 M	Followers
Telegram	170 K	Members	6.6 K	Members

(M = Million, K = Thousand)

Convergence and Integration of Social Media in TV Production

Aljazeera started to integrate social media in producing television news bulletin and programs since many years ago. Aljazeera channels (AJA and AJE) integrate some of their programs with social media as in “The Stream” program on AJE, and “Rest of the Story” on AJA. Both programs used social media in various aspects during the various production stages, in addition to other discussion programs use social media as in “Scenarios” (Ashour, Using Digital Media and Social media in AJA, 2019).

Successive developments and shifts strengthen the infrastructure of Aljazeera network, to benefit and share between the visual and digital content, in term of special considerations for publishing programs from television to digital platforms, and the experiment is still in its beginning despite the presence of successful examples, according to the executive director of digital division at Aljazeera network (Bishr, 2018). The trend towards using social media platforms to market TV content has evolved and changed, because social media platforms are an important source of production, not just marketing, so the vision of Aljazeera adapt new trend related to produce special media content from the programs shown, not only as promotions, as in some programs in AJA. Meanwhile, Aljazeera trying to move the experiment to AJE and Aljazeera Documentary, with consideration of making integration between a digital team with the work team of the program, to meet the interests of the audience of digital (Bishr, 2018).

AJA has started to produce new format of programs which depends on interactive and social media, such as “Your Bulletin” program based on participation and uses of user-generated content (UGC), and “News Race” program which both based on participation of the audience through the voting and selecting the most important stories and affective persons every week (Abu-Hilalah, 2018).

In AJE, There are various uses of social media in news and Current Affairs programs, during the all stages of program production, such as News Grade (has stopped production later), which is a daily news program, “The Stream” program, and “Talk to Aljazeera” (Kubaisi, 2018). In addition, each program has an account on the platforms with a great interaction with the audience, meanwhile two teams has the responsibility to them: technical responsibility from the social media team and editorial responsibility from the

program official and producer, in term of close cooperation between them to enhance the interaction of programs on social media.

Another Example on the use of social media in the preparation phase of production is” Inside Story” program, which interact with the audience by communicating with them about their thoughts and comments, in addition to announce the topic of the episode before broadcasting to receive any interactions. However, discussion programs at AJE are not use social media during the show because they are recorded mostly. Some indications for interaction, such as “Talk to Aljazeera” program, coming after the end of the episode through comments and interactions (Kubaisi, 2018).

AJ Labs, Aljazeera's interactive unit has digital platform publishing via online publishing platform “Medium”, and link to the web page of Interactive at AJE, the team of AJ Labs interested in data, visual storytelling and experiments of the presence of AJE channel on social media platform (AJE, 2011). After Aljazeera started to broadcast from TV to Facebook, they learned and developed their experiment from various angles such as the way to engage the audience more effectively, the data of audience to build a community with them and the format of the videos made for the platform not for TV screen (AJ Labs, 2016). The experiment of AJE with social media in 2015, related to social video team was consisted of two people; one focused on news and the other on mini-docs, and started to develop in the number of team and the aims to achieve, where the average monthly views for the first half of 2016 was sixteen million (AJ Labs, 2017). According to this experiment of AJE, One of the main lesson have learned that growth in the number of viewing is no longer their main goal, so they focusing on starting conversations with them, and to showcase more people with stories, rather than stories with people, in which the important is to produce more in-depth stories. On the other hand, in their first week using Instagram stories, AJE found that the difference between producing an Instagram story and a Snapchat story is which application you tell someone to log into, in addition to using the same interface and concept which facilitate the producing of many stories in a short time (Ramley, 2016).

Another experiment of AJ Labs based on integration between internet webs and social media platforms has related to use gamification to conduct research on audience of AJE, in which during one week, AJ Labs team collected 10,000 complete survey responses from 40,000 unique visitors of the page, and social media platforms. These experiments and examples explained the increasingly influential of social media in the process of TV

production, in term of integration between TV screen, digital webs, devices and social media platform.

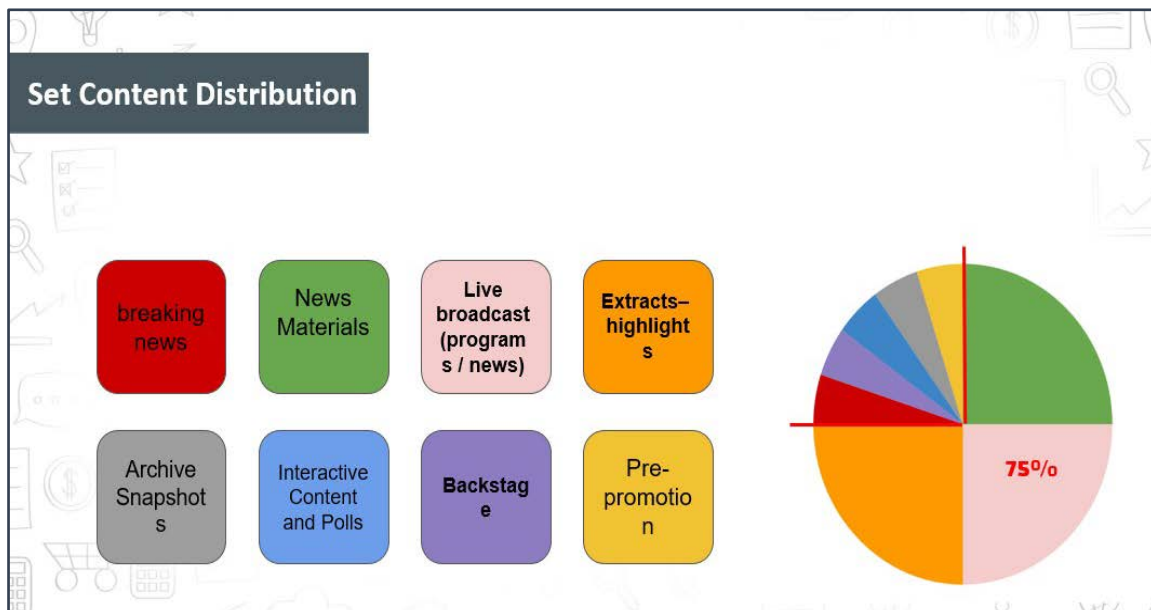
According to the responsible for audience development in AJA (Khohtali, 2019), the new social media content strategy, built on: 1) Focus on quality not quantity. 2) Interaction is the foundation. 3) New form and content. 4) Social networks are not a mirror of the channel. 5) The content of the channel meets the needs of the social audience and follows its customs. 6) Integation between different platforms, especially Facebook and YouTube. 7) The main key is create original content.

The new strategy takes into account the cancellation of the accounts of some news programs and the reduction of the number of accounts because it leads to dispersal, while replacing them with a new account that publishes the content of the discussion and the variety programs that will lose their accounts. In contrast, there are some exceptions within the strategy for some accounts such as; the brand's strength of the program, the performance of pages on social media and the personal satisfaction of some presenters (Khohtali, 2019).

Most of the programs have two accounts according to the audience and the type of the program; on Facebook and Twitter, at the same time some of them has one account on Instagram, according to the nature of the program such as program of travel and adventures at AJA (Nasif, 2018).

Aljazeera relies in its strategy to produce content for social networks on the repackage for most prominent clips of discussion programs and documentary episode, in addition to renewing the basic content patterns by broadcasting short clips of programs and long coverage. The set content distribution depends on the various format of content due to the editorial team's vision, if the interactive and promotional content does not exceed 20% of the total posts. Figure 27 shows the types and formats of content, which set its distribution.

Figure 27: Format of Content Distribution by AJA on Social Media



Source: Audience Development Unit at Aljazeera

The new social media strategy includes a guide to dealing with various major platforms like Facebook, Twitter and YouTube, but the strategy needs time to implement all of its items and details, in addition to various challenges (Khochtali, 2019).

Additionally, the axes of the mentioned strategy are based on; direct promotion, reproduced content or repackage, original content, live broadcast, along with feedback, monitoring and verification. The recent trend in Aljazeera by creating Digital Newsroom (DNR), represents a new channel, but on the social media, as in the new news bulletin “Brief” (Ashour, Using Digital Media and Social media in AJA, 2019). As mentioned before, the vision of DNR based on not dealing with television away from social media, and not dealing with television media away from television, to enhance the integration of the media.

Aljazeera started to achieve this vision, and to create original content for social media platforms by launching a new interactive special news, trying to bring the most important and latest news together. The new short and daily bulletin called “Brief - إيجاز” launched on January 01, 2020 by the digital division of Aljazeera, in cooperation with AJA, aimed the online community particular on the social media to offer a concise and interactive news, and for the various digital platforms of Aljazeera network.

By watching various news bulletins of “Brief”, the perspectives of this new format could be as the following:

- It broken the traditional style of news as it started with sports or culture and international events of interest to the followers of the communication networks.
- A very short newsletter that is being prepared and presented daily from the Aljazeera newsroom.
- Technically provided with longitudinal specifications such as capturing the snaps and in a short time not exceeding one and a half minutes, in addition to visual overlap and graphics.
- Aljazeera News presenters present it in a simple and interesting format with live broadcast on Twitter, Facebook and YouTube.
 - The first news service to go directly to the social media audience.
 - The new news service provides brief media content for everyone who cannot follow the world's news, so the team choosing the most important political, sports, cultural and other news that may be of interest to the Arab citizen.

According to the official of digital newsroom DNR, Aljazeera has a problem related to the integration and separate the digital vision as independent and the newsroom, “the confusion in decision-making caused by the speed of the scale of developing not because the inability to make decisions” (Ashour, Using Digital Media and Social media in AJA, 2019). The independence of digital division has advantages on TV production and digital solutions to find the visual content displayed from screen to digital platforms.

In turn, this integration creates new trends based on invest in some presenters and producers of AJA to produce and present origin content for digital platforms of Aljazeera, and the second trend is to produce TV programs social media-friendly, suitable for transfer, segment and distribute on digital platforms. This trend enhances the vision of producing original content -as mentioned-, so Aljazeera began to reassess some programs to be friendly for social platforms (Ashour, Using Digital Media and Social media in AJA, 2019).

The process of re-assessment of the programs to be social media-friendly depends on standards and criteria that determine the suitability of the program's for broadcasting via digital platforms such as: The extent of the audience's interaction with the program and their attitudes towards it. Therefore, some programs have stopped to display on social platforms, as the audience did not interact with them. Other standards are technical and directing sides of the program on social media, in addition to editorial values and sides, the extent to make the program interactive and participatory through audience response with a sharable feature and size of viewing. Furthermore, the diversity of media content on social platforms, the

extent to keep up with the audience interests and the ability to lead the audience interests and making event for them (Leading of Interests).

The digital content manager of Aljazeera (Ashour, Using Digital Media and Social media in AJA, 2019) provides an example for the process of re-assessment by the traveler program, which is more suitable for Instagram and YouTube because it depends on the beauty of nature and provides advice to travelers. Accordingly, this program needs preparers from the social media team to develop it on social media to be useful and enjoyable by providing general information and advice to travelers about the best hotel or the best places to visit and foods. Regarding to the discussion program “The Opposite Direction”, it needs to summarize the most important opinions and conclusion to republish it on social platforms in new format. In addition, there is a review of number of discussion programs to be more compatible with digital platforms, in order to present them with a different and a new format for the social media audience. Another example is “Scenarios” program, where the vision of the social media team based on arrangement of scenarios, the guests, the length of the questions posed, and some astones that appear on the screen, to be cope with the audience on the screen and on digital platforms.

A Model of “The Stream”

The Stream program at AJE, based on integration between web communities with daily show on Aljazeera, in addition to social media community, to make an interactive multimedia program on the Internet and television (Negm, 2019), enhancing with the participation of citizen journalism, where it discusses current events and relevant topics through interactions with audience via Twitter, Facebook, and Skype.

The idea of the program based on a new trend of production which merging and integrating multiple media outlets to produce a program around the clock of the day in different time zones (Negm, 2019). The Stream launched from America in 2012, with basic idea based on produce an interactive multi-media program on the Internet and television continuous for twenty-four hours. The discussion starts from the Internet then the time for the program comes in America so that the interactive content collected and monitored to be a base for the program on a screen of AJE, for an hour, then the discussion will be completed on the Internet. From America to London then Doha, the discussion will develop and the topic can change according to developments (Negm, 2019). Nevertheless, the idea has applied

incompletely, because it needs higher costs, in addition to being more convinced of the idea and setting practical mechanisms for implementation. It has applied to a limited extent on the BBC for no more than 4 hours through the “Point of Dialogue” program, on television, radio and the Internet. According to the Director of News in AJE, this idea today is more applicable and more in need of starting an interactive program that lasts for several hours, changing according to geographical regions, and it is very appropriate for the AJE that broadcasts to countries with different time zones (Negm, 2019).

The Stream is the first social news program on air in AJE, in which part of the program production, topics mostly covered, and the sides of the story shown on air sourced from conversations happening online (The Shorty Awards, 2014). The Stream was one of the winner of the Sixth Annual Shorty Awards when it was airing from America as one of the best integration of social media with live TV. In such programs, social media platforms allow audiences to communicate and interact with television during the airing in real time, in term of giving people opportunity to ask experts, and communicating directly with the host during a discussion program, meanwhile presenter reporting latest news from social media like Twitter, or comments on an event.

As mentioned in the QCA of “The Stream”, the indications of interactivity within the show based on using social media are represent in: combines between two cases of recorded and live; recorded on the screen of AJE and live on YouTube channel, to produce content for multiple screens of AJE audience and online audience (Husain, 2018).

Additionally, within the show the program display many tweets related, on the screen and the number of viewers, comments, like and share reflect the interactivity of the program on social media in particular YouTube. Another feature that it’s “The Stream” is the first discussion program has a special channel on YouTube created on Mar 31, 2011, besides the main channel of Aljazeera English. Many episodes on the channel has a wide discussion as mention above, in particular that it has broadcasted live on YouTube.

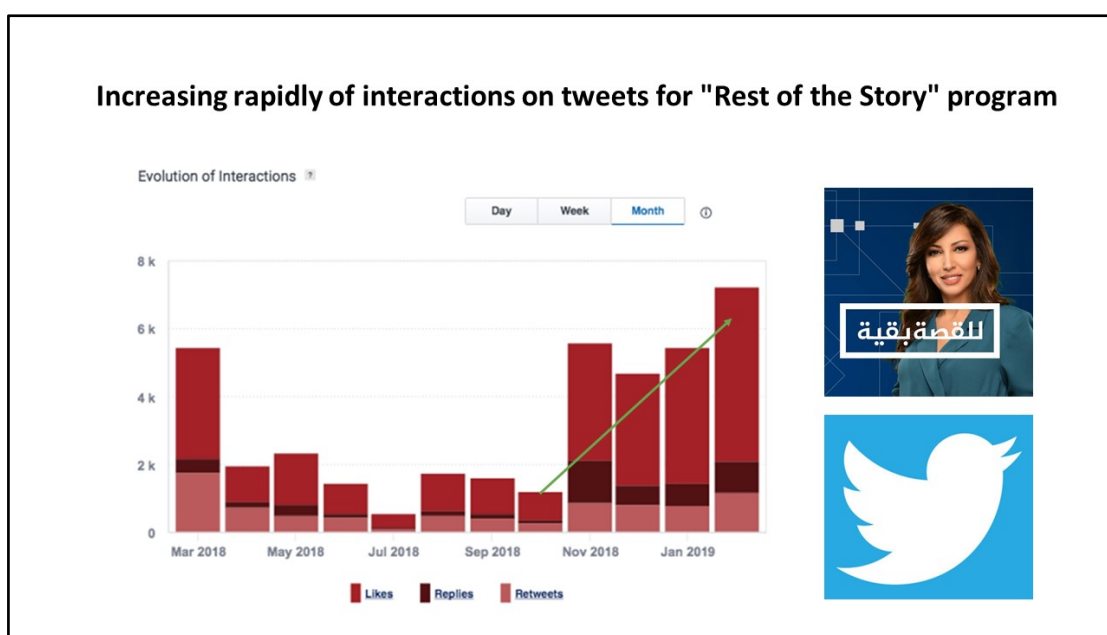
A Model of “Rest of the Story”

“Rest of the Story” program is interested in integrating the social media in whole production process pre-production, production and post-production according to their producer and team of production. It is the first discussion program using visual tweets from the audience during the show at AJA, and the only discussion program, which its team has

one member of the social media department to enhancing of integration and convergence with social media (Hamdan, 2018). The program based on using social platforms during the show, using hashtag for every episode to allow audience to participate effectively, display written, and visual tweets (Vlog) related to the topic discussed from the public, in addition to the interaction with the story via social media platforms in various forms.

The programs have increased in the number of interactions on social media platforms in particular on Twitter as shown in Figure 28

Figure 28: Increasing Rapidly of the Number of Interactions on Twitter



Source: Audience Development Responsible

The experience of integrating of social media with this program is a rich, important, timely and interactive experience, in particular has a role in highlighting the role of youth in the issues discussed through interaction on social platforms (Tarfaya, 2018). Aljazeera through implemented this integration in the program, depends on; 1) Incorporate one of Social Media team into the team of production of the program, that's trend will Aljazeera to adopt for other programs in the future. 2) Social Media has effectively integrated and prominent presence in the various production stages through visual and written tweets, but video blogging (Vlog) stopped nearly one year after the launch of the program due to the difficulty of its preparations and fearing that it will not ready for all the episodes by activities.

Audience participation has presented in the program through two ways (Tarfaya, 2018): To be equipped in the preparation phase before the broadcast, from activists who have been contacted, or through what the audience display on their accounts. The second way is during the broadcast of the program, where some tweets and opinions are chosen through the hashtag of the episode, according to their importance. In addition, if the comment or question is coming from a responsible person, the guests asked to answer to increase interaction between the audience and the guests.

Concerning the role of social media in the various phases of production of the program, the preparation phase (pre-production) relies on social platforms as private sources when discussing topics are difficult to provide resources for, with verification of information and pictures. In addition to the possibility of utilizing social media in shaping the themes of the documentary or episode, through follow the views and information of the public on the social platforms (Tarfaya, 2018). According to him, in the broadcasting stage (production), the program is broadcasted live on social media (Facebook and Twitter), which enhances the immediate interaction, in addition to select some opinions and tweets related to the topic, taking into consideration several criteria related to language, type of content, and the contradictory opinions on the discussed topic. While in post-production, published the most prominent sections of the episode, follow-up on interactions around these clips and participations in particular that the interaction and viewing on Twitter is higher than the average on Facebook, especially regarding issues related to the Gulf issue. While Facebook witnessed a greater interaction in issues related to the Arab Maghreb, Palestine and Egypt according to the demographic distribution of the public (Tarfaya, 2018).

An interesting story of interaction within the show was in the episode entitled “Rejecters... the story of a revolt within the Israeli occupation army “ (Aljazeera Channel, 2017), which sheds light on the story of a rebellion against service within the Israeli army, with the beginning of the second Palestinian intifada, after a series of violent practices against the Palestinians. The gallery producer of the program described what happened:

“During the preparation phase, we asked the media spokesman of the occupation forces to participate in the episode, but he apologized, and we informed the audience about his apology during the broadcast of the episode. Therefore, he interacted with the episode through the social platforms by posting some tweets on Twitter, commenting on the topic of the episode, and in turn, we published these comments within the

show of the program to link directly between him, audience and the guests of the program. This method made the spokesperson participate with us in the episode with his tweets despite his apology. Thus, we were able to make a guest who is not in the studio as if he is already present, that is reflects the power of the social media in enhancing the interactivity of discussion programs” (Alshareef, 2018).

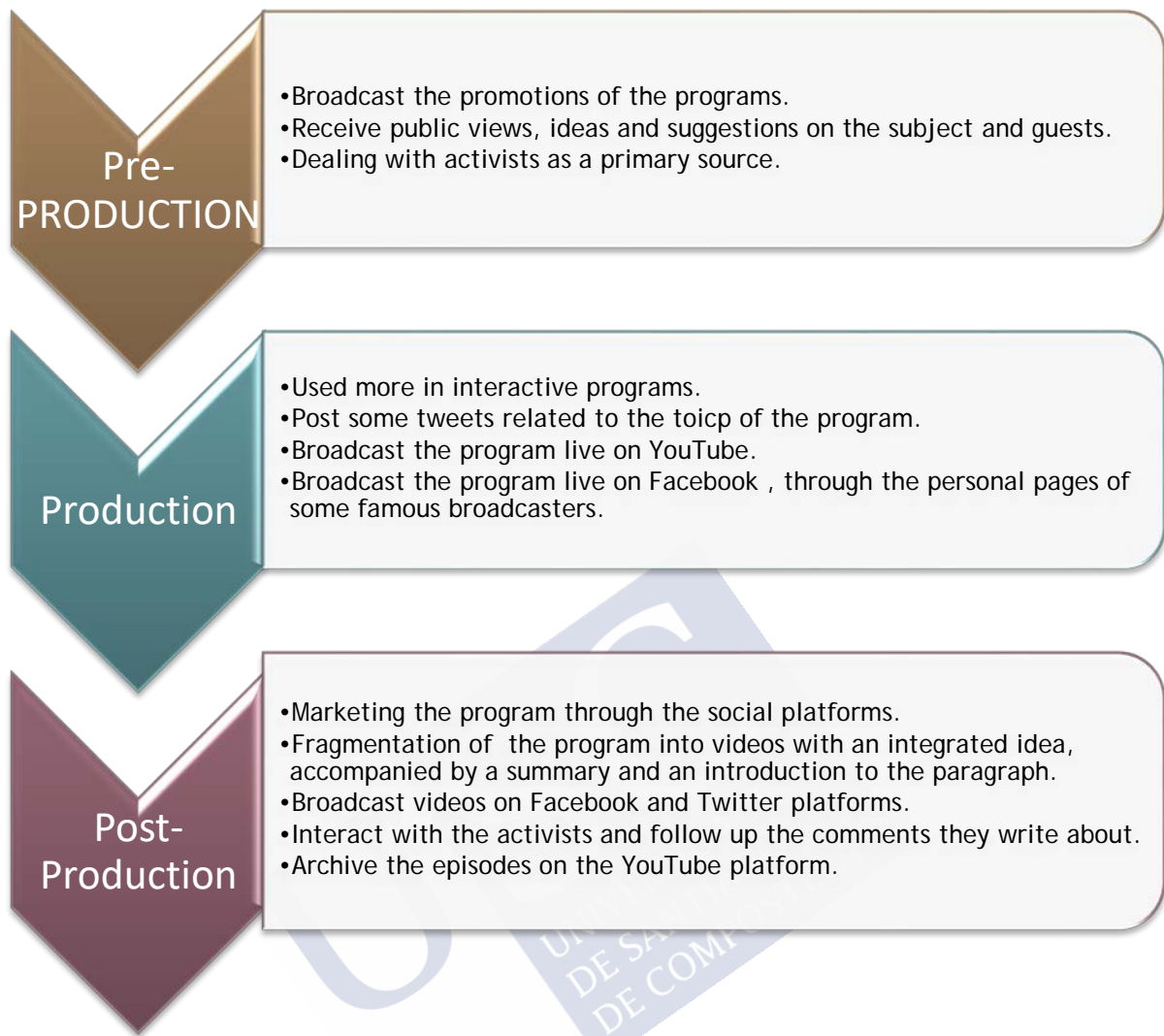
The program approach based on promoting and integrating the use of social platforms in the program effectively and providing an opportunity for activists and those interested in participating at different stages of production (Alshareef, 2018). This interaction in discussion programs make the citizen journalist interested in Social Media as a "co-viewer in production" through ideas, opinions, text, visual tweets and comments on topics discussed by the programs before and after broadcasting (Abu-Malek, 2016).

For example, a “Scenarios” program includes a paragraph to post the tweets of activists, analysts, journalists, and public on the issue during the broadcast time and sometimes it may be prepared before the broadcast of the program. However, the effective integration with social media needs a Social Media producer at the production team, which is a new task for the production team imposed by Social Media. (Abu-Malek, 2016)

The various utilizing of social media in TV production, in particular in discussion programs according to many interviewees, involved in producing discussion programs at Aljazeera (Ashour, Using Digital Media and Social media in AJA, 2019; Hamdan, 2018; Husain, 2018; Kubaisi, 2018; Alshareef, 2018; Tarfaya, 2018) are developing rapidly to be essential a part from TV programs production.

These various utilizing of social media platforms is related closely to practices of producing through the three stages of TV programs production, as shown in the following Table 25:

Table 25: Various Utilizing of Social Media in TV Production



Source: Personal Elaboration Based on In-depth Interviews

4.4.3.3 QA In-depth Interviews in terms of trends related to Interactivity

One of the key standards of producing TV programs is interactivity, which related to various components, elements and forms combined TV screen, network, web, social media and audience. The definition of interactive is a situation in which participants in the communication process have an impact on the roles of others, exchange roles between themselves, and the ability of a communication medium to respond to a user's conversation (Al-Abdullah & Sheen, 2014). Additionally, with the development of communication technologies, interactivity added a new dimension to mass communication by transform it from one to two-ways communication, from transmitter to receiver, and from a recipient to a sender. Interactive communication creates new terms like bilateral practice, interchangeability in addition, interactive technology, interactive and productive audience, and positive consumer (ALayyari, Shatah, & Deeb, 2010) and social television (Social TV, STV).

Social TV (STV) focusing on use social media in an effective manner by developing another channel on social networks (as backchannel) with different types of interactivity like content sharing to draw new audience in addition to the usual audience and link between understand sociability and program loyalties (Lin & Chiang, 2019).

On the other hand, Interactive TV (iTV) is “a television-based technology that allows for direct viewer participation, range from a television call-in show or home shopping channel to the menu-driven functionality of a DVD to teletext services such as Ceefax.” (Kroon, 2010, p. 357). Additionally, iTV provides entertainment by giving audience “access to library information, blending traditional TV viewing with the interactivity of a personal computer, interactive program guides, Internet access, e-mail, chat, instant messaging, home shopping, home banking, interactive games, on-demand services such as weather and financial information, pay-per-view, and video-on-demand” (Kroon, 2010, p. 357).

Interactive TV trends nowadays based on advanced digital technology, the exponential development of mobile devices, and data streaming which leading progress for interactive television (Hayes, 2017). Interactivity is available in all types of media, traditional and new media, in various forms and tools according to the type from print media to internet network and social media. There are different types of interactivity, such as access, social media and content used to produce TV programs; in such interactivity the programs focus on community bottom-up and inner-out formation. It also reveals the importance of participatory

design of UGC content and user-generated content in creating real interactive TV programs (Reinhard & Amsterdam, 2017). Producing TV content for programs through a variety of platforms such as screen, web and devices in particular mobiles which increasing level of interactivity and enhancing the connections of networks and programs with their audiences (García-Avilés, 2012). The most prominent model of interactive TV programs appeared in reality TV and quiz programs, which allow the audience to participate through e-mail, phone, voting, and use visual and sound effects in TV production (Al-Yasiri, 2014).

The networks allow audience to engage by sharing, commenting, voting and produced written and visual tweets, which put the dimensions of audience participation in two levels; produce and distribute content. "Click" is interactive flagship technology program on BBC has celebrated with their 1000th show with a personalized, it built a new web-based authoring and playout toolkit for responsive storytelling. The program has developed through these fifteen years of broadcasting, created new ways of telling stories, from 360 video and Virtual Reality to making shows entirely on mobile phones and cloud-based tools (Brooks, 2019). The new experiment of interactive will allow audience to be able to experience an episode of Click due to your interests and how you want to try the show, in particular that program broadcast on both TV and radio in addition to various social networks and iPlayer.

TV newsrooms also developed in an unprecedented manner, enhancing the interactivity between the various elements of production, human, technological and material, beyond the limits of time and space, in term of promoting integration, innovation and creativity in television production. In addition to the role of the websites of the TV channels that opened the way for the audience to communicate and express their views on the issues raised, evaluate the produced content and contribute to providing content (ALayyari, Shatah, & Deeb, 2010).

Several Arab news channels have devoted a space of their discussion programs to interact with the audience via social media platforms, such as France 24, which allocated a paragraph to Facebook questions from the public in the "France 24 Talk" program. As well as the BBC channel on the "Point of Dialogue" and Sky News Arab in the program of "Dialogue tonight", which allowed the Facebook and Twitter fans to ask questions and views on its topics discussed (Ghrouba & Ghrouba, 2017). According to this study, the interactive features provided by discussion programs on the Facebook were: 1) Display the various links related to the program and the discussion, 2) Open discussion and offering different opinions on the topics discussed by the audience, 3) Move the audience into the program to ask the guests within the show by presenting some of their questions and 4) The audience interacted

with the programs during the different production stages from pre-production, production to post-production (Ghrouba & Ghrouba, 2017).

Interactivity in Discussion Programs at AJA and AJE

"*Aljazeera Platform*" program was one of the first interactive programs on AJA, where it was entirely dedicated to audience expressing their thoughts and views on important issues. Interactivity in the program was taking place in several stages: pre-production and post-production by the website that contributes to preparation and then production by broadcasting on the screen of the channel. This interaction explains the role of integration between the TV channel and its website, which increases the audience's interaction with its programs (ALayyari, Shatah, & Deeb, 2010).

Aljazeera, AJA, started a set of programs based on two principles: increasing the visual content and increasing the interaction with audience through social media in an unprecedented manner (Abu-Hilalah, 2018).

The interaction with the audience has changed rapidly on Aljazeera, and moved from Phone-in (Phone calls) to social media and internet, which has made a major shift in interaction with audience by various means, according to many interviewees.

Interactive programs are the interface of the new trends in Aljazeera programs, where several new interactive programs have been launching since 2016, as the following (Dirbashi, 2018; Moharar, 2018):

"*Your Bulletin*" program: An interactive bulletin builds its content from the audience, whether the content is: text, pictures, graphics, and videos. One or two specialists can be hosted to comment briefly on some of these selected topics. It is an investment for the social media content.

"*News Race*" program: A program that seeks the opinion of audience and involves them in nominating news, events and personalities weekly, in addition to host the person who was nominated.

"*Above Authority*" program: A satirical program presented for the first time in the history of Aljazeera. There was a great fear of its not success, but it achieved great success in terms of putting news with a satirical format.

The qualitative content analysis QCA of the discussion programs at AJA and AJE investigates various essential elements of interactivity such as:

- Use of Social media during the Show of programs.
- Presence of the programs on social media platform.

- The web pages of the programs and the form of interactivity included in.
- The type of technology and multimedia use in, which make it more interactive.
- The attendance of audience in the studio to participate face-to-face with the guests.

Additionally, the functional visual dazzling has impact on TV production, more in drama and fiction less in discussion programs according to its nature. The composites of TV programs take account the content, the message and the form of the program provides, so the content integrates with the technical form of the program and reinforces each other, which increases the credibility of the program with audience (Wahbeh, 2018).

The visual composition of the program cannot be impressive without good content, therefor; visual dazzling in the programs provided by the technology based on colors, lighting, camera movement and high-quality types of cameras, graphics, and other visual elements, but the basic is the content and topics discussed. The trend today in producing TV programs tends to be dynamic and interactive through to attract audiences other than the traditional audience for these serious programs, accordingly, “the changes in visual dazzling and composition of the program in Aljazeera available in some discussion programs but limited” (Wahbeh, 2018). In AJA, *The Opposite Direction* is a model of the interactive composites based on the shape of the triangle in the continuity between the presenter and the opposing guests; another model is “*Friedmann*” talk show program in Bayern German TV, which hosts a symbol of German politics or culture, to discuss about one of the important issues (Wahbeh H. , 2016). The debate in “*Friedmann*” is sharp, but in family environment where the focus is on discussing the politicians as a citizen away from diplomacy, so the audience surrounds and embraces the presenter and the guest, according to a design based on a curved or circular line. This model is relatively similar to the visual design of “*Head to Head*” program in AJE, which mentioned in the analysis.

Interactivity in Discussion Programs at AJA

Interactivity in the discussion programs is contained within the components of the program itself, such as the technology used, graphics, and interaction across social platforms with different forms of commenting, voting, and sharing with pictures and videos (AbuMalek, 2018). Therefore, AJA looking for further enhance the interaction to allow the audience to participate more effectively in the different production stages of the programs, according to the producers of Aljazeera. Availability of interactive elements at AJA depends on the nature and idea of the program, and its presence varies from program to other, depending on the goal

as well (Zubaidi, 2018). Moreover, people today want to be part of the story and actively participate in production of TV programs in various ways through interactivity (Moussaoui, 2018).

The following Tables 26 shows the extent of interactivity forms in the discussion programs at AJA:

Table 26: The Forms of Interactivity use in Discussion Programs at AJA

Categories of Interaction Programs	Tweets	Emails	E-Polls	Phone-in	Using of Social Media Within the Show	Attendance On the social media platforms	Attendance of the Audience In Studio	Available of web page with Interactivity
Behind the News	No	Yes	No	No	Not used	On official accounts of AJA	No audience	Formal web page without Interactivity forms
Today- Special Interview/	No	Yes	No	No	Not used	On official accounts of AJA	No audience	Formal web page
Eye of Aljazeera	No	Yes	No	No	Not used	On official accounts of AJA	No audience	Formal web page
Scenarios	Yes	Yes	No	No	Limited use	Has a page on Twitter	No audience	Formal web page
The Harvest	No	Yes	No	No	Not used	On official accounts of AJA	No audience	No web page
From Washington	No	Yes	No	No	Not used	Has pages on Twitter & Facebook	No audience	Formal web page
Without Bounds	No	Yes	No	No	Not used	Has pages on Twitter & Facebook	No audience	Formal web page

The Opposite Direction	No	Yes	Sometimes	No	Not used	Has pages on Twitter & Facebook	No audience	Formal web page
Witness on The Era	No	Yes	No	No	Not used	Has pages on Twitter & Facebook	No audience	Formal web page
Rest of the Story	Yes	Yes	No	No	used	Has pages on Twitter & Facebook	No audience	Formal web page

The table 26 shows that discussion programs of AJA focusing mostly on the discussion and talking and seem very traditional with less level of interactivity, in particular that in term of use social media within the show, use forms of interactivity and the interactivity in their web pages. The Interaction within the program has declined dramatically, and replaced mostly by social media, but still need for more and more of forms of interactivity by allowing the audience to participate and to show their reactions during the show (Al-Zubaidi, 2018).

Technology is key of interactivity in the process of TV programs production, where Aljazeera using various types of it and of multimedia, which depends mostly on advanced technology according to the interviewees of Aljazeera (Moussaoui, 2018). From devices, graphic, video wall, iNews system, immersive content and other types of technology used in some discussion programs, otherwise other programs focusing more on the direct discussion with guests only.

All of discussion programs at AJA has web pages on the internet without any forms of interactivity, its more formal pages, containing a briefing about the programs, airing times, the recent episodes, written report about the episode and the archive, but not connected with the social media, updating comments, posts, tweets, or other form of interactivity. These web pages of AJA unlike web pages of discussion programs at AJE which including various forms of interactivity varying from program to other.

Recently, Aljazeera started to broadcast some programs on Podcast, via Apple Podcast, Google Podcast, Sound cloud platform; in addition and on podcast.aljazeera.net. (Aljazeera, 2019, (بودكاست الجزيرة), such as “*The Opposite Direction*” and “*From Washington*”.

“*Behind the News*” program is very traditional with less level of interactivity, in which the focus on the talking and discussion of the guests. It held without audience as well as in all discussion programs at AJA, and do not use any form of interactivity such as E-Polls, phone-in, posts and tweets, emails and others. Additionally, the program has not any page on social platforms, so the only presence of it on social media is through the official account of Aljazeera channel on Facebook, Twitter and YouTube. Recently the program started to use graphics within the show as multimedia in addition to report and shots of the event related. Concerning the web page of the program, it is available, but formal not connected with the social media, and not has any form of interactivity.

In the program “*Today-Interview/ Special Interview*”, it is also formal one, rarely use tools of advanced technology, multimedia and social media, in addition no audience in the studio, no interactivity in its web page. The program has not special page on the social platforms, shown only on the official accounts of AJA on Facebook, Twitter and YouTube.

The feature of interactivity in “*Eye of Aljazeera*” program that it is sometimes using immersive content technology to make the show more easy to understand and more attractive for audience.

“*Scenarios*” program trying and still planning to develop its strategy related to use social media within the show and to allow the audience to attend in the studio (Krichen, 2018). The program use sometimes-immersive technology, hosting researcher from Aljazeera Centre for Studies to summarize and evaluate scenarios presented, conducting in-depth interview out of the studio, support the discussion with short exclusive interviews and conduct discussion between presenter and researcher at the end of the program, as interactive feature. The program use social media during the show, normally concluded by many tweets related to the discussed topic, and has special page on Twitter, in addition to the account of the presenter on Facebook and Twitter.

In turn, the “*Harvest*” program is completely absent on the Internet or social platforms, except its presence on Aljazeera channel on YouTube, and public accounts of AJA on Facebook and Twitter. Concerning “*From Washington*” program, the recent change in its structure make it more interactivity in particular the type of content, paragraphs, and shortening the time of discussion programs (Hamdan, 2018). Therefore, the use of technology and multimedia still very limited, in addition to that its interactive on social media is very poor. In “*Without bounds*” program, as a form of interactivity, usually ask the audience to

send their question's, for the hosted guests by social media, particularly on Facebook and Twitter.

The feature of "*The Opposite Direction*" program on social media platforms, which is the interactivity on the account of presenter "Faisal Alkasim" on Facebook and Twitter more popular than the page of the program itself on both platforms.

Some of Aljazeera presenters have a wide presence on social platforms more than their programs, through their activities and interactions so become a star. This shift in the personality of the presenter is largely due to his interaction and good investment in available technology, which enhances additional roles for him other than his traditional role confined within the program (Moussaoui, 2018). Technology connects the presenter and the audience directly without an intermediary, which has showed in many accounts of Aljazeera presenter such as Faisal Alkasim and Ahmed Mansour.

"*Witness on the Era*" program more formal depend on series for every guest, focusing only on the in-depth interview without any forms of interactivity within the show or on its web page.

On the other hand, "*Rest of the Story*" program has advanced experience in using interactivity within the show and accompanied with the various stages of production, in which that the program depends on enhance integration with social media platforms. It has various forms of interactivity during the show, such as: the documentary, using hashtag for every episode, allow audience to participate via written and visual tweets, to display some of them during the show, display visual tweets (vlog) within the show and Interact with the story via social media platforms in various forms. In addition to use graphics, sometimes-immersive technology; to support the topic and adding new dimensions for the discussion. Therefore, the web page of the program and pages on social platforms is traditional not interactive and similar to other web pages of Aljazeera programs.

Interactivity in Discussion Programs at AJE

The interaction between the program and the audience is an integrative, not random, process; it is a relationship of mutual trust with the audience, who must feel that this content is important to him, while maintaining the continuity of this relationship, because if it has interrupted, audience will go to another channel (Nasif, 2018).

In current affair programs on AJE, interaction with the public is not a primary aim, but rather an analysis and in-depth discussion of the topic from its various perspectives and

dimensions is the aim (Kubaisi, 2018). Most of the interaction in it based on the audience's reaction to what has presented through TV programs and social platforms. Moreover, the interaction in AJE is available through the evening bulletin, where there is a full paragraph in the English News Grade called Social Media, which based on interaction with the audience and ask them to participate in more than one field (Kubaisi, 2018).

The development of discussion programs today based on merging the media to be interactive for a longer period and the topic changes according to the developments of events, but unfortunately this does not exist in the world systematically and the reason is the need to see, invest and audacity in the experiment (Negm, 2019).

Table 27: The Forms of Interactivity use in Discussion Programs at AJE

	Tweets	Emails	E-Polls	Phone-In	Using of Social Media within the Show	Attendance On the social media platforms	Attendance of the Audience	Available of web page with Interactivity
Inside Story	No	Yes	No	No	Not used	Has pages on Twitter & Facebook	No audience	Interactive web page
Talk To Al Jazeera	No	Yes	No	No	Not used	Has pages on Twitter & Facebook	No audience	Interactive web page
The Stream	Yes	Yes	No	No	Used	Has pages on Twitter, Facebook, YouTube & Instagram	No audience	Interactive web page
The Big Picture	No	Yes	No	No	Not used	Hasn't special pages	No audience	Interactive web page

Upfront	No	Yes	No	No	Used	Has pages on Twitter & Facebook	No audience	Interactive web page
Head To Head	No	Yes	No	No	Not used	Has pages on Twitter & Facebook	With audience	Interactive web page

The following Tables 27 shows the extent of interactivity forms in the discussion programs at AJE:

The common features of discussion programs at AJE are that all their programs recorded which causes them to lose various forms of interactivity in particular during the broadcast. In turn, it is characterizing by interactivity through its social media for some programs more efficient and effective than available in AJA, as shown in the analysis of the programs. Additionally, that the program web pages on the Internet are more effective than AJA, besides that one of its programs (*The Stream*) has its own YouTube channel (*AJSTREAM*) to create more interactivity with the audience. Moreover, most of AJE discussion programs have a channel on Podcast (AJE, 2019).

“*Inside Story*” is a formal program, lacking interactive, based on using of graphics, video wall, tablets, and interviews by satellite and Skype. It has a web page on Aljazeera’s English website, with more professional components in the form and content, which divides into various parts, such as the trending topics, the latest episodes and archive, various programs of AJE, and the latest tweets and posts related to the topics discussed. Concerning the presence of the program on social media, it has two pages on Twitter and Facebook, in addition to Podcasts recently.

With additional features “*Talk to Aljazeera*”, hold slogan of “Exclusive interviews with global voices” and based their stories in field interviews, instead of hosting them in the studio or via satellite, which make it more interactive. It has two types with two names; the formal one in the studio “*Talk to Aljazeera*” and the second in the field out of the studio “*Talk to Aljazeera in the Field*” which based on “turns the mic and cameras to the voiceless and their stories in the field” due to its description at the web page (Aljazeera English, 2015). The program is rich in the visual content, with various forms of multimedia.

Talk to Aljazeera has an interactive web page in the form and content, in addition to pages on social media platforms, Facebook, Twitter and Podcast.

One of the more interactive programs at Aljazeera channels is “*The Stream*”, which based on social media community. It’s the first program combines between web communities with daily show on Aljazeera, creating integration between a television format and some functions of the social media during the production of the program to provide audience more features to interact with TV (Husain, 2018). This interactive format is one of the features of the Stream, use the web, internet, and online community, particularly Skype to interview the guests, and devices of computer, which are the main tools for the presenters within the show (Garcia, 2018). Additionally, the program has rich in visual contents of social media, like video reports, clips, graphics, tweets, photos, vlogs and other types of multimedia. Moreover, its web page on Aljazeera’s English website, including interactive content and the names of presenters, producers, and the names of the guests hosted for every episodes (Kubaisi, 2018). The interactivity with and within the show is very active, from various angles, such as: broadcasting on Aljazeera English and YouTube, display many tweets related, huge number of viewers of every episode on YouTube, the number of comments, like and share on YouTube. It has popular presence on social platforms, Facebook, Twitter, YouTube, Instagram, and Podcast. *The Stream* is the first and the only discussion program has a special channel on YouTube besides the main channel of Aljazeera English.

The feature of “*The Big Picture*” program, which combines between documentary and discussion programs, is vital interaction with the audience on social media platforms in particular on YouTube, where mostly has interactive for the episodes of the program with a lot of comments, shares and likes. Unlike the presence on the internet via its web page on Aljazeera’s English website, “*The Big Picture*” has not any pages on the social media platforms, except its presence on Aljazeera accounts.

The new feature of interactivity in “*Upfront*” program at its web page is what’s called “The Arena”, where the discussion not only with one guest for long time but break down one episode into multiple clips with different guest and topics, to show it better for social media in separated production (Husain, 2018). Additionally, feature is “Reality Check” which is short segment with two minutes nearly hosted mostly by another presenter, who has illustrated the topic with graphics and various visual content. The web page of the program divided into various parts including the episodes, reality check and web extras, which are parts of the program. In addition, it has a page on Facebook and Twitter.

The only program has a format of talk show is “*Head To Head*” program at both AJA and AJE. The program has a good interactivity on YouTube channel of AJE, where the number indicates the presence of viewers with the episode, in addition to its web page on Aljazeera’s English website, featuring with a new part called “Testimonials”. In this interactive part, guests, panellists and members of the public share their views and opinions about the program, to make the program more interactive with everyone interest from the guest, experts or the audience. Additionally, “*Head To Head*” has pages on Facebook, Twitter and channel on Podcast; but most of interaction is on Twitter, where many comments, likes and retweet. Moreover, the account of the presenter Mehdi Hasan on Twitter is active, in particular, he shows the two programs which the presenter hosted (UpFront and Head to Head). As a part of the channel’s policy, many of broadcasters and reporters utilizing their active personal accounts on social platforms for the programs related to (Alkunaisi, 2018).

4.4.3.4 QA In-depth Interviews in terms of trends related to new skills of teamwork of production

The transforming in the media production into digital media and hybrid newsrooms in TV channels opened the door widely to new jobs and develop other jobs to be cope with the different development.

The international survey entitled “The State of Technology in Global Newsrooms” focusing on digital skills, in particular that journalists mostly shift to digital technology to meet various challenges related to continuous developments in the media.

The international survey classified types of digital skills regularly journalists utilize them in various fields into three categories of skills: social media, data, and technical skills, as the following (ICFJ, 2019): 1) Social media skills: including various new skills utilize extremely in TV as well as in other type of media. The skills related to social media such as; posting stories and comments on social platforms, fact-check information and verification, finding user-generated or other social media content, engaging with audiences online and on social media, promoting your work and develop your brand and Using social media analytics to measure your audience engagement. 2) Data-related skills: the skills related to data focusing on analyzing and using data to create news and stories, creating data visualizations, infographics and maps, administering surveys and performing statistical

analysis. 3) Technical Skills: Those skills related to many fields of media, in term of having various new skills required to meet the needs of continuous development. Examples of these skills are audio production, video production and editing, design of website and web page, website development, creating visuals as in animation, broadcasting live video, working with VR/360, artificial intelligence AI, and podcast production. Additionally, mobile reporting, a content management system for newsrooms, search engine optimization (SEO) and cybersecurity.

There are various intersections between technology and professional practices related to new trends in journalism in particular using the new tools: multimedia journalism, immersive journalism and data journalism. Subsequently, journalists, being more or less technologists, need to have the knowledge to cooperate with other, in addition to discuss about all of these new trends and technologies (Sánchez-García, García-Orosa, López-García, & Vázquez-Rodríguez, 2019).

According to Gillmor, the journalists require to connect with programmers, and to exchange the experts and experiences to gain new skills due to the needs of the changing radically in the digital age (Bettels-Schwabbauer, et al., 2018). The need for integration between developers, journalist's technologists and designers is increasing more to collaborate effectively, to develop production of innovative and engaging digital journalism (Lehtniemi, 2016). The trend of multiskilling in media production, in particular newsrooms, is spreading more and more, and depends mostly on that skills sets due to degree and emphasis of needs, in addition to that training, experience and innate ability are consider important in supporting the level of skills (Lehtniemi, 2016).

QA in-depth interviews in this section depends on new skills of journalists and teamwork of TV production and the media training and its field requires for them to cope with changes and development in TV production.

A statistical study entitled "Journalists crossing into the digital age" prepared by Aljazeera Center for Training and Development, showed the indicators for building the capacities of media professionals in the Arab world (AJmediatraining, 2015). The study concludes that the development of media training in term of strategies and programs is one of the priorities, especially with regard to digital media and its various platforms. The findings of the study pointed out that the most important field of media training for media professionals is; Social media 51%, Digital tools 43%, Newsroom 35%, Data 30%, Attendance

development 29%, Change management 27%, Writing skills 27%, Mobile devices employ 26%, personal skills won 15% and Sound and filming skills 14%. The study revealed that most aspirations of media professionals go to digital professional training, as 88% of them expressed their desire for more professional and digital media training in the future.

The unprecedented developments in television production have led to changes and developments in the skills required to keep pace with recent developments as well as in newly created jobs that did not exist before, in particular that related to advanced technology. These changes and challenges pushed producers, presenters and the team involved in the TV programs production seeking to acquire new skills related to new trends in TV production.

The discussion programs based on the presenter's ability and quality of performance mainly to manage the dialogue and conduct professional interviews with the guests. The teamwork of the program mostly includes presenter, producer, director, sound technician, studio supervisor, product assistant, researcher, graphic Designer (Hilali, 2011). In addition to the social media producing in some programs as in *The Rest of the Story* program.

Concerning the new skills, developing of skills and strategy of training in Aljazeera, the findings of the interviews shows that the presenters and teamwork of TV programs production varying in skills from classic and formal presenters as in many of discussion programs, to modern presenters and their teamwork as in interactive programs.

In the discussion programs such as *Behind the News*, *Today-Interview*, *Without bounds* and *The Opposite Direction*; they are using traditional means more than advanced technology, their justification that these programs focusing on talking and discussion and does not need much advanced technology or interactive technologies in order to maintain focus rather than dispersion.

On the other hand, the presenters of interactive programs use advanced technology and social media during the show and after, mostly they are younger than in the previous programs, more integration with the audience through social platforms, having a fast paced and seeking for media training more than other.

At the beginning of the establishment of the social media department on Aljazeera, it suffered from the availability of people who have the professional skills related to this field. The main question was if Aljazeera want journalists for this department, or they need specialists in the field of social media. However, the answer was in focusing on social media

specialists (Abu-Hilalah, 2018). Additionally, Abu-Hilal confirmed that the new jobs in particular in social media and advanced technology such as artificial intelligence AI, Immersive content and virtual reality VR does not cancel the traditional jobs, however, many jobs related need to develop their description to cope with various changes. One of the main needs for channel is the digital and online journalist who involves more in the digital production of the channel.

In AJE, according to director of news the presenters have advanced basic experience and skills as they worked in international channels before joining AJE, so their needs lie in some small details and new skills, for example interacting more effectively with video wall and dealing more professional with social media (Kubaisi, 2018). Furthermore, jobs follow the track of developments and new tasks, which can arise from new skills and needs, thus the need for new tasks added to existing tasks more than new jobs, such as the new skills of social media for producer, which did not have before. Basic jobs mostly remain; task and description may change according to most of interviewees, in term of skills related to form and content.

The presenter Khadija Benguenna believes that the skills are changing nowadays in many fields and due format of the program. According to Benguenna, the interactive programs are more suitable for younger presenters because mostly it targets the youth segment of the social media audience, in addition to other skills related to fast paced and advanced technology within the studio, but the classic presenters are more interested in the depth of discussion (Benguenna, 2018). The presenter Mohamed Krichen responded similarly, adding that skills related to social platforms are important but cautiously through verification and the seriousness of discussion programs needs special skills to attract audience (Krichen, 2018). Krichen combines between specifications of the modern discussion programs such as pace speed, multi-paragraphs, availability of some interactive elements and broadcast via social platforms into segments to increase the interactivity. Additionally, essential skills of discussion management, which related to the content and the depth of the programs rather than the technology and social media such as the depth of political culture, and the ability to deepen a specific idea and analysis and the ability to hunt questions from guest answers.

Multi-skills are the common feature that mostly interviewees agreed on for not only presenters, but for all of teamwork of TV programs production, for its important in the digital age, consequently, the map of training in Aljazeera focusing more on the fields related,

in particular the new skills according to the needs of teamwork of production. Additionally, the successive developments in the various fields of media and innovation of platforms and new technological tools require journalists, presenters and teamwork of television production to keep pace with this development through a fixed strategy to develop their skills to make the best use and practices of these developments and transformations.

Another idea related to the new skills is recycling the jobs of the production team as one of the new trends in some discussion programs of AJA, in which this policy will achieve several goals, increasing the skills and multiplicity of team, solve any problems related to the absence of a member of the team and keep the workflow running without any obstacles (Alnasik, 2018). Additionally, trend for future based on that everyone working in the digital sector to understand the basic of television production, as well as those working in television have digital skills, in case of this vision is achieved; looking for a big difference and a deep integration between TV and digital production if apply (Mousa, 2018).

Regarding the most skills required nowadays to meet the development and changes, social media and digital skills are required mostly more than other, in particular, that the new trend of broadcasting and publishing on digital and social platforms needs to create content with special features to meet the needs of social media audience.

By analysis, the responses of interviewees related to the skills, the classification of skills put into three main fields in addition to basic skills, these fields are; social media, digital content and technical skills.

The skills required more than others in Aljazeera are as the following:

- Social Media and its various fields: publishing, follow-up, interactivity, engage audience and analysis of feedback.
- Digital content creation skills, in particular, digital video.
- Repackage of TV programs and other content from the screen.
- Effective use of video wall and graphics in the programs.
- Fact-check information and verification of news, photos and videos.
- Dealing with modern networks and iNEWS operating system.
- Effective use of advanced tech skills, such as artificial intelligence AI, Virtual Reality VR and Augmented Reality AR.
- Effective use of interactivity in the web pages of the TV programs.

- Trained some TV presenters to present specific paragraphs or short programs on social media platforms, as in the new news bulletin “The brief”.
- Develop the research skills of the teamwork of production.
- Effective use of instant messaging apps such as WhatsApp, Skype and Telegram.
- Creating quality content for mobile.

One of the main strategies to develop skills of teamwork production in various positions is the strategy of training which consider as one of the assessment tools in Aljazeera for all staff. In February 2004, Aljazeera has launched Aljazeera Media Institute, which is covering various disciplines in the field of media, and responsible of the training, publications, journalism magazine and electronic learning. The institute aims to enhance the media industry through not only selling the training service, but also providing integrated media solutions, whether for employees of Aljazeera network or external institutions (Daymi, 2018). The training strategy in Aljazeera is sustainable and based on several foundations, including the determination of urgent and future needs, electronic training, special training for some employees, coaching and training on the job. In addition, obligation of each employee to have two training courses that form part of his annual professional evaluation process, but this still faces a problem in the field due to considerations and work conditions of employees, according to the director of the institute.

Regarding the training related to discussion programs, Aljazeera held many training courses such as the TV presentation of discussion programs, use of social media platforms in programs, language and enrich the culture, political analysis in addition to technological courses (Daymi, 2018). On the other hand, the gap between demand and availability is especially evident in AJE, in particular that their demands more advanced due to the deep experience of teamwork of production (Kubaisi, 2018).



CHAPTER FIVE
DISCUSSION, CONCLUSION AND FURTHER RESEARCH

5.1. Introduction

This Chapter discusses the findings of the analysis in Chapter 4, in relation to the literature review and in-depth interviews to address the main question of the study, to monitor and identify new trends in television discussion programs, which based on four variables; technology, social media, the interactivity and new skills of the teamwork of the production.

The main research question of this a descriptive study is: what are the new trends using in producing TV discussion programs (current and anticipated trends) in Aljazeera Channels (AJA and AJE) as a case study and their effective impacts on the programs production?

The main question followed by sub-questions related to an analytical and field study, focused on the Scope of the study, which based on various variables in the fields of trends of television discussion programs, as the following:

- 1) Uses of technology and its impact on the TV discussion programs production.
- 2) Uses of social media in producing discussion programs, in whole stages of production; pre-production, production and post-production.
- 3) The interactivity in discussion programs, its forms, strategies of audience attraction and the link between TV programs and digital platforms related.
- 4) New Skills of presenters and the teamwork of the production, which required coping with new trends.

In order to answer the main and sub-questions, the approach of the study used two methods: an analytical and field study. An analytical study based on content analysis method, in order to identify new trends in the discussion programs in Aljazeera channels (AJA and AJE) in selected programs, according to various variables divided into many categories. These categories were types of program according to its function and aim, types according to format, types according to content or field of topics discussed, type of broadcast, periodic broadcast, duration of the program, presenters and the guests, attendance of the audience in the studio. Additionally, technology, social media and multimedia used within the show, the presence of programs on social platforms and the websites via internet and the forms of interactivity of the program.

Field Study, based on in-depth interviews, in order to identify the characteristics skills of the communicator (in various field related to TV programs production), and the extent of coping with modern technology, multimedia, and social media tools for various stages of producing discussion programs. In addition to field observation, which help to collect more information about the selected topics, things and persons, involved in the study.

Data collection methods used qualitative content analysis (QCA), to collect the primary data, through in-depth interviews, analysis and other tools. The QCA using in this study based on analysis of selected discussion programs in Aljazeera channel (AJA and AJE), and the in-depth interviews, in relation to the four variables and axis mentioned. The quantitative content analysis of discussion programs aims to investigate all the new trends of production using in, according to various variables, and categories.

Some of the programs selected has started broadcasting in the program cycle of Aljazeera on November 2016, with Aljazeera celebrated 20th anniversary, such as *Eye of Aljazeera*, *Scenarios*, and *The Rest for Story*, as a new format of programs. The analytical study included all the discussion programs in Aljazeera channels (AJA and AJE).

The discussion programs of Aljazeera channels (AJA and AJE) divided into two main types: Programs of current affairs, manage by *News Management*, which are *Beyond the News*, *Meeting Today*, *Eye of Aljazeera*, *Scenarios* and *The Harvest*, in AJA. In AJE; *Inside Story*, and *Talk to AL Jazeera*. On the other hand, the programs manage by *Programs Management*, are; *From Washington*, *Without borders*, *The Opposite Direction*, *Witness on The Era*, and *The Rest for Story*, in AJA. In AJE; *The Stream*, *The Big Picture*, *Upfront and Head-to-Head*.

The in-depth Interviews were conducted with more than (45) interviewees between April and May 2018, through personal interviews, face to face, in the headquarter building of Aljazeera Network in Doha, Qatar, where the researcher have permission to conduct these interviews in both AJA and AJE for a limit duration. The researcher has tried to extent the permission to collect more information and conduct more in-depth interviews but cannot do for many reasons related to the security situation in term of threatens for Aljazeera and some of interviewees were busy most of the time.

The sample of the study divided into several categories, in relation to television discussion programs production, where some of them involved in pre-production, others in production or post-production in addition to the administration of the channel. Technical

personnel of the production teamwork such as photography, directing, lighting and decor were not included in the interviews nor in this study.

Additionally, the study used the field observation through the presence of researchers at Aljazeera Media Network, at its headquarters in Doha, Qatar within two months from April to May 2018, where conducted the in-depth interviews. The researcher attended some meetings, pilot of program, monitoring and writing notes on production processes and mechanism of discussion programs, and got special reports and documents related to the axis of study. The field observation enabled the researcher to add various notes, ideas, and answered some questions. Observational tools used in a natural workplaces environment to collect the data has based on written notes, informal interviews with persons involved in the process of production, integration with the interviewees and others in their real workplaces, to observe the actions that take place, in addition to attend and participated in a pilot for “*Scenarios*” programs. The pilot aimed to develop the program to make it more interactivity by attending the audience inside the studio. (The details of this pilot attached in the Chapter of Analysis)

5.2 DISCUSSION

The discussion in this Chapter explores the key findings of analysis of selected programs, and the findings of in-depth interviews, to meet areas of new trends using in producing TV discussion programs in Aljazeera (AJA and AJE). The findings of the study have classified and organized into two sections; the first related to QCA of selected programs, in which to various categories to show the new trends of production including in the programs and to explore which of these programs using new trends more efficiently in the process of production. The second section explores and discusses how the interviewees of Aljazeera (AJA and AJE), in various positions and responsibilities related to the programs production, utilizing new trends through the main variables of the study.

Overall, the findings of the study endorsed that the production of discussion programs has several changing in light of form and content and adapted new trends related in various fields of production. It showed that some of the discussion programs, in particular the new programs launched on 2016 benefited from technology, social media and new skills which has effective impacts on the TV programs production. Moreover, the findings

demonstrated that the use of social media shifted from formal to functional role in producing some of the discussion programs; however, some programs stay without developing.

5.2.1 Discussion of Selected Programs at Aljazeera (AJA and AJE)

These discussion programs occupy a significant and considerable area for all television stations, local, regional or international, and for audience, where has an important role to attract them, and to tackle most of events and present whole opinions in various topics and issues around the world, as study of literature review showed (Abdel-Maksoud, 2009).

The discussion programs are broadcast during primetime, daily, weekly or others period, get its importance from its topics discussed, utilizing as a way of expressing about the political and social reality, build a good connection and interaction with the audience and to generate a huge amount of advertising for the television stations (Nod, 2015). Discussion programs generally contribute to enriching the social, political, economic and religious debate on the various issues of concern to the topic under discussion, and the discussion constitute a reliable reference on some issues that affect large segments of society. In addition, News programs considered one of the main and important pillars of the programs presented in the TV channels, which aim to link the audience with the various events that take place around the world (Abd-Alnaby, 2014).

On November 1, 2016, Aljazeera celebrated 20th anniversary by lineup in programming in particular for AJA, where undertook its biggest shifting of programming, with new fourteen shows launching, varied between discussion programs, newsmagazine, documentary, investigative and interactive programs. In addition to other changes included cancellation of some programs, such as shifting of Aljazeera's nightly news hour, (*Al-Hasad* or *The Day's Harvest*) from a traditional one-hour news broadcast, to discussion program focuses on the three or two biggest topics of the day (Network, About us: Our Story, 2019). The new discussion programs launched by Aljazeera on 2016 are *Rest of the Story* (للقصة بقية): A weekly program, *Eye of Aljazeera* (عين الجزيرة), its roundtable discussion with Aljazeera reporters around the world, and *Scenarios* (سيناريوهات) which Launched in November 2017, hosting a discussion laying out different ways current conflicts may run (Network, About us: Our Story, 2019). In addition, the other varied programs such as *This Morning*, *More Than Meets the Eye* for investigations, *Entrepreneurs* interested in Arab

business pioneers worldwide, *The Traveller*, *The News Race* interested as interactive program and *Above Authority*, which was the first sarcastic program on Aljazeera.

The recent program cycle which launched in November 2016 tendency to change the shape and form of the typical and traditional programs, because it addresses specific categories, so Aljazeera started to produce discussion programs varying in its forms and contents. According to the manager of the AJA, the new policy of Aljazeera is to combine between some common programs which holding brand for the channel, such as *The Opposite Direction* and *Without Bounds*, and producing new format of programs which depends on interactive and social media, such as *Your Bulletin* (نشرتكم), and *News Race* (سباق الأخبار) (Abu-Hilalah, 2018).

Additionally, AJA trying to break the traditional pattern through the integration of documentary and discussion based on the discussion as in *Rest of the Story*, also to look ahead towards future putting scenarios for the events, not only diagnose the present as in program of *Scenarios*. In another format, Aljazeera combines the news magazine and the discussion into one program, divided into two parts as in *From Washington* program. Finally, they benefit more from Aljazeera reporters by interviewing them to provide the audience with specialized information and analysis the news which covering in their region as in *Eye of Aljazeera* (Abu-Hilalah, 2018).

The tendency to change continuing as strategy at Aljazeera network, as seen from interviews or field observation. The recent cycle of TV programs 2019, on AJA and AJE, in addition to various changes happened proved this tendency. I can put these changes and shifts as the following: 1) The trend of diversifying programs and increasing of non-news programs. 2) Focusing on digital production through the digital platforms of Aljazeera network from programs and original production, as in Aljazeera Plus platform (AJ+) which published in four languages around the world. 3) A trend towards increasing of interactive TV programs. 4) A trend towards increasing of production on podcasts through the presence of most programs and the production of new original programs for podcast.

As a result of new tendency in TV programs and process of production, Aljazeera launched a new set of programs on 2019, dealing with different cultural, artistic and political topics, as part of Aljazeera's endeavor to bring diversity to the channel's (Aljazeera Media Network, 2019). The three new programs on AJA were *About-Cinema* interested in movies,

Contemplations interested in arts and *Women-Voices* interested in the various issues of women in the Arab World.

On the other hand, AJE launched two new discussion programs; the first is *The Bottom Line* interested in US politics and policies as current affairs program, the second from London which is *Studio B: Unscripted* with a new feature where brings together two notable persons from different life experiences without mediation by a presenter, as a new experiment.

As shown in literature review, many studies Abbas & Singh (2014), Newman (2016) and WebbmediaGroup (2016) indicated that the new trends of TV production based on advanced tech, social media platform and the integration with websites and web pages of the programs are dominate on the tendency of developing programs in age of digital media.

The recent changes on Aljazeera since 2016 are in line with the trend of many international news channels such as the BBC and CNN, as the study of Reuters Institute for the Study of Journalism (Nielsen & Sambrook, What is Happening to TV News? , 2016) showed a similar trendy towards diversity, variety and technological developments. In addition to audience preferences which have driven a growth in viewing of the audience in particular younger audiences who continue to turn away from traditional TV to embrace digital media.

Furthermore, in the literature review the survey on the Arab audience conducted by Association of Purposive Visual Media (APVM, 2015), pointed out that the audience followed discussion programs, especially the format of Talk Show, but preferably it more energetic, interactive, fast rhythms and short; with a focus on the youth and giving them more space to participate in these programs.

Despite the new trends shown, the gap still in other areas in which that the development did not reach the existing discussion programs such as; *The Opposite Direction*, *Beyond the News*, *Today's Meeting* and *Without Borders*, as it did not benefit well from various technological developments and social media, to make the programs more interactivity in particular within the show. Abu Hilalah (2018) agrees with this interpretation as he considers it one of the weaknesses in producing discussion programs at Aljazeera, because of the lack of studies on audience and their behavior towards these programs to meet their new needs. Additionally, the presenter Benguenna supported this view in order to break the traditional identity of Aljazeera and providing it with more of interactive programs as in the cycle of programs 2016. She said:

“Over the past 21 years, the programs consumed useful dialogue energy, but they have become boring, the audience no longer has patience to follow these programs more, that’s should pay attention to integration between two types of traditional and innovative programs is in France 24 TV for instance, to produce more interactive discussion and benefits more from social media” (Benguennak, 2018)

As shown in Chapter of literature review, Al-Dawood (2014) confirms a correlation between the success of the programs and the continuing evaluation which taking into account the reactions or negative results for the development of the program, as in many programs that spanned many years and developed such as *Panorama* program on BBC, Dutch quiz program *Deal or No Deal*.

Another justification according to director of news in AJE is that the functional not the formal use of technology and social media is the basis in the discussion programs (Nigm, 2019), however, this impact on the interactivity of programs, particularly that Aljazeera has stopped the phono (phone-in) within the show for political reasons, according to the interviewees.

The findings of the thesis indicated that some discussion programs has changed its structure through divided the program into two parts or more instead of one focusing only on discussion and talking with guests. *From Washington* program adapted this a new trend to make the first part similar to the news magazine and the second focusing on the discussion with the guests. Similarly, in the *Rest of the Story* program, which based on documentary in the first part and the discussion about the topic of it in the second part. *Scenarios* program represents another model of this new trend based on present the topic into three scenarios with separated discussion for everyone, with participation of the audience through social media to select the proper scenario. This new trend coping with the needs to produce discussion programs meet the interest of the audience and to make the programs interactive not boring (Al-Yasiri, 2014).

With reference to literature review related to the function of the discussion program, found it agrees with the findings of this study in term of focusing more on opinion, analysis and interpretations. These functions employ the majority percentage of discussion programs, followed by informative that provides information to the audience, in particular that the current affairs programs based on the news of the day, so try to provide the audience

with the analysis and interpretations. However, it is not possible to separate the two types, as this depends on the nature of the program, the topics and the guests. For instance, in *Meeting Today* and *Witness on the Era* programs, the guest reveals new information about the event and topic discussed in addition to its views and interpretation. In spite of this, there is a controversy on current affairs and news programs in term of developing them to meet the needs of the audience, as in the study of Baker (2012), Abdel-Maksoud (2009) and the study of Fidalgo, Miguel, & Santos, which proved that TV news programs have changed in a new format.

At the level of topics discussed within programs and guests, the majority of topics on AJA are consider as process of recycling the ideas and issues presented in most of discussion programs at AJA in political field mostly. As findings showed the repeating of the topics from various angles, this repetition has positive and negative effects; it helps to cover the topic from all sides, but causes boring for audience, according to some interviewees themselves. Therefore, there is trend in relation to produce short discussion programs in terms of period, as in *Witness on the Era*. These findings should be taken into account when considering how to produce attractive and interactive discussion programs for all ages, by diversify into topics and guests, in particular that the topics and issues of youth for example are nearly not included in these programs.

The presenter Krichen (2018) criticizes the repetition of topics and the lack of diversification in other non-political fields, such as specializing discussion programs in sports, culture, education and economics, which agree with many views of the interviewees. The suggestion of Krichen depends on producing discussion programs interested in the issues of the youth and their reality and challenges in various fields not focusing on the political, this program needs also for the youth presenters

Diversity in guests and allocating some discussion programs to non-elite public figures is very important for both channels, in particular that no discussion programs for the public, absence of talk show and personality programs, which enhances the importance of hosting these public figures, and make them more engaged in these programs as shown in the literature review. Some TV channels have tended in their programs to adopt the populist approach in confronting the elitist by focusing on hosting ordinary people and not only those responsible as experts and analysts. For example, Fox News has relied, since its inception, to deviate from the stereotype of rigid coverage that adheres to the standards of professional media and tried to break free from elitism towards the audience, to be more close to their voices (Alarab Newspaper, 2018).

Although, the experiment of *Talk To Aljazeera in the field* program on AJE as the only program provides a new insight into the relationship between effective interactions with the audience through hosting ordinary persons. By analysis various episodes of *Talk To Aljazeera in the field* it is clearly that the topics are free of tradition topics on the contrast of its sister channel AJA, with diversity of topics and guests, in addition to hosting them in their field and locations not in the studio which brings liveliness and interactivity to the program. This trend agrees with what Benguenna and others said about in the interviews, pointed out that AJA needs for this format and style of programs to be more and close contact with the public.

According to my findings, the format of discussion programs at AJA based mostly on in-depth interview, round table and panel discussion, there is only one program utilizing debate format, which is *The Opposite Direction*. The format of talk show and interactive programs does not exist in discussion programs of AJA, but the interactive programs used in AJA in other programs as mentioned. The round table and in-depth interview are more using in the selected programs, particularly which the programs usually hosted between three-six guests according to the nature of the program, round table allows a wide discussion between guests with the presenter. These formats suitable with the function of discussion programs but needs to develop in the structure and its interactivity in addition to add more type of format, in particular what the audience needs such as talk show and personality programs.

Additionally, the findings of interviews have revealed that there is a relation between the increasing of views and its duration, which pushing Aljazeera recently to shorten the duration of discussion programs to less than one hour mostly, comparing with the past which was for two hours sometimes (Hamdan, 2018).

The study of Al-Kinani (2012) agrees with the findings of this study that the majority of discussion programs on AJA are classified as opinion and views discussion, on the contrary of information and personality type which is less or rare.

The Talk Show format is missing completely in Aljazeera (AJA), in AJE there is only program *Head to Head*, but its recorded not live, that's mean another gap, particularly that format requires presence of audience in the studio and their participation in the discussion, sometimes interactive with audience inside and outside studio. Therefore, AJA tries to engage the audience by other mean, which is social media, and to be more interested in interacting with them through various platforms.

The important of this format based on presence of the audience in the studio to discuss and debate with the guests, according to Timberg (2002) and Livingstone & Lunt

(2001). The talk show format in *Head to Head* is open the door for the audience to be part of the program, and to discuss with the guests face to face. The interactivity in *Head to Head* based on: firstly, the interaction between guest, experts and audience, second on the interaction on the YouTube channel of Aljazeera English, within the number of viewers and comments on each episode.

According to director of programs at AJA, the missing of talk show format related to special reasons, at the same time they try to return it on AJA, where was *Open Discussion* program, but stopped since many years ago in addition to another try with pilot for talk show which is *The Third Dimension* but don't launch yet. The majority of interviewees confirmed the important of talk show programs which giving the audience not only the chance to attend it in the studio, but to participate effectively to make the program more vital, interactive and useful. Another different justification according to a director of news at AJE, he said:

This format more suitable for a local or national channel such as Local CNN not International, but in the case of Aljazeera, which addresses the Arab world and the world, it is difficult to provide the audience interpersonal periodically for every episode, also difficult to bring the audience virtually. It is difficult and expensive, because it is supposed to be held in different places around the world depending on the topic at hand and the audience associated with it, we cannot benefit from the audience in Doha, despite its diversity. (Nigm, 2019)

Although, there were previous experiences of talk show programs on AJE, a program held with the presence of the public after the Nobel Peace Prize has awarded, and a discussion with the winners after the prizes in the presence of the public. In addition to the experience in holding talk show program and a debate at the United Nations, as Aljazeera moderated this debate between United Nations candidates to choose a new Secretary-General for it two years ago. Additionally, the difference in timing between parts of the world and the regions another reason that the channel broadcast reaches around the world, this has impact on the interaction of the audience around the world in different times.

Because of this absent and missing, the interaction with the audience inside the studio is weak, as there is no attendance of the audience, no direct connection between the audiences with the guests, no phono and the only aspect of this interaction nearly based on social platforms after the broadcast, mostly. The findings in the Table 27 showed lack of interactive with the audience in the studio and within the show, because all the discussion programs at AJE recorded except *The Stream*.

To avoid the problem of missing the audience in the studio and within the show, Hamdan (2018) suggests that working on enhancing of interactivity, break down the traditional style and method of tackling topics, increasing the level of using social media and participation of the audience in addition to make the program more vitality and flexibility.

Concerning the personality program, there was only one entitled *Interview (Moqabala)*, hosted by Ali Al-Dhafiri (Saudi presenter), but he had to resign from Aljazeera at the beginning of the Gulf crisis, so the program stopped now (Network, About us: Our Story, 2019), at the same on AJE, there is not any personality programs. Many studies and surveys proved that this format is preferably for the audience, which it based on soft not hard news and reveals the hidden side of the guests, as in the study of APVM (2015).

Regarding to the type of broadcasting, there is a big difference between both channels AJA and AJE; where in AJA all the discussion programs are live except *Witness on the Era*, on the contrast of AJE which all of its discussion programs recorded.

Another gap in AJE refer to the programs are recorded, which mean lose interactive and benefit from social platforms during the broadcast time. The live stream enhances the importance of programs and topics discussed, especially those that have an interactive environment affecting on social platforms such as *The Opposite Direction* program and the *Rest of the Story*. As mentioned in justification of director of AJE, one of the main problems related to the time of programs and the time of international countries around the world. One of the solutions suggest to this problem and others related such as interactivity is producing a sustainable discussion program by combining multiple media outlets for different time zones, as in the program of BBC's *Talking Point*, which broadcasting on television, radio and the Internet. According to Nigm (2019) the idea, which represents a new trend in TV production based on a 24-hour discussion and dialogue on the Internet with four programs in four different time zones but requires higher costs in addition to the conviction of the idea and needs practical mechanisms for implementation.

Although the idea today is more applicable and more needed to start an interactive discussion program lasts for several hours, variable according to geographical regions, and is very appropriate for the AJE which broadcasts to countries of different times, but it is still not applied for the reasons mentioned.

The integration and convergence between TV channels and other multimedia platforms is main key for today and future to produce interactive discussion programs and

attract more audience in particular from the young age who involved more in the technology and devices, as many studies and statics reports showed in literature review, as Abdel-Fattah (2017), Alsaady (2019). Studies of media integration have shown that integration has increased recently in light of the increasing development of digital technologies, which has led to the emergence of new integrated media technologies that enhance media production. Additionally, the dimensions of integration in the field of media indicate the importance of repurposing of tradition media content to publish across new styles and tools related to the new media. This correlational relationship reinforces the proposal that mentioned to regarding the production of interactive discussion program through several media outlets, not just the through the screen of the channel.

At the level of interactivity, most of the discussion programs in both channels suffering from absence of direct interaction during the show as the analysis of previous programs, most of interaction depends on social media after broadcasting of the programs. The Interaction within the program has declined dramatically, and replaced mostly by social media, sometimes still in some programs on Aljazeera Mubasher, in general, the discussion programs needs for this interaction by allowing the audience to participate and to show their reactions during the program (Al-Zubaidi, 2018). Although, the new format of interaction on social media is to broadcast the programs in various clips and short videos, with description, to encourage the audience of social media to interact by comments, sharing, retweet and other aspects of interaction.

The use of social media within the show available only in two programs in AJE, which are *The Stream* and *Upfront*, in AJA, we found *The Rest of the Story* and *Scenarios*. The best model in using social media in discussion programs is *The Stream*, which based on social media community, combines between web communities with daily show on AJE. In addition, *The Stream* is the only discussion program has a special channel on YouTube, and rich visual contents of social media, such as video reports, clips, graphics, tweets, photos, vlogs and others types of multimedia. The program based on how to bring the social media experience inside television program in which depends completely on the web, using Skype video chat for interviewing the guests, in which it combines between television, web, and social media forming interactive environment. Unlike previous programs, *The Harvest* does not have any identity on the Internet or social platforms, except its presence on Aljazeera channel on YouTube, and public accounts of AJA on Facebook and Twitter; that's confirms the lack of a unified strategy to deal with programs on the Internet and social media.

Although there are developing of using social media in Aljazeera Media Network, particularly after launched the digital sector; “there are confusion in the decision-making regarding the merger or separation between the digital sector and the newsroom, due to the huge development, not the inability to decide on” according to Ashour (2018). This explains the lack of consistent criteria for the presence of AJA programs on social platforms, and the huge gaps between these programs as the analysis mention above.

On the other hand, the new experiment at AJA in term of provides a new insight into the using of social media in the production is support the teamwork with a producer of social media, which enhance the functional use of it. The new model of programs that correspond to the new trend of production were *The Rest of the Story*, which relying on the documentary the same in *The Big Picture* at AJE, utilizing social media within the show.

Another aspect of using social media related to the platforms of presenters of discussion programs, in particular at AJA, where some of them has popular accounts with millions of followers, but the problem according to the director of DNR is lacking strategy or mechanism to invest well in these accounts to promote the programs.

For instance, the pages of presenter “Faisal Alkasim” on Facebook and Twitter are more popular than the page of the program itself, where Alkasim has nearly about fourteen million followers on Twitter and Facebook. This figure considered as an indicator of the importance of the program and the star presenter, so he broadcasts the program on both pages. The official of the social media department in Aljazeera suggests that the necessity organizing the relationship between program accounts and the personal accounts of presenters and correspondents, in particular that their accounts link to the channel they work with.

One of the positive significant finding was the new role of presenters in two areas that Aljazeera adopted it, first related to the discussion program the second related to present content on social media platforms. This role based on conduct discussion with reporters, listening to their interpretation of events according to their follow up, in order to assemble the whole topic into one picture easy-to-understand. According to Hamidi (2018), this program has new features such as using of immersive technology and adding a new role and practicing for Aljazeera reporter’s through participating as guests. The large network around the world, support this trend, where Aljazeera has thirty-five offices, and eighty-two reporters, in addition to many reporters without offices, working for AJA, but sometimes there is co-operation with the reports of AJE, according to the country of the news and events,

according to the director of the news in AJA. This new role makes the reporters more professional and profound in presenting the events and news, with the need for the reporter to adhere to his main role not to present himself as a political or economic analyst so that he does not lose his credibility. Therefore, Hamidi confirmed that the new role for reporters, not analyze, but make interpretation, which include clarification and conclusion based on information, not the views and opinions. Another role of presenters of the programs cope with this new trend that giving them the chance to participate in digital production, as in the new bulletin The Brief on social media platforms only, in addition to another production in the near future according to the director of DNS.

With reference to the relation of function and format of the discussion programs on both channels AJA and AJE; found that the main key of programs focusing on discussion and talking with less use of multimedia and visual content, in particular that the interactivity within the show is very poor. Therefore, interviewees involved in this task suggest focusing more on enrich the programs with the visual content in order to break down the tradition and boring of the programs. Wahbeh (2018) correlate the visual content with the main content of discussion in term of creativity vision able to make change. His criticism of the visual content of Arabic discussion programs in general based on ;The inability to attract the young generation, whom politics no longer cares to the majority in light of Arab interactions, and reliance on tradition with innovation in form and studios more than content and the means of tackling topics. The technology provides the discussion with a unique chance to develop it, in particular the making of visual dazzling, but the content still the important to make balance between them. The suggestions according to Wahbeh (2018) to develop visual framework of discussion programs at Aljazeera, as the following: 1) Building a professional system in visual formation to produce programs with higher efficiency. 2) Raise the level of visual culture among the teamwork of the production. 3) Development skills of teamwork of the production continuously. 4) Relying more on creativity, not imitation, and giving rise to creative ideas. 5) Making a balance between new content, responsive to the audience's needs, and form and visual dazzling of the programs. In similar view, the presenter Krichen (2018) agrees that the discussion programs need for varying multimedia and visual content such as reports, clips, videos, visual tweets, graphics and short documentary, especially the audience gets bored quickly. The findings of analysis reveal that the visual content in AJE more rich than in AJA, which focus more on talking and discussion, except some programs such as The Rest of the Story, Scenarios and The harvest.

Regarding similarities and differences in the discussion programs in both channels (AJA and AJE), found that the main similarities between them generally are the type of programs according to the function, the nature of the program, the format with slight difference and using of social media within the show. On the other hand, the main differences are the diversity in topics discussed, the language, rich of visual content, and the type of broadcasting and the attendance of audience in a limit range.

On the contrast of AJA, channel of AJE more diversity in topics discussed and hosted people and guests engaged in the topics and stories discussed, according to its language and audience around the world not mainly in the Arab countries. As the analysis showed that topics discussed nearly different in the geographic areas and fields, where the international topics around the world occupied an appropriate area of interest and presenting in these programs, then the regional and national topics, not focusing only on the Middle East and politics as in AJA, as Satti (2019) showed in the literature review.

In AJA, the majority of the topics discussed in field of politic, in particular after the blockade of Qatar started in 2017 and increasing of crisis and challenges in the Arab world, in addition to the repeating of the topics in various sides, which create repeated patterns of topics despite different views.

In line with these results, the study of Al-Dawood (2014) showed that TV program evaluation tools depend on achieving its objectives of production, audience percentages according to studies, scientific opinion polls, and the power of attracting advertisers, noting that Aljazeera does not pay much interest in advertising, because of government supporting.

Some programs in AJE are similar to discussion programs in AJA, as the following: *Inside Story* in AJE similar with *Behind Story* in AJA, *Talk to Aljazeera* in AJE similar with *Today Interview* in AJA, and *The Big Picture* in AJE similar with *Rest of the Story* in AJA. This similarity between the programs in both channels is not completely and familiar thing because they are working within one network, exchanging experiences sometimes in the program map but with different content, topics discussed, the visual content and the structure of programs.

In addition, two types of discussion programs format in AJE, doesn't exist in AJA which are interactive format such as *The Stream*, and talk show format as in *Head to Head*, which proved that there are two approaches in both channels (AJA and AJE), although the same administrative, in terms of language and target audience.

Comparing between the presence of discussion programs on Internet network and social platforms; the web pages of discussion programs at Aljazeera's English website, are

differ of the web pages of AJA programs, where AJE programs web pages more advanced and professional from various angles related to the form and content. The web page is divided into various parts, such as the trending topics, the latest episodes and archive, the lower part shows various programs of AJE, and the latest tweets and posts related to the topics discussed which doesn't exist in the web pages of discussion programs at AJA, which lacking interactivity and connection with social networks.

An additional feature available in program *Head to Head* that the web page of the program including a new part called "Testimonials", where guests, panelists and members of the public share their views and opinions about the program, to make the program more interactive with everyone interest from the guest, experts or the audience. Its new interactive element, in order to increase the level of interactivity with the guests and audience.

Another example of interactivity elements is in the web page of Upfront which has a unique design and format, called "The Arena", where the discussion not only with one guest for long time, but break down one episode into multiple clips with different guest and topics, to show it better for social media in separated production (Husain, 2018).

In addition, the "Reality Check" is short segment with two minutes nearly hosted mostly by another presenter, who has illustrated the topic with graphics and various visual content. In this short part, the presenters talking about the topic utilizing video clips, graphics, photos and tweets within (2:30) minutes in length.

It is natural that there are some differences between both channels due to the nature of the audience and the language used, but there are some strategies and issues related to production that differ between them due to the lack of coordination and effective communication between them, according to the interviewees.

5.2.2 DISCUSSION OF IN-DEPTH INTERVIEWS

The discussion in this part of the Chapter includes discussion the findings of in-depth interviews conducted with many persons involved in the producing of discussion programs at both channels AJA and AJE, on various levels.

The discussion includes four variables related to use of technology, social media, interactivity and the new skills of teamwork of the discussion programs, in addition to general trends in the field of TV production.

5.2.2.1 Discussion of General Trends at Aljazeera

The finding of the study reveals that Aljazeera has a clear vision and strategy to use different new trends in their programs in (AJA and AJE), but the strategy needs for more time and affective mechanism to be applied completely. The extent of the recent changes and shifting in Aljazeera network is large and rapid, with taking into account the rapid shift in producing TV programs around the world in various fields.

Aljazeera provided many solutions to cope this shift, as the findings shown, at various fields in order to develop the production of TV programs, particularly the discussion programs, such as the structural changes, establishment of an independent digital sector, then transferring the responsibility of the social media team to the newsroom of AJA through creating digital newsroom DNR. Additionally, Aljazeera has become more interested in digital content particularly through its digital channel AJ+, in order to enhance the integration and convergence between their various channels, digital platforms and content.

Aside from being these changes which has contributed in making real change in the programs map of Aljazeera, but the movement of changing from the programs cycle on 2016 until now is not at the same level, in term of programs or within both channels. On November 1, 2016 Aljazeera has launched the big package including fourteen programs on AJA, varying from discussion programs, TV magazine, investigative program, documentary, technology and interactive programs. After this change, there were a few changing on level of new programs or shifting in the general trends of Aljazeera, except the creating of DNR restructure of social media team and launching the first interactive news service "The Brief", in cooperation between the digital sector of Aljazeera Media Network and AJA. Digital Newsroom (DNR) is working beside the main newsroom of the channel, this will be official for all digital media of programs, news, and other production but in the field of social and digital media, not official of the production on the screen; except in some things related.

In contrast to the vast changes in AJA, the level and size of the changes in AJE was very slight compared to its sister, in addition to the small number of staff, as stated by the Director of News and Programs. The launched of new programs on 2016, did not include AJE, later, two new programs has launched recently, Studio B: Unscripted and the bottom line, in addition to the recent change related to the studio, where AJE has launched the new refreshed on-air branding and studio on January 2020. According to the managing director of AJE, the new studio able them to keep pace with the latest designs and technologies used in

the field of television production and improve the performance of news delivery, programs and broadcasts (Aljazeera Media Network, 2020).

According to the findings, the general trends at Aljazeera varying from advanced Interactive trends; depend on the development of form and content, based on the investment of technology and social media more effectively in the production, to medium trends; combine originality with modernity and classic formal trends; depends on the originality, and focuses more on the content and maintaining the serious features and brands of old discussion programs. One of the main new trends developing continually at Aljazeera network is increasing interest of digital content and enhancing the integration between the channels and social media, in order to produce a new content in new formats and expand the audience but this vision still not completely in the field in terms to various challenges. The Digital Sector as a specialized sector responsible for developing the digital production in Aljazeera network, in not only AJA and AJE. Aljazeera looking forward in the next ten-twenty years, from the perspective of that the role of TV will shrink in favor of digital platforms and the small screens via mobile and tablet, according to Sawaq (2018).

One of the new trends in AJA that enhancing the integration with various divisions involved in producing discussion programs, in order to deepen the content and providing new form of interaction. In addition to usual divisions involved in producing programs, the findings point out other divisions such as digital vision, creativity management, Aljazeera Media Institute, Aljazeera Center for Studies, and Quality Assurance and Editorial Standards Division. Although, these divisions participate in developing the programs, there is gap related to not take account this integration for all discussion program but few of them, additionally, this integration with various divisions in AJE is different and less in field of producing discussion programs. However, the justification according to the director of programs at AJA, that this integration with various divisions based on the nature of the program, the need for in-depth research as in Scenarios program, the need to produce various forms of graphics as in Eye of Aljazeera program.

As mentioned in literature review, according to the system analysis theory, the process of television production including various sub-systems, such as production, planning, financing, distribution, employment and legal affairs, but production is the most important axis of these various subsystems (Salah-Aldeen, 2015). Additionally, one of the main trends in field of television production that create new departments or divisions for creativity and innovation to enhance competitiveness by providing distinctive program to attract new

audiences, which agrees with the need for developing the integration for the majority of discussion programs.

Zubaidi (2018) agrees with this finding that the lacking of interaction in many discussion programs in favor of interaction by social media, will increase the interactive elements within the program screen to display audience interactions and responses, particularly that interaction based on face to face or by phono has declined dramatically and replaced by social media. According to Abd-Alaati (2018) the best models for integration at AJA, are *Rest of Story* and *Scenarios*, but at AJE, there is a limited cooperation in *Inside Story*.

Another gap related to the relation of Quality Assurance and Editorial Standards Division with the process of producing discussion programs, in particular that the monitor of quality assurance starts in the post-production not in the pre-production or production, which mean slight effective. Additionally, the majority of interviewees involved in this issue confirmed that the relationship between Quality Assurance and Editorial Standards Division and the discussion programs is not as required level, and their impact on the production is very limited, because this division unable to follow up all the production on the channel, then there is no pre-evaluation before the broadcasting.

So, the new practice to develop the cooperation with both channels based on sending notes by SMS message before broadcasting to modify some contents, avoiding problems and assess the production up-to-date (Abu-Alnasr, 2018).

On the other side, there is a critical assessment of Aljazeera practices in field of digital and social media based on that the current structures, roles and workflows of social team prevent them from developing multi-platform strategies for journalism, and lead to a number of problematic practices hurting our brand identity. A critical assessment according to Kilic (2018) from AJE team; agrees with the findings of the study that the strategy in not completed and needs for developing. He said:

Too many accounts on social media with no strategy, in addition to an explicit lack of cohesion within the teams. Additionally, visual materials such as pictures, thumbnails, cover photos and cards we use both on the website and social platforms are a far cry from being mobile-friendly. (Kilic, 2018)

This a critical assessment from one of team of AJE, is corresponds to the results of the study and proves that the development on the island does not take place in an integrated manner, as it launches new programs and platforms without prior and complete coordination between the relevant sectors, which creates many gaps and problems in practice. The suggestion provides here is to take into account the creation of all conditions and environment surrounding the work in terms of plans, work teams, responsibilities, mechanisms and tools to achieve the desired goals.

5.2.2.2 Discussion of Technology Use in TV Discussion Programs

Technology use in producing discussion programs varying from equipment's and tools, software, devices and operating systems, to advanced technology such as immersive in *Eye of Aljazeera* and Artificial Intelligence AI, as shown in Table 23. Additionally, there are other various technology tools as chat Apps, tools of searching and verification, optical character recognition, multimedia applications, video wall, internet, social media platforms, tools of feedback analytics and Cloud storage and data security.

The findings demonstrated the various utilizing of technology in TV production in both AJA and AJE based on operating system, software and hardware, broadcasting and conducting interviews, Internet network, digital platforms, devices, virtual reality VR, and tools of analytics for social media platforms in addition to project of Aljazeera's digitalization.

Although, the trends which driving the future of television content based on technology in term of development of production, distributing and consuming, according to Schaeffler (2018), the use of technology in field of producing discussion programs in Aljazeera still needs for developing in many areas, not in term of providing physical technological capabilities, but in terms of employment functional use.

The utilizing of technology including various stages of the production process of producing discussion programs; pre-production, production and post-production, in two levels; the content and the form related to the technical and operational system. Technology has important impact on the integration in Aljazeera and the shifting from traditional TV screen to multiscreen by broadcast on various digital and devices, particularly after forming of digital division and restructuring it as an independent division.

Mobile phones as second screen, enhance inter-audience interaction with TV programs, and shift from a shared location at the time of broadcast or later discussions amongst audience to the advent of online social platforms that support the interaction status instantly shared in real-time of the programs, which formed a second screen for interaction with TV programs (Lochrie & Coulton, 2011).

According to Abdel-Fattah (2017) in literature, the various transformations in the field of media have linked to the concept of media integration, which reflects the melting of the boundaries between media with its technological, cultural, economic dimensions and the audience, to keep on touch all the time with media production. Ashour (2019) showed that the formation of digital division has caused controversy within the network at the beginning, but after the relation enhanced in field of production with all divisions and channels.

According to the international survey, “State of Technology in Global Newsrooms” conducted by ICFJ (2019), the use of technology in various fields of media is increasing in particular in the digital media, in addition to the rise of using hybrid of traditional and digital formats.

The finding of the international survey agrees with the findings of the study that Aljazeera focusing more in the last three years on digital content and enhancing the integration and convergence between the channel, web pages of the discussion programs and social media platforms. In order to achieve this strategy, there were two important things: the launching of Aljazeera digital channel (AJ+) and the independence of digital division. The independence of digital division was facing challenges, objection and sparked intense controversy with many departments and employees within Aljazeera Network. Some of them whose critics it, considered this step as a type of dispersion rather than clustering, it also contradicts the approach of integration, which Aljazeera adapted. According to Nigm (2019), the independence of digital division does not serve television production and impedes integration and convergence, which is the backbone of news work, in addition, that the multiplicity of administrative levels with new positions affects negatively on the workflow.

The justification according to director of digital division, Bishr (2018) is that “dependencies external dependency has to be a little less”, besides Aljazeera's need to provide an incubator for the growing digital content, the digital division at this stage is best suited for that. He pointed out that the global trends of social media platforms going nowadays towards broadcasting live programs, but in the future the trends may be subject to the conditions and changes of their own and the state of the market.

As in literature review, the study of Abu-Arqoub (2019) showed that Aljazeera focusing more on build convergence newsroom to benefits from it for news and programs, through creating digital newsroom DNR within the main newsroom that is what Aljazeera achieved it recently. By this new trend, Aljazeera started to produce original content for its digital platforms, as in the new news bulletin “The Brief”, in addition to other plans to produce programs suited for digital platform and social media audience.

The findings of analysis and in depth-interviews revealed that there are two visions at Aljazeera network concerning the use of technology in producing programs, the first depends on using it effectively, as supporting for professional form and content to attract more audience, without sacrificing with the professionalism. The second vision of AJE depends on functional use of technology, not formalism. The justification related to the functional use according to Nigm (2019) is that the formal use of technology is not a primary goal, but rather a functional use, even though discussion programs will turn into something like video games. Aljazeera has received many offers from several technology companies to use advanced technology such as holograms in discussion programs, but it refused according to him, pointing to CNN that used it once before during the US elections but did not repeat because it was similar to deception and representation.

On the other aspect of use technology, the use of artificial intelligence is limited in discussion programs of Aljazeera, because it mainly based on analysis and interpretation, while fostering discussion using graphics, maps or graphics, according to Kubaisi (2018), so it's still simple experiences not used deeply at Aljazeera, but in the future will use holograms, virtual reality and artificial intelligence (Dirbashi, 2018). This level of use related to the nature of discussion programs in addition to that most of these programs need to be more interactive to use this technology or others advanced technology.

Contrary to what has shown by Reuters Thomson reports in the literature, the use of artificial intelligence and some forms of advanced technology in television program production is still in its infancy and early stages, as the results indicated. The uses focusing more on search, verification and producing some types of multimedia that support the process of production.

However, Aljazeera administration believes that the future will assist an increased dependence on artificial intelligence in various channels, in addition to the interacts and participates of Aljazeera network with technology companies and technological

manufacturers around the world in order to realize what the media needs, and to know what we are thinking about these technology companies (Swaq, 2018).

This vision of Aljazeera agrees with the findings of the international report of The Future Today Institute (2020) which shows strategic trends that will influence business, media and various field of the life, focusing on Synthetic Media Technologies, which combine between advanced tools, content and innovation in the field of media. The main keys of the international report reveal the using of these advanced emerging digital interfaces, such as: Mixed Reality, Virtual Reality, Augmented Reality, Holograms and 360-degree Video, to develop the form and content of media production. However, this agreement in the vision needs for more development through strategies and various mechanism in order to enable both channels to achieve their goals and face the challenges.

On the other hand, findings regarding to use graphics in discussion programs pointed out that it is increasing gradually in different forms for news bulletins and programs, as in some forms of multimedia, which based on integration between text, photos, videos and various effects. Additionally, it uses immersive technology use in *Eye of Aljazeera*, sometimes in *The Rest of the Story*, *Scenarios* and *Beyond the News*.

As the study of House of Commons HC (2019) proved that immersive technologies merge virtual content with the physical environment, is vital to make the audience feel 'immersing' in a unique simulated experience, in addition it is related to virtual and augmented reality. Another study according to Al-Shembly (2019) demonstrates that the use of graphics in Aljazeera has grown from limit to advanced, where the unique shifting started in 2016, in the new buildings and studios of Aljazeera and starting to use techniques of immersive within news bulletins. These literature reviews support the findings of increasing use of graphics on AJA and AJE, in order to develop the form and content of the discussion programs. Moreover, the model use of advanced technology in Aljazeera Network is in platform of *AJ Contrast*, which use immersive storytelling and media innovation studio, combining emerging technology with global and human-interest journalism, to produce both original premium contents, according to the administration of Aljazeera.

As mentioned in the literature review, the impact of technology on media production can be confined to five levels related to: 1) Equipment, tools, applications and software. 2) News sources and access to various open sources. 3) Editing, news processing, and presenting within newsrooms. 4) Formats and templates of TV programs, and news bulletin. 5) Strengthen the interactivity with audience; towards integrate them more

effectively. These impacts meet various findings of this study, in which Aljazeera adopted new trends in their production, at the same time there are many gaps related to the main variables related to the study.

According to annual reports of Reuters Institute for the Study of Journalism (2016 – 2020), the new trends in media production, particularly technology use around the world based on growing of using advanced technologies, such as artificial intelligence (AI), virtual reality (VR), and augmented reality AR and increasing digital transformation worldwide in digital production on websites or social networks. Additionally, based on evolution of mobile journalism and Multimedia Journalism for both producing and distributing the content, and growing of digital broadcast through live stream for events, programs or various shows and re-broadcast for some of them on multi platforms.

Comparing these findings of the annual reports of Reuters Institute for the Study of Journalism with the findings of this study, we can define points of convergence and difference, as shown in the analysis and the interpretation of the findings. For instance, use of advanced technology in Aljazeera is available, but in limited levels, at the same time, the integration between screen, digital platforms and social media platforms launched but still need for advanced work and production to develop it, meanwhile Aljazeera invest well recently in its social platforms through original content.

As mentioned in literature review, the utilizing of internet network and smartphones are growing rapidly in the Arab world according to Dennis, Martin and Hassan (2019), in addition that the majority of Arab Gulf countries follow Podcast more than other Arab countries and people in the U.S, according to the survey. This explains the increased interest of Aljazeera's in the past two years in Podcast, on two levels: Broadcasting some discussion programs on both AJA and AJE on various channels of Podcast and producing original programs for this platform. Aljazeera recently launched the first daily program in the Arab World especially for Podcast *After Yesterday*, which presented by one of the presenters of discussion programs on AJA. According to Aljazeera Media network (2019) it has launched the "podcast" in December, 2019 by producing two weekly programs dealing with cognitive and cultural topics with plans for daily audio news programs that addressed the most prominent current events in the region and around the world. In the new study about the experiment of Aljazeera related to Podcast, it analyzes various episodes of the "*After Yesterday*" program, the results showed that the program focused on re-introducing political knowledge through an informational dialogue format by hosting experts, politicians and

journalists (Al-Yaqoubi, 2010). Additionally, Aljazeera Media Network (2020) signed a strategic partnership with the world audio company *Wonderry* in the field of Podcast, in order to broadcast the Arabic version of the "*Business Wars*" program produced by "Wonder", on Aljazeera Podcast platform, where this program focuses on stories of competition and conflict between large companies, investors and executives.

Consequently, the use of technology has a great impact on form and content of the discussion programs in addition to attract more audience and increasing the levels of interactivity. The technology tools enhanced the quality of producing professional multimedia for discussion programs, such as reports, documentary, video clips, and various visual contents, according to Hall (2017) the audience of the traditional TV supporting use of technology, to develop its content and form.

Aljazeera network used in their work advanced technology related to various fields, such as the general system, which is INews, video wall, graphics, Skype for interviews, immersive content, in addition to Internet, digital platforms, Podcast and other aspects of technology. According to Moussaoui (2018), Technology is changing the way that audience watching television, where a lot of them now watching television over the Internet, using tablets and smartphones, particularly among younger audience, so the level of developing need be adapted with the needs of the audience.

Although all the developing related to use technology in producing discussion programs in Aljazeera, there are gaps in some strategies of development in some areas such as in case of formation of digital division as independent division, which based on decisions taken in lack of clarity of vision, according to Abu-Hilalah (2018). Contrary to this clarification, the justification from Ashour (2019) showed that the confusion in decision-making caused by the speed of development not the inability to make a decision. Additional gap related to the digital platforms, web pages of the discussion programs and social media platforms; where there are big differences, comparing between web pages of both channels AJA and AJE.

The web pages in AJE are more dynamic and interactive through various elements of updating comments, posts, tweets, or other form of interactivity, on the contrast of the web page of AJA, which traditional, boring and non-interactive. Additionally, the web pages of some discussion programs in AJE containing additional interactive elements and parts as in *The Stream*, *UpFront* and *Head To Head*. These interactive elements including the names of

presenter's producers, the guests hosted for every episode, written below the information of the topic, with their positions and personal contact data of the program in *The Stream*. Additionally, the tips for audience on how to participate their tweeting, or posting video related to the topics discussed. In *UpFront*, the web page contains new parts called reality check and web extras, in addition to the features of the web page of *Head To Head* such "Testimonials" and "Transcript", where guests, panelists and members of the public share their views and opinions about the program, to make the program more interactive with everyone interest.

Comparing with web pages of discussion programs for both channels, there is a gap and a big difference in structure, form, design and content for favor of AJE.

The gap related to, presence of the programs on social media platforms and the form and content of web pages of discussion programs. Generally, most of the programs has a presence on social media and web pages, but not based on one strategy organize and control this process. Despite the global trends according to the Reuters Institute for the Study of Journalism (2018), moving towards the integration and unifying the platforms and channels, to develop the TV production. According to Satti (2019), various points of similarities and differences in the content published on AJA and AJE websites, show that on fewer than 8% of the time do AJA and AJE present the same news on their websites, but AJA released more news stories related to the Arab world than AJE, that's agrees with the findings of the study.

The depth-interviews and field observations revealed that both channels AJA and AJE has not any connection, cooperation or exchange experience between them, this explains the various gaps and differences in the process of production, taking account the differences of audience, culture and language of the channels.

The suggestions from interviewees based on arranging and organizing the web pages of discussion programs in Aljazeera according to a clear and developed vision in a more interactive way that corresponds to the process of integration between the different platforms and enhances the interaction of the audience with the platforms in the absence of interaction within the show, mostly.

Another suggestion from Kilic (2018) related to digital strategy and implementation, that Aljazeera need to form what called "Flash Forward Group", to help them find solutions for the various challenges through bring different departments within the Network closer together and inform decisions based on a steady stream of operations and the

competitive digital media landscape. In addition, build direct relationships with digital platforms and conduct studies on Aljazeera operations, the state of digital media, develop the work with the audience-engagement and product teams to experiment with new storytelling formats.

One of the future trends in Aljazeera depends on adopt a new vision in term of convergence between television and digital content, this vision based on “An Audience-Centric Approach to media” which focusing on the audience to allow them to led the screen of television sometimes through the various popular stories around the world, according to Mousa (2018).

Concerning use of Chat Apps in the process of TV production, most of interviewees agreed that WhatsApp is the best tool for them as a teamwork to communicate with others, exchange information, ideas, articles and various links of topics. For many journalist’s email is still one of the primaries mean to communicate with the teamwork not the audience. That’s trend agrees with the study of Llewellyn (2016) which confirmed the various advantages of WhatsApp for the team, in term of its quick, easy, cheap, more personal than email, very simple to share photos and video, in addition to multi-location deployments and the ability to turn off notifications or leave the group.

The future trend for Aljazeera Network towards the advanced developing of using technology based on various sides, such as: enhance the partnership and cooperation the technology companies around the world to form a new platform to exchange the experiences between them. According to the director general of Aljazeera network, Sawaq, Aljazeera launched new platforms recently; The Future of Media Leaders’ Summit, which provides a unique opportunity for media industry leaders, CIOs and ICT professionals to gather, share, inspire and shape the future of the media industry. The second platform Aljazeera plans to launch, is platform brings together the creators, manufacturers of technology, the media, sociologists, ethics and specialists to discuss the different elements of community service and how to properly employ the within the media production.

Moussaoui (2018) supports that trend regarding the use and investment of technology in a best ways to facilitate the process of communication between technologists and media professionals in order to bridge the gap, implement, and enhance the integration between media and technology. The existing gap between both sides is due to several reasons, the most important of which are the rapid development in the technological field and the

change in society, because technological development leads to intellectual, cultural and behavioral change.

One of the various projects currently in Aljazeera network is a continuous project with Ooredoo Communications to connect the main broadcasting centers of Aljazeera with fiber to increase the speed of data access, in addition to connect the crews of Aljazeera offices around the world with each of the broadcast centers via fiber.

5.2.2.3 Discussion of Social Media Use in TV Discussion Programs

The role of social media has transformed to be as a main tool for TV production particularly for the interactive programs, which based on the user-generated content (UGC), additionally it is shaping the way audiences are interactive with the media (Nel & Westlund, 2013). Various changes in the field of media based on using of social media, in term of news production, journalistic practices, news consumption, and TV production. Growing use of social media reshaping relations between media and audiences, in addition to institutions of media and the practitioners of it.

According to Bennett (2011) in literature review, various TV programs and series have been integrated social media into a live TV broadcast as a second screen, as in case of broadcasting program on Twitter, that provides television producers a chance to get instantaneous feedback from audience and to conduct interactive debates during airing live of the program.

Zanni (2017), and Bennett (2011) agree with the findings of this study that social media is essential for the TV production as well as for audience, to display their participation in various forms within the airing of the programs, in addition to its important roles in the various stages of the TV programs production, not only during the broadcast.

Social media platforms imposed various changes in the production of news and television programs in terms of tasks and skills required to keep pace with development. Additionally, they created new jobs related to data analysis, digital video production, produce special content for social media and social media producer for TV programs, as well as in a program for *The Rest of the Story* in AJA, and *The Stream* in AJE.

The Stream based on social media community into the process of producing news and programs; in which AJE enhance the integration and convergence between TV and social media platforms to give voice to the changing relations of power and cultural influence between the West and the Rest of the world (Sarnelli, 2014).

Social media platforms have an important role in whole stages of TV production, as a source of news and promotions in pre-production, important role during the show through live stream and interactive with the audience in production, in addition to publishing and analysis of audience feedback in post-production. These roles expanded the audience and strengthened interaction with them, as the findings of the study showed.

In a preliminary review of interaction between TV programs and social media platforms, social media enhance the integration and develop the experience of watching TV to make it more interactive and social around TV content, in terms of driving the TV by social interaction among the audience, according to the study of Khoshrouzadeh, and Salleh (2016). This integration between TV, web and social media platforms became the key of new trends, in terms of the relationship of producer-generated content (PGC) and user-generated content (UGC), in order to produce what call “participatory production”, based on various strategies to promote the trend and make it more reality and interaction (Stollfuß, 2018). The suggestion from this study based on integration of TV, web and social media platforms at three levels of institutional strategies, professional production, and content in order to enhance the audience engagement of audience participation.

According to the study of Abu-Arqoub (2019), the radical change in ten recent years is in the newsroom of channels, as well as in Aljazeera, is relies on social media platforms and considers it as a source for gathering news with verification. Aljazeera has produced two interactive programs based on this new trend that it has adopted: *Your Bulletin* and *The News Race*, they rely entirely on various sources from social media platforms.

Namous (2016) showed that social media launched from Aljazeera newsroom and relied on investment it as news resources, then expanded through established a special section for social media, to main department, finally to be apart from digital newsroom DNR, supervised by the digital division. The department developed in two ways; number of employees, aims and tasks to make the use of social media more interactive and effective. Another phase of developing social media department started with various changes in the structure of the department according to new strategy and aims.

The global trends of social platforms towards broadcast programs and direct content Live Program and any future directions subject to the conditions and variables related to it and the state of the market. One of the most important recent trends in television production nowadays, the transition from screen content to digital content, which resemble the transition from radio to television and now the transition from television to digital media particularly social media platforms.

The study of Amari (2012) showed that the effective interactive of social media platforms needs to integrated media strategy as the model of BBC and F24 channels, to achieve it in the best way, unlike Aljazeera which lacks this strategy and the connection these platforms with the web pages of the program, especially in AJA, unlike AJE which is more advanced in form and content.

Aside from being important and basic, the live broadcast of discussion programs across social media platforms of Aljazeera as the study of Aboub and Yasaad (2018) demonstrates, focusing mostly on politic topics, less interested in the other topics and the interests of audience. Contrary to this finding; the findings of in-depth interviews showed that Aljazeera realized recently that live broadcast of programs on social media does not capture the attention of the audience, so Aljazeera began to reconsider broadcasting many programs and turn towards repackaging of these programs to attract viewers to watch them.

The services provided from digital division mainly focusing on digital content through websites and social media, where there is a team in each newsroom for the channels of Aljazeera to provide its services. Additionally, it seeking to be the link and mediator between television and the platforms, through various phases, such as develop a long-term plan for Aljazeera, production content on television that has an extension on social platforms.

According to Bishr (2018), the trend related to the integration between TV production and social media platforms requires; Integration of production standards, Integration of members involved of TV teamwork of production, and a digital-social team to meet the interests of the audience. That is one of the reason push Aljazeera to separate the digital division from the structure of channel, to make a bridge of services for all channels and network, generally. These requirements of integration create new trends based on invest in some presenters and producers of discussion programs to produce and present origin content for digital platforms of Aljazeera as in *The Brief*, and the second trend is to produce

TV programs social media-friendly, suitable for transfer, segment and distribute on digital platforms.

The findings of analysis and in-depth interviews of the study showed that use of social media has developed gradually and shifted many times from manner to others, in particular after forming digital division as an independent division and forming of digital newsroom DNR, which represents a new channel on the social media. This “Backchannel” of social media based on dealing with television not away from social media, and dealing with television media not away from television, to enhance the integration of the media.

Repackage also is one of the new trends in term of publishing discussion programs on social media platforms in Aljazeera, to renewing the basic content patterns by broadcasting short segments of programs. Repackage divided into two types: The first is attractive short segments of the episode to get the audience to watch it in full. The second reproduce the episode in a summary that does not exceed 10 minutes, and pre-promotions designed for social media platforms.

The repackage is consistent with the findings of Arab Media Outlook (2016-2018) study that showed audience more interested in watching short videos, in addition to their relying on two screens instead of one as usual before. Additionally, the study of Arab Media Outlook pointed out that the growing trend of media consumption on social media, and the increasing popularity of short-form visual content is driving a culture of "light viewing" across the region.

According to the study titled Media use in the Middle East (2019) that nearly half of internet users in Arab countries interested in interactive sharing or sending and posting comments about videos online and less about sports, films, and TV programs. These results should be taken into account when considering how to produce a content related to the discussion programs to publish on social media platforms.

Aljazeera has a past and short experience in one of its news Bulletin (2009-2011), and then started the use of social media at an early date in producing TV programs, without being a major part of a policy or system. According to Ashour (2018), the new change makes social media an integral part of TV production, but not the in-depth and advanced use. In AJE, *The Stream* and *Listening Post* programs relies on its production on the content of the social media, such as in the program “Your Bulletin - Nasharkom” and “Above Authority” in the AJA.

The experience shifted to *The Stream* and *Talk to Aljazeera* programs on AJE, and *Rest of the Story* on AJA. Both programs used social media in various aspects during the various production stages, in addition to other discussion programs use social media as in *Scenarios*, although the experience still limited during the show of programs. Additionally, the interactive programs *Your Bulletin* and *News Race* depends in their producing on user-generated content (UGC), from participation of the audience through voting, and selecting the most important stories and affective persons every week.

This advanced use of UGC support the strategy of Aljazeera towards the best practices of use social media platforms as a source for production, beside the tradition role of distributing, live stream and publishing promotions for programs. That's trend needs to move from use it to produce original content, as in the news bulletin "*Brief*". *The Brief*, which considers as implementation and cooperation between digital division of Aljazeera and AJA aiming to enhance the integration and make it as a unique feature for the social platforms, where it displays only on the digital and social media of Aljazeera.

The study of Reuters Institute by Tubman (2018) agrees with this trend of use User Generated Content UGC; in terms of use it in newsrooms to build community trust, which encourage audience to share their content.

Another suggestion from Wahbeh (2018) in term of use UGC is recycling of social media content into TV program, to overcome the large gap between television audience and social media followers, especially that the television audience is older on the contrast of social media follower whose active but deals with issues without depth. This new proposed trend can contribute to enhancing the integration between television and social media platforms through mutual and deeper discussion of topics. Additionally, the proposed trend needs an integrated work and strategy between the two sides, not the way it currently exists on Aljazeera or other channels that reinforce the existing gap between generations.

One of the advanced experiments of AJE was AJ Labs, which represents digital interactive platform publishing via online, Aljazeera has various benefits from it such as the way to engage the audience more effectively, the data of audience to build a community with them and the format of the videos made for the digital platform not for TV screen. Ramley (2016) showed that the discussion with the audience in related to TV programs is important to keep the interaction with them, with consideration the features of audience on various social platforms.

The study of Cheng, Wu, & Chen (2016) agrees with findings of this study that Television meets Facebook in terms of correlation between TV ratings and social media, in addition to that TV programs with higher number of posts and engagement are probable to connect to higher ratings, in particular drama shows. Aljazeera in its new strategy connect between the targeting of new audience and its original content and interactivity on social media platforms.

These experiments and models explained the increasingly influential of social media in the process of TV production, in term of integration between TV screen, digital webs, devices and social media platform.

The findings of the study revealed various new roles and positions for the social media team in Aljazeera, in addition to the basic roles mentioned such as the live stream of TV programs, interactivity with the audience, repackage of the discussion programs and broadcast the programs by segments and short videos to cope with the features of social platforms. The new roles are represents in producing TV programs based on the UGC as in interactive programs, producing a new news bulletin *The Brief*, which broadcast just on digital and social platforms, the new position of social media producer for some discussion programs, the participation of presenters of discussion programs in present *The Brief*. Additionally, the role of social media team in presenting one of the paragraphs of the varied program "*This Morning*", use of presenters account to promote the discussion programs and the new job of analysis the data and feedback of social media.

Despite these new roles and tasks related to use and integrate social media platforms in the process of producing TV discussion programs in Aljazeera; there is a gap still exists, indicated by the findings of the analysis of these programs and the in-depth interviews. The gap related to a lack of clarity in the strategies that Aljazeera adopts and adjusts more than once in terms of use social media and the structure of its team, and in the differences in the field of presence of programs on social media platforms. In addition to insufficient and effective investment of the teams and its available potential in implement advanced, creative and more integrated and productive roles for channels and discussion programs, that is Ashour (2019) justified it with the speed of development.

Although that Aljazeera started to develop its experience in terms of using social media, but the findings still in traditional level, not advanced more comparing with international channels, according to interviewees. Khochtali (2019) suggests developing the

strategy and mechanisms of work related to social media in Aljazeera based on focusing on quality more than quantity, increase the forms of interaction, produce original content for social media and enhance the integration between different digital and social platforms.

It's clear that there isn't any unite policy or strategy for organizing of presence of the discussion programs on social media platforms, that's indicated more by the analysis of the programs, some of the programs has a strong presence, contrary to another programs which presence are poor and not effective.

According to special reports of social media team of AJA (2019), many criticisms pointed for Aljazeera in terms of absence of interactive posts from the main accounts despite the interaction they create, and the need to strengthen the emotional relationship with followers. There is a clear difference in the interactivity of the social media programs' pages, as there are regular forms of interaction on the pages of *This Morning's* programs, *The News Race*, and expatriates, while it is almost absent on the pages of other programs. In addition to the lack of clear criteria for the audience to select the content and they produce.

In turn, many suggestions provided to develop the use of social media in the news and programs production in Aljazeera according to digital and social platforms strategy, which will need editorial standards, procedural and preliminary goals to implement.

Figure 29: Digital and social platforms strategy for Aljazeera



Source: social media team of AJA (2019)

As shown in the Figure 29, the new digital and social platforms strategy for Aljazeera based on: Direct Promotion, Reproduced Content (Repackage), Original Content, Live Broadcast, Promotion Campaigns, Program Feedback, Monitoring and Verification.

Concerning the suggestions are as the following:

- Keep Styles and Formats: Extracts–highlights of programs, live broadcasts of programs that achieve greater interaction, news content, Breaking News, and pre-promotion.
- Renewing styles: live broadcasts from offices and reporters of Aljazeera around the world, repackage of daily selected content, and broadcast portions of long-running programs, not all of them.
- Create patterns and formats: backstage (when appropriate), Archive Snapshots, Interactive Content and Polls.
- Exclude patterns: such as unregulated external content posts, long live streams of traditional content, and compliment content.
- Choices: Inspired by audience preferences and their consumption habits.
- Diversifying of content: according to a plan that takes into account the attractiveness of the page while setting standards for content production, such as that the content is divisible into attractive segments no more than two minutes, humanizing the storytelling, and the fast pace.
- The ideas for episodes and paragraphs based on real questions in the minds of the social media audience.
- Develop a policy guide for responding to comments and messages.
- Create a page to post content for various discussion programs that will lose their social media accounts. With the possible exceptions that include: the brand strength of some programs, the page performance and satisfaction of some popular presenters.

5.2.2.4 Discussion of Interactivity in TV Discussion Programs

Interactive has different types in field of media production, such as format of the programs, content of the programs, process of TV production, digital platforms, social media and audience by user-generated content UGC, according to Reinhard and Amsterdam (2017), in addition to producing TV content through screen, web and devices (García-Avilés, 2012).

Results obtained from a study done by ALayyari, Shatah, and Deeb (2010) demonstrated that the interactivity added a new dimension to media production by transform it from one to two-ways communication, from transmitter to receiver, and from a recipient to a sender, in addition to interactive technology, and productive audience. Another dimension based on social TV (STV) which focusing on use social media as backchannel with different types of interactivity like interactive content (Lin & Chiang, 2019).

The findings of the study in both analysis of the discussion programs and in-depth interviews showed that the interactive in Aljazeera has developed in areas related to TV production; on the other hand, retreated in another areas in particular within the broadcast of the programs.

Interactive nowadays, has moved from traditional to advanced tools and forms, in particular digital and social platforms, in order to attract wide audience specially the young people, who are closely connected to technology and social platforms. This developing creating bridge between the TV screen, web pages and social media platforms, in a way that promotes integration in favor of increasing the interactivity on more than one level of TV production.

Teodori, Eramo, and Recco (2012) confirmed this shift by their model provide it about interactive TV services using mobile devices create integration between various platforms to make richer, more involving experience of the audience and offer additional services on smart-phones and tablets.

According to many interviewees and the analysis of discussion programs in Aljazeera, the majority of these programs are formal, with the exception of some discussion programs that launched in 2016 and rely on some forms of interaction. The majority of them are agree that the interactive in discussion programs during the broadcast is very weak and poor, so Aljazeera moved from use Phono (Phone calls) to social media and internet, as alternative choice to enhance the missing interactive.

In AJA, the interactive programs have launched in 2016, as a new trend of TV programs, which are; "*Your Bulletin*", "*News Race*" and "*Above Authority*" programs. On the other hand, the interactive programs in AJE are *The Stream*, *Head to Head*, and *Talk to Aljazeera in the Field*, which depends in its interactivity on interview normal persons in the work, streets or public areas.

The justification according to the interviewees that Aljazeera mainly a news channel and these programs focus more on the discussion, analysis and interpretation, and

less on interaction with the audience, in addition, interactivity is present in other programs of Aljazeera.

This justification contradicts the study of Ghrouba and Ghrouba (2017) that various channels interested in enhancing the interactive of their discussion programs through interact with the audience via social media platforms, such as France 24, which allocated a paragraph to Facebook questions from the public in the "France 24 Talk" program .As well as the BBC channel on the "Point of Dialogue" and Sky News Arab in the program of "Dialogue tonight", which allowed the Facebook and Twitter fans to ask questions and views on its topics discussed.

Additionally, Wahbeh H. (2016) compares between two models of programs related to the use of interactive, the first is *The Opposite Direction* on AJA, and "Friedmann" talk show program in Bayern German TV, which hosts a symbol of German politics or culture, to discuss about one of the important issues. The differences showed that the model of the debate in "Friedmann" is sharp, but closer to the audience whose embraces the presenter and the guest, according to a design based on a curved or circular line. This model is relatively similar to the visual design of "Head to Head" program in AJE, as mentioned in the analysis.

The interactive of discussion programs in Aljazeera allows audience to engage by sharing, commenting, voting and produced written and visual tweets, through the social media platforms, that's forms of interactive does not exist during the broadcast. Even though, discussion programs of AJA and AJE has web pages for discussion programs and the aspects of interactive available during it are intangible, in particular in AJA. On the contrast of "Click" program on BBC which has developed through fifteen years of broadcasting, created new ways of telling stories, from 360 video and Virtual Reality to making shows entirely on mobile phones and cloud-based tools (Brooks, 2019).

The study of Al-Yasiri (2014) showed that adding the interactive form to the various TV programs gives it distinction and attractiveness that is not available in traditional programs, this interactive related to form, content and various production elements such as filming, places, types of shots, type of narration and interactive voting.

According to various studies in the literature and many on interviewees, the proposed interactive need to base on, interactive screen, interactive content, interactive web pages of the programs, interactive on social media platforms and interactive of audience through CGU.

Guo (2018) investigated how TV audience use social media to engage with programs and concluded that the social engagement may base on three stages; point of engagement (reengagement), engagement, and disengagement which varied according to social media platforms. Guo agrees with the findings of this study that the needs to develop a more long-term relationship with their audience through social media platform. Aljazeera trying to enhance this long-term relationship, but the challenge of unite strategy and create effective mechanisms is still need for more developing.

The features of interactive in discussion programs in both AJA and AJE are represent mainly in use of social media during the broadcast, presence of the programs on social media platform, the web pages of the programs and its form of interactivity, the type of technology and multimedia use. In addition to the attendance of audience which missing in both channels except in one program on AJE, and the functional visual dazzling which based on the quality of the content with the technical form of the program and reinforces each other according to Wahbeh (2018). Generally, the discussion programs in Aljazeera has some forms of interactive in the content based on technology tools and devices, graphics, interactive reports as in Eye of Aljazeera, tweets and vlog as in The Rest of The story and Scenarios.

According to AbuMalek (2018), Aljazeera seeking continuously to enhance the interactive by allowing the audience to participate more effectively in the different stages of the production, that's agree with the new trend of participatory production.

The result of ALayyari, Shatah, and Deeb (2010) study agrees with this study that interactive is use in the whole process and stages of production; pre-production production and post-production in order to develop the integration between the TV channel its website, and the audience's, taking into account that interactive differs from stage to another and from channel to channel.

The findings of interactive forms use in discussion programs at AJA and AJE, as showed in both Tables 26 and 27 indicate that the forms more traditional less interactive, in terms of use social media within the show, use interactive format of the programs and the interactivity in their web pages.

These forms of interactive correspond with the study of Beaziz (2019) which pointed out that getting closer to the audience is one of the most important results of social media platforms interaction, because it works to bridge the gap between the channel and the audience and provides sufficient space for mutual expression and interaction.

According to Moussaoui (2018) many of interactive forms in Aljazeera based on technology, multimedia and interactive content in some of discussion programs. The

technology has advanced role through using devices, graphics, video wall, iNews system, immersive content and network.

The data of the table showed that “*Eye of Aljazeera*” program sometimes using immersive content technology to make the show more easier to understand and more attractive for audience. In “*Scenarios*” program, they trying to develop it more by enhance the use of social media within the show and allow the audience to attend in the studio, but this needs to long time, according to Krichen (2018). *Scenarios* normally use social media during the show, by presenting many tweets related to the discussed topic. On the other hand, “*Rest of the Story*” program has advanced experience in using interactive within the show and enhance integration with social media platforms in their teamwork and using various forms of interactivity during the show, such as: the documentary, tweets, visual tweets (Vlog), graphics and sometimes-immersive technology.

The findings related to AJE in terms of use interactive within the broadcast of discussion programs agree with the findings of its sisters AJA. The justification according to Kubaisi (2018) and Negm (2019) that the programs are recorded, the interaction is not a primary aim, but rather an analysis and in-depth discussion of the topic from its various sides is the core of the programs, in addition to the functional use of technology not formal in order to develop the programs.

The findings related to web pages of the discussion programs on the Internet, demonstrated that it is more interactive and effective in AJE than AJA, from both sides; content and form of these web pages, which has a good connection with the audience whose engaged in with various form of interactive, such as comments, posting, sharing and retweet. Additionally, *The Stream* program has its own YouTube channel (*AJSTREAM*) to create more interactivity with the audience. The majority of discussion programs on AJA and AJE lacking interactive, in particular within the show, except using of graphics, video wall, tablets, and interviews by satellite or Skype. A unique model of interviewing people out of the studio in interactive form is “*Talk to Aljazeera in the Field*” which based their stories on field interviews, instead of hosting them in the studio or via satellite. Additionally, the program is rich in the visual content, with various forms of multimedia.

Another model of interactive is “*The Big Picture*” program, which combines between documentary and discussion programs, in addition to its interaction with the audience on social media platforms in particular on YouTube. The new model of interactive

in “*Upfront*” program is the web page which including various interactive parts called “The Arena”, and “Reality Check” containing episodes, reality check and web extras.

The only program has a format of talk show is “*Head To Head*” on AJE, which has a good interactivity on YouTube channel of AJE, in addition to its web page on with a new part called “Testimonials”. In this interactive part, guests, panelists and members of the public share their views and opinions about the program, to make the program more interactive with everyone interest from the guest, experts or the audience.

Although Nasif (2018) pointed out that the experiment provides a new insight into the relationship between the program and the audience based on an integrative, not random process and mutual trust with the audience, the findings showed difference gaps in this relation comparing between two channels and the various discussion programs, where the differences of interactive and integration standards.

Therefore, the use of technology and multimedia still very limited, in addition to that its interactive on social media is very poor. These findings confirmed the gap mentioned before in Aljazeera and its strategy related to the developing of discussion programs in particular that the traditional programs without any forms of interactive. Another side of the gap in “*Harvest*” program which is completely absent on the Internet or social platforms, except its presence on Aljazeera channel on YouTube, and public accounts of AJA on Facebook and Twitter.

Although Hamidi (2018) stresses that current affair programs need to increase the level of interactivity to break the deadlock, he points out that there is no systematic or daily automated plan for these programs, to implement this due to work pressure in addition to the presence of interactive tools and materials that need development.

One of the new trends related to strengthening the connection with various audience is the use of Podcast to broadcast two types of programs; first, the programs from TV channel of Aljazeera, the second is produce original programs as in the new program of AJA "After Yesterday", which broadcast on various digital platforms such as Sound Cloud and Apple Podcast. Aljazeera according to the digital division plans to produce other original programs to activate the presence of its programs on the podcast platform and attract and new audiences.

Another trend based on employ the accounts of popular presenters in Aljazeera on social media platforms to create bridge between the program and the audience as in “*The Opposite Direction*”, where account of presenter on Facebook and Twitter more popular than

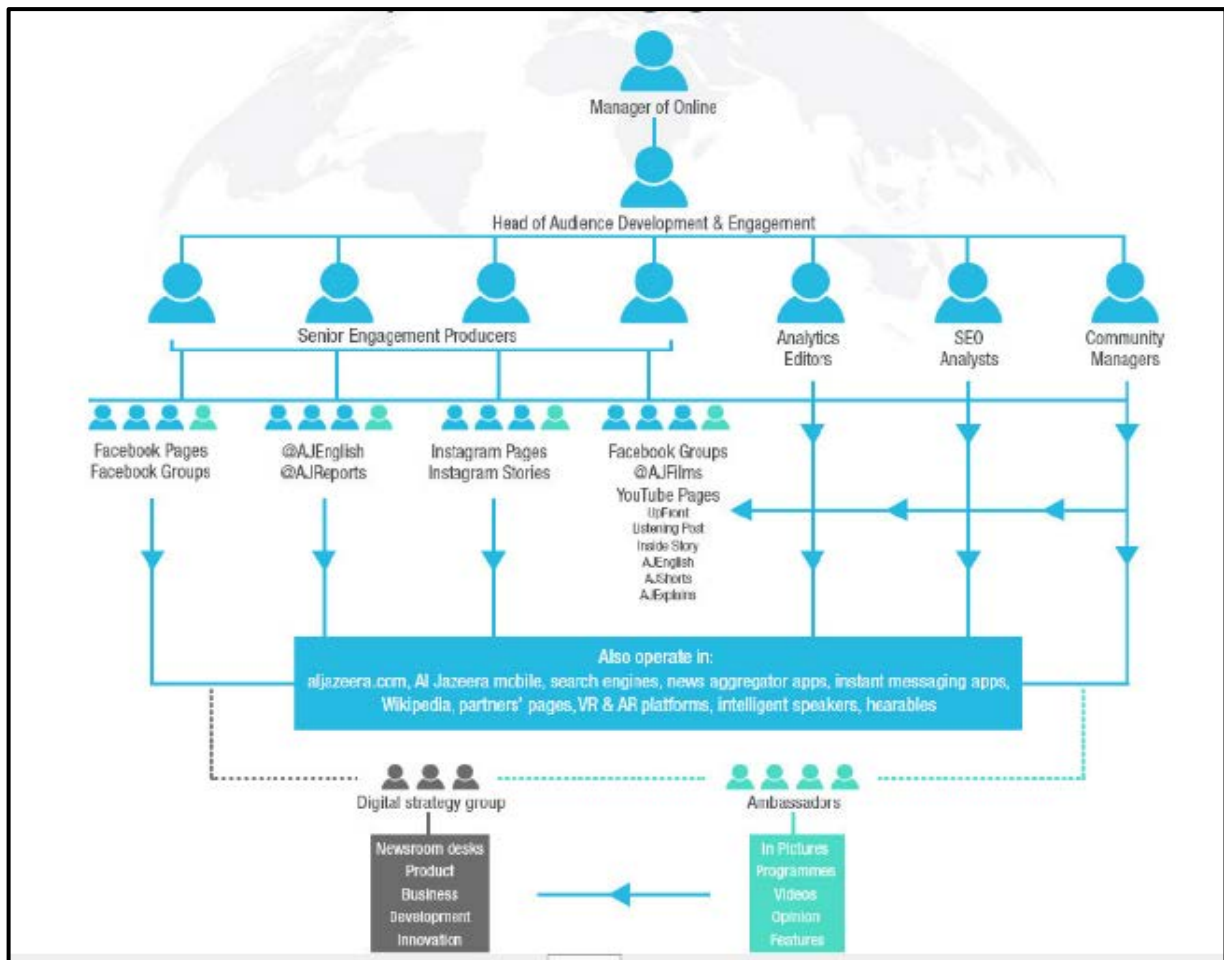
the page of the program itself on both platforms. Moreover, Aljazeera seeking now to invest the accounts of its presenters of discussion programs and to consider them as extension of the programs on TV screen, so it plans to provide these accounts with special team to manage it.

The suggestions from the interviewees focus on enhancing the interactive in discussion programs in Aljazeera based on various sides related to the develop use of social media, web pages and other tools in enhancing the interactive within the show of the discussion programs, or after broadcasting. The interviewees suggest developing new methods of building audience loyalty, and direct relationships with platforms to be part of conversations taking place around initiatives like the Facebook Journalism Project and Google News Lab. Additionally, develop methods for distributing content, engaging with users and audience and creating special-interest community groups, building conversations around content and leveraging user-generated content UGC.

Another suggestion for future according to Negm (2019) that developing discussion programs through merging the media to be interactive for a longer period and the topic changes according to the events, but unfortunately this does not exist in the world systematically because it needs to clear vision, invest and audacity in the experiment.

Kilic (2018) suggests a new model for audience development and engagement team at AJE based on increasing the number of the team and develop their skills in this field to enhance the relation and interactive with the audience according to constance strategy.

Figure 30: New model proposed for audience development and engagement team, AJE



Source: ALJAZEERA BEYOND THE NEWS FEED (2018)

As shown in the figure 30, the proposed model includes various new jobs with new skills and tasks, such as; engagement producer, community managers, analytic editors and groups for social media platforms to follow the followers and meet their interests.

These suggestions try to bridge the gap in Aljazeera related to the lack of the direct frontal interaction in favor of interaction by social media, so the discussion programs need to increase the interactive elements by adding spaces within the program’s screen to display audience interactions and responses. Moreover, discussion programs need mechanisms to integrate the social media team into the production team as in The Rest of the Story; this experience is better than relying on the channel's social media team to enriches the use of social media, that’s needs to be restructured to make production process more integrated.

Companion App is another idea provided by technology to enhance the interactive and the integration which allow the audience to watch the program on their smart phones and

participate by adding comment across the feature of synchronize of two screens, in addition to give motivations for the audience to keep on follow with program as in some American shows, according to Moussaoui (2018). Additionally, he suggests use the feature of Video on Demand (VOD), which based on employ technology to enhance interactivity, as the audience can watch the program at any time and on demand, such as Netflix and others.

All the ideas and suggestions presented need an integrated strategy based on various levels, related to various stages of production, to build effective interactive through the content of the discussion programs, the guests, the audience in addition to digital and social platforms.

5.2.2.5 Discussion of TV Teamwork Production Skills

The shift in the media landscape in light of the growing of digital production reflected on media skills, which required the developing to cope with the new tasks and jobs. The discussion in this part based on two main axes: The first is re-skilling and developing the current skills of teamwork production to keep pace with the rapid changes that forced them to acquire new skills. The second is the need to acquire new skills related to the various stages of process of TV production, especially in terms of digital production, publishing on social media, analyzing audience data, and enhancing the interactive with the audience.

Generally, one of the studies exploring the local and global trends that will shaping the future of jobs and skills needed in the workplace around the world particularly in UK in 2030. The future trends that the study showed such as demographic change, growing of diversity, changing the environments of the work, converging technologies and cross-disciplinary skills, digitalization of production, ICT development and the age of big data and new business ecosystems (Störmer, Patscha, Prendergast, Daheim, & Rhisiart, 2014).

Comparing these future trends with the skills needed for Aljazeera teamwork and other teams of various channels; found that the scenario of skills activism and innovation adaptation are more properly for media production practices.

According to the study of Nygren (2014), re-skilling and acquiring new skills form the term of “Multiskilling” which increases the space for creativity and gives more power to the individual journalist and for the work related, generally. The study based on a survey of 1,500 journalists in Poland, Russia and Sweden in addition to in-depth interviews with sixty journalists in these three countries, and the conclusion pointed out that multiskilling is a strategy depends on a re-skilling or an up-skilling, in addition to increase production in the

newsrooms, the culture and adapting content for different channels. The study demonstrates a correlation between multiskilling and increasing demands in media production, on the other side there is no correlation at all between multiskilling and downsizing of newsrooms.

The findings of my study agree with the global trend of new skills required, which pointed out in the international survey conducted by ICFJ (2019) in particular that digital skills which are increasing in media production in various fields.

The main area of these new skills focusing on social media skills such as; posting stories and comments on social platforms, fact-check information and verification, finding user-generated content, engaging with audiences online and on social media, promoting your work and develop your brand and Using social media analytics to measure your audience engagement. Aljazeera has made many changes to integrate social media in the news and programs production and create many new jobs related. Concerning the skills related to data; the findings of the study correspond with the findings of the international survey in various skills such as analyzing and using data to create news and stories, creating data visualizations, infographics and maps.

The interviewees from Aljazeera and the finding of international survey agree that technical skills are required more than before, and will be need more and more in the future, in light of rapid transmission towards digital media. These skills such as design of website and web page, website development, creating visuals as in animation, broadcasting live video, working with VR/360, artificial intelligence AI, podcast production, mobile reporting, a content management system for newsrooms and cybersecurity.

López-García, Rodríguez-Vázquez, and Pereira-Fariña (2017) demonstrates that the skills related to the new technology use in media production has raised like multimedia, immersive and data journalism, that's Aljazeera used it in some discussion programs, meanwhile other programs lacking interactive tools in particular within the show and broadcast. Additionally, Fineman (2014) points out that news channels and organizations consider employees' digital skills as primary to cope up with the on-going changes in media environment. The survey of AJmediatraining (2015) confirmed this trend which indicated that the most important field of media training for media professionals is digital media, social media, newsroom, data, mobile devices use and personal skills.

The publishing on digital and social platforms needs to create content with special features correspond with the needs of social media audience, that's need new skills such as

producer of digital content, repackaging of TV programs and other content from the screen and effective use of video wall and graphics within the show of the programs.

According to the findings of in-depth interviews, the dimensions of the impact of technology on new skills and jobs related to producing of programs can be identified in developing and updating existing skills, rotating jobs, creating new jobs, adding new tasks to some existing jobs and developing training and qualification policies.

The findings of the in-depth interviews revealed the existence of new roles for the teamwork of discussion programs production, such as: the skill of information-based analysis as in *Eye of Aljazeera*, the ability to deal with advanced technology, incorporating a social media producer into the program's staff as in *The Rest of the Story*, and rotating jobs within the team. Additionally, some of the discussion program presenters has started recently to present on social media as in *The Brief*, which is news bulletin designed only for social media platforms. The findings also showed that teamwork of production in particular presenters and social media team are often more likely to use social media to engage with the audiences than any other tool.

One of the new trends related to the multiskilling in Aljazeera is going forward towards rotating and recycling the functions and the jobs of the teamwork of production, to achieve several goals, resolve and overcome any potential issues related to the absence of a team member, moreover to keep the work flow unhindered. Although the importance of this trend, it does not available in all teamwork of discussion program and the experience need to expand, according to Alnasik (2018). Aljazeera needs employees in field of digital and online journalist that are more professional; in particular, it plans to increase the digital production of the channel and to enhance the integration between the screen, web pages and social media platforms of the discussion programs.

On the other hand, the findings of the interviews showed that the differences between presenters in having skills, they are varying from classic and formal as in many of discussion programs, to modern presenters and their teamwork as in interactive programs. This differences need is normal in general, but revealed the gap, which need for strategy to develop their skills and to meet all of their need of advanced training.

The increasing reliance on technology has made attention to technological skills as essential need for media production, especially news and programs production, which

required strengthening joint cooperation between media institutions and technology companies in a more specialized and professional manner.

The suggestion of director of Aljazeera network, Sawaq (2018) correspond with the study of Lehtniemi (2016) in the need of create real and direct relation and integration between developers, journalist's technologists and producers to develop the TV production and define the exact needs of both sides to work perfectly side to side.

The majority of Aljazeera interviewees agreed with the interviewees of the study of Bettels-Schwabbauer, et al., (2018) that the continuing digitalization of media has been posing challenges on various levels, in particular the coping with the rabid pace of an often-overwhelming stream of information. The justification of both interviewees in Aljazeera and around various European countries that the digital media and production has changed the mechanism of the media and the job of journalists and teamwork of production. Many new skills needed for today's journalists, in particular that the focus is on data journalism, collaborative journalism, verification, new business models and ethical challenges for journalists in the digital age. Additionally, technology-related skills, producing multimedia content and secure use of digital channels.

Digital skills according to the international survey ICFJ (2019) became more essential nowadays for news organizations to keep up with the on-going changing, although the result of the survey showed that more than half of journalists worldwide had no experience in digital media and most of journalists regularly use a narrow range of digital skills. Otherwise, the scope of these skills similar to the skills needed for Aljazeera, such as engaging audiences on social media, producing and distributing special content across multiple digital platforms, using analytics and web statistics to measure audience engagement and to drive the news agenda. Additionally, website design, development, and management, using digital tools for verification, mobile and backpack reporting, data visualization by infographics, cybersecurity, and developing of podcast production. After launched the digital division as separated from other divisions, Aljazeera focusing more on the digital skills, new jobs related which doesn't available before, such as social media producers, digital content, artificial intelligence AI, analysts of data, verifications and other skills related to the media competences.

Media training is one of the main strategies to develop skills of teamwork production in various positions, which considers as one of the assessment tool in Aljazeera

for all staff. The majority of interviewees agreed that the best investment is in the advanced training for the teamwork of TV production, to develop the quality of the production.

The study of Abdel-ALGhaffar (2015) on the effect of training in developing media performance –Case study on Aljazeera Media Center for Training- showed that the training contributed to enhance the capabilities of the trainees in their field of employment, while a large percentage of them confirmed that they were assigned new tasks commensurate with their experience after training. Results obtained from this study correspond to the positive relationship between training, developing job tasks and acquiring new skills.

Another study related to the media training has explained that recent trends in media training focus on various axes: Self-Development, Competency-Based training, Environmental approach, the system approach of training and developing, Problems solving and Computer-Based training (Al-Mahya, 2017). This study corresponded with the new trends of Aljazeera center of training which focusing of the new trends in various fields of TV production.

Aljazeera Media Institute is responsible for media training for the teamwork of Aljazeera network and other trainees around the Arab world. This institute has held many training courses for both channels, but comparing between training provides for them, there is a gap related to the lack of training for AJE, in particular that their needs is differs the needs of AJA. According to Daymi (2018), the institute has held many training courses for the teamwork of discussion programs such as television presentation, the use of social media platforms in programs, and using of technological tools in these programs.

Aljazeera's interviewees pointed out that the strategy of the training needs more developing to make real developing in the workflow of TV production, so Aljazeera link between the assessments of every employee and his participation in two specialized training courses at least, based on the training needs.

On the other hand, some field of training do not meet the requirements of AJE, because of the language, in addition to that the experience of use the translation during the training is not useful and effective for the trainees. This gap in training between AJA and AJE, where the needs to meet the needs of AJE, to develop the strategy of the training in term of another aspect of problem related to the lack of employees, comparing with AJA. The suggestions from AJE to meet their needs are to focus on specialized training, according to

the functional needs such as using the phone for photography, montage, and transmission in emergencies, or training of the producer to make report in some areas.

The interviewees of Aljazeera looking forward to developing the skills of teamwork in various stages of TV production to make the discussion programs more vital enrich with new ideas, more interactive with the audience to enhance the diversity of sources, ideas and presentation methods, in order to break the boredom and deadlock of some discussion programs.



5.3 CONCLUSION

5.3.1 Introduction

This study aimed to provide new trends in field of producing TV programs, in particular discussion programs, in addition to the current trends used in the media. The study aimed to investigate the new trends using in TV discussion programs, in terms of four variables; use of technology, use of social media, the interactive, and the new skills required for teamwork of TV production.

The study represented a case study on Aljazeera channels (AJA and AJE) and based on the main question, which is “What are the new trends in producing discussion programs (current and anticipated trends) in Aljazeera Channels?” and what are the most prominent impact of these new trends on the form and content of the programs? in addition to various sub-questions.

To achieve this aim and to answer the main question, the study used qualitative content analysis (QCA) and in-depth interviews for the analytical and field study. Additionally, the study utilized the diffusion of innovation theory (DOI) and social construction of technology (SCOT), as theoretical framework to address the new trends in producing the discussion programs.

The growing interest in television discussion programs, increase the needs of developing their production, in particular the shifts and changes in the field of TV programs production, and the growing trend of integration between TV screen and digital and social platforms. In the program cycle launched in 2016, Aljazeera moved towards changing the traditional types of some of their discussion programs by producing new format such as interactivity programs as in *Nashratokum*, and *The News Race*, the format of discussion program based on documentary film as in *The Rest of The Story* and foreseeing the future as in *Scenarios*. Moreover, Aljazeera merging the news magazine with discussion program into one program dividing it into two parts, as in *From Washington*, also employing Aljazeera correspondents in their discussion programs, as in *Eye of Aljazeera*.

The finding of the study showed that Aljazeera has a clear vision to use different new trends in their programs in both channels (AJA and AJE), although the gap still in their strategy. Regarding to the finding of in-depth interviews, it showed that the administration of Aljazeera has made many shifts in positions, responsibilities, teams and sectors such as the sector of digital. The strategy of both channels (AJA and AJE) is not exactly identical, according to the nature of the audiences, and the culture of the executive administrative of

the English channel, that's has various impact on many field of producing programs such as the use of social platforms and the needs of training.

The new trends showed that the production of television programs is developing more and more according to many factors, tools and professional standards which taken into account enhance, engage and integrate the makers of TV programs, audience, and dissemination of these programs in various formats and on various platforms. This study adapts to different changing in the production of programs in Aljazeera (AJA and AJE), by analyzing, interviewing and monitoring the changing that occurred and applied in various sectors, and departments of Aljazeera in relation to the key of new trends.

5.3.2 Main Conclusions of New Trends

After analyzing discussion programs on Aljazeera channels (AJA and AJE), and in-depth interviews, then discussing the findings of the study, in addition, literature review and theoretical framework, this study can be derive various main conclusions of new trends in producing TV discussion programs related to the main variables included in the study.

The main conclusions is answer the main question of the study, which is “What are the new trends in producing discussion programs in Aljazeera Channels?” and what are the most prominent impact of these new trends on the form and content of the programs?

Research contributions and implications may be important for the administrations of channels, practices in the field, teamwork's of TV production, social media teams and further research. The implications of new trends can use in producing discussion programs and make advanced integration between TV screen, social media and digital platforms. The new trends of TV production can contribute to the development of the production of discussion programs on several levels related to use of technology, use of social media, the interactivity, and the development of the skills of the teamwork of production and the creation of new jobs that are compatible with modern needs and trends.

The main conclusions can be classified as the following:

5.3.2.1 General Trends in TV Discussion Programs

- **Discussion programs based on a documentary:** As in *The Rest of the Story* program on AJA and *The Big Picture* program on AJE. Both programs

represent a new trend that breaks the stereotypes of discussion programs which relies mainly on the talking and discussion.

- **The audience is a content creator:** This content used for various types of programs.
- **Shortening the length of discussion programs:** For example, *The Opposite Direction* has become 50 minutes instead of an hour and a half, and *Without Borders* 50 minutes, and *Today's Interview* is 25 minutes. According to various studies and due to the nature of the serious topics discussed, audience do not continue to follow the full program and feel bored after short time.
- **Enrich the visual content of programs:** Varied visual content including videos, photos, maps and graphics according to the topic being discussed.
- **Discussion without a host and presenter:** The studio is the main host, as in the new program *Studio B: Unscripted* on AJE represents this new trend, where two notable persons from different experiences of life and ideas to share and explore their intersections related to exploring topics and finding common solutions. (This new program not included in the sample of the discussion programs, because it launched recently)
- **Divide the discussion program into two-to-three parts (Three-in-One):** Instead of focusing on a single topic in the program, as in *Harvest* and *From Washington*, each file includes a separate topic with a presenter and different guests, which enriches the program, deepens the discussion, and gives the audience an opportunity to follow the most important issues raised extensively.
- **Blended TV programs:** Combine between news programs and newsmagazine in the discussion programs, As in *Eye of Aljazeera* and *From Washington*, in addition to create a new role for reporters around the world through participating as guests, to handle the news with depth discussion, trying to make complete picture of the issues in front of the audience .
- **Program based on geostrategic future vision of the current news:** As in *Scenarios* program, mostly, the discussion programs of Aljazeera discuss about what has been happening, but this new trend of program trying to test and analyze these scenarios with guests, in order to get the audiences to adopt what they deems appropriate and more convincing. It focusing on geostrategic dimension and similar to *Geostrategic* program on French channel.

- **Diversifying guests:** Dedicating some discussion programs to non-elite public that is one of the future trends mentioned by interviewees. The populist approach to discussion versus the elitist is a tendency sometimes not mostly; to break the prevailing stereotypes in dealing with news and analyzing events by ordinary people not the elite, in which some international channels such as Fox News have adopted this trend.
- **Diversification into discussion program templates:** especially interactive programs that depends on technology and social media platforms.
- **Creativity and innovation reshape the TV production:** This new trend aims to enhance competitiveness by providing distinctive program to attract new audiences.
- **Repackage of programs on social media platforms:** Renew the basic content patterns by broadcasting short segments of programs. Repackage divided into two types: The first is attractive short segments of the episode to get the audience to watch it in full. The second reproduce the episode in a summary that does not exceed 10 minutes, and pre-promotions designed for social media platforms.

5.3.2.2 Trends in Technology Use in TV Discussion Programs

- **Digital production meets digital platforms:** Producing content compatible with the nature of digital and social platforms and their audience in order to keep up with the most important discussions presented by these programs.
- **Adoption of digital technologies:** Digital and advanced technology has ability to develop discussion programs, such as artificial intelligence, immersive content, virtual reality, cloud technologies and cyber security.
- **Functional not formalism use of technology:** The use of technology in the various stages of producing programs depends mostly on the functional to enhance the content of discussion programs. The functional integration of multimedia in the production of talk shows increases its importance and attractiveness away from exaggeration and show using.
- **Visual dazzling based on unique content:** The visual dazzling through multimedia, graphics and infographics is more compatible with the quality of content to explain some matters smoothly.

- **Developing interviewing techniques:** Increasing reliance on smart devices and live video platforms such as Skype to conduct online interview for their role in enhancing communication and ease of access to guests anywhere around the world.
- **Multi-screens for one content:** In order to broadcast on various devices and platforms, and to create original content in addition to the content of the discussion programs. Mobile phones as second screen, enhance inter-audience interaction with TV programs, and shift from a shared location at the time of broadcast or later discussions amongst audience to the advent of online social platforms that support the interaction status instantly shared in real-time of the programs, which formed a second screen for interaction with TV programs
- **Integration and convergence between Television and Internet:** This integration of digital and traditional content of TV discussion programs will increase the chances of reaching new audience from various age categories.
- **The Rise of Messaging Apps for teamwork of TV production:** Messaging apps in particular WhatsApp use to contact, exchange information and links related to topics discussed, decrease the meeting and invest the time in better manner.
- **Partnership between news channels and technology companies:** This partnership will establish a mutual incubator for mutual services in order to develop the use of technology according to the needs of media production and finding creative solutions based on technology, applications and software that designers and technicians use in the production of discussion programs.
- **Developing the new transmission in media landscape:** New transmission based on technology; such as shift from mass communication to Individual communication, Shift from localization to globalization and shift from assembly to fragmentation as in discussion programs.
- **Hybrid TV production of multiple screens:** This production breaks down the box in TV production and reach for new audience.
- **From marketing TV program content to marketing its digital content:** In order to expand reach and enhance interaction with new audiences.
- **Digital production of television programs is the core of the future:** Aljazeera, for twenty years, have broadcasted only to one audience, but now it is the time to expand the audience, especially the youth. Additionally,

indications showed that the global trend towards following television programs via the Internet and social platforms is increasing steadily

- **Innovation in web pages of discussion programs:** The web pages of TV programs need to reshape and organize to make it more interaction in both content and form.
- **Digital newsroom (DNR):** This new trend and department in Aljazeera is responsible of all digital content of programs, news, and other production on digital social and platforms, in order to enhance the integration between screen and digital platforms.
- **Web and social media communities, with TV shows:** Merging between them, As in *The Stream* program on AJE and *Point of Dialogue* program on BBC, where the program continue in an interactive manner on the Internet and television for twenty-four hours.
- **Digitization the programs production:** This project in Aljazeera focusing on two angles; maintaining whole of program production in digitally store it in two Backup centers in Doha and London, and archiving the production of Aljazeera offices around the world.
- **Growing rapidly of Podcast:** Podcast in Aljazeera based on two levels: Broadcasting some discussion programs on both AJA and AJE on various channels of Podcast and producing original programs for this platform. Aljazeera recently launched the first daily program in the Arab World especially for Podcast *After Yesterday*, which presented by one of the presenters of discussion programs on AJA.
- **Flash Forward Group:** Proposed trend to find solutions for the various challenges through bring different departments within the Network closer together and inform decisions based on a steady stream of operations and the competitive digital media landscape, in addition to build direct relationships with digital platforms and conduct studies on Aljazeera operations.

5.3.2.3 Trends in Social Media Use in TV Discussion Programs

- **The rise of social media reshaping TV production:** The ever growing of using social media in producing discussion programs reshaped the process of TV production, in particular, that social media is one of the main key of production nowadays.
- **User Generated Content (UGC) drives the social media platforms:** UGC, which produced and shared by the users, became essential for many TV programs, and shaped the way audiences interactive with the media in particular the interactive programs such as Nashratokum, in addition to utilize it in some discussion programs such as The Rest of The Story.
- **Backchannel on social media platforms:** The presences of TV programs on social media platforms present backchannel with new audience mostly. Therefore, this channel needs for producing new content compatible with the audience of social media.
- **Social media producers:** One of the main new job required for all discussion programs, to be essential member of teamwork of TV production.
- **Recycling of social media content into TV program:** This new proposed trend can contribute to enhancing the integration between television and social media platforms through mutual and deeper discussion of topics. Additionally, the proposed trend needs an integrated work and strategy between the two sides, not the way it currently exists on Aljazeera or other channels that reinforce the existing gap between generations.
- **Evolution of social media team:** The shift in social media team in the channel includes has various forms; number of employees, tasks, new skills required and tools and software used
- **Quality not quantity:** The best strategy to deal with social media through increase the forms of interaction, produce original content for social media and enhance the integration between different digital and social platforms.
- **Employ the social accounts of popular presenters:** This employ have ability to create bridge between the program and the audience as in “The Opposite Direction” presenters.
- **Integration of social media in TV Production:** Social media platform are an important source of production, not just marketing or promoting programs. The main keys of integration based on quality not quantity to create original content meets the needs of the social media audience.

- **TV programs, social media-friendly:** New trend and term to use for social platforms and their audience, through produce suitable content of programs for transfer, segment and distribute on digital platforms. This trend enhance the vision of producing original content.
- **Comprehensive role of various stages of production:** The new roles of social media in the various phases of TV programs production strengthen and deepness the programs, in addition to its interactivity.
- **Content fragmentation:** Fragmentation of the programs into videos with an integrated idea, accompanied by a summary and an introduction to the paragraph.
- **Participatory production:** TV production based on integration between TV, web and social media platforms through enhancing of producer-generated content (PGC) and user-generated content (UGC).
- **Creating new forms of interaction on social media:** This future trend based on merging discussion programs through for a longer period, at the same time the topic will change according to the events, but unfortunately this does not exist in the world systematically because it needs to clear vision invest and audacity in the experiment.
- **Create once; publish every platforms:** Create content once and publish it to all of audience devices and platforms used, to make the availability of TV programs easier for them.
- **Original content:** The audience all the time looking for new and original contents not only to broadcast from TV screen to social media platforms, as in the new news bulletin “The Brief”.
- **Sociable Television:** In terms of increasing the integration of TV and technology, the viewing became more sociable based on interaction between audiences through viewing in groups, sharing, retweet and post with comment and demonstrate impressions and emotions.
- **From one to multiple screens:** Producing content on television that has an extension on social platforms because there is a category of the audience that watches both. A category of audience that follows television more than social and digital platforms, unlike other category whose follow social and digital platforms more than television.

- **From output to input:** Social media platforms have transformed from TV content marketing platforms of TV production to platforms as a source and a content producer for TV programs.
- **Rebuild the list of guests:** One of the new roles of social media that helps the producers of discussion programs to reach and contact with new guest to participate in the discussion.

5.3.2.4 Trends in Interactivity in TV Discussion Programs

- **Transformation from traditional to modern means of interaction:** The new form of interaction depends on social media platforms and internet, such in France 24, Aljazeera and BBC, where the audience moved virtually into the program to ask the guests within the show instead of phone-in (phone calls) as in the past.
- **Overall interactivity:** Shift from Interactivity after broadcast to interactivity through various stages of TV production; pre-production, production to post-production, based mainly on the social media platforms.
- **Interactive TV programs drive the future of programming map:** The interactive programs in various formats and types will change more the interface of the TV programs, such as *Your Bulletin* and *News Race* programs in Aljazeera. Adding the interactive form to the various TV programs give it distinction and attractiveness that is not available in traditional programs, this interactive related to form, content and various production elements such as filming, places, types of shots, type of narration and interactive voting.
- **Interactive partnership with audience:** This partnership able the teamwork of production to create more interactivity in the various stages of TV production, and develop new methods of building audience allegiance for the discussion programs. The audience has to be part of the program.
- **Explore Stories of people voiceless:** Discussion in the field and interview ordinary people not elite, increase the interactivity of the programs, sometimes.
- **An Audience-Centered to media:** Aljazeera started to Aljazeera still seeking to adopt a new vision in term of convergence between television and digital content, this vision based on “An Audience-Centric Approach to media”

which focusing on the audience to allow them to led the screen of television sometimes through the various popular stories around the world .

- **From citizen journalist to productive audience:** Engage the audience, in particular younger generations who is keen to consume and participate in providing the content.
- **Rich visual content, varied multimedia:** Enrich the discussion programs with visual contents based on varied multimedia will breaks the rigidity of the discussion and talking, generally.
- **Flash Forward Group:** This proposed group for future to help teamwork of the production to find solutions for the various challenges through bring different departments within the Network closer together and inform decisions based on a steady stream of operations and the competitive digital media landscape.
- **Interactive Innovation tools:** Provide the teamwork of the production with tools as set measurable metrics, evaluate priorities and track progress for the digital platforms.
- **Build bridge based on digital platforms:** Digital platforms not only platforms for publishing but have essential role to be as an incubator for the audience and the program to contact, exchange and produce content.
- **Conduct studies and surveys:** In addition to the interaction with audience through various social platforms; the measurement of interactivity needs to conduct studies and surveys to define the state of digital media according to relationships between publishers, platforms, and changing audience behaviors.
- **Presenter's interactive performance:** The interactive performance increases the level of interactivity of the program.
- **Producing social media-friendly programs:** This new format of programs increase the interactivity and more suitable for transfer, fragment and distribute on digital and social platforms. This trend enhances the vision of producing original content for social media, not only the content that shows on TV screen.
- **Changing consumer audience:** The consuming audience is changing towards a short and interactive content on the devices that need to provide them the proper content looking for and take into accounts the features needed for this

content and audience. This changing needs to develop the integration of teamwork of production with the digital and social media team.

- **Developing forms of content:** The current content of discussion programs mostly depends on discussing and talking, this form of content needs to develop according to the various factors related to the audience, the new technology used and new forms of content.
- **Television audience are multitasking:** During the watch of their favorite programs; the audience often interacting on social media platforms through various devices, which needs to take this into account in the process of production, such as showing their interactions on the TV screen during the show to encourage them to watch and share comment and like.
- **Sustainable interactive:** Interactivity with the audience through social media characterized by sustainability in the various stages of production; pre-production, production and post-production, in addition to its cycle on the digital and social platforms.

5.3.2.5 Trends in New Skills of TV Teamwork Production

- **Re-skilling and developing the current skills:** The shift in producing TV discussion programs needs to develop the skills of teamwork production to keep pace with the rapid changes.
- **Multiskilling essential for TV production:** Multiskilling based on recycling the functions and the jobs of the teamwork of production, to achieve several goals, resolve any potential issues. It's important to any one of the team has been transit from a career to a new one to acquiring the experience of a range of production jobs and to equip themselves with a much wider range of television techniques or social media and digital skills. For example, multiple roles for presenters and producers on various screens, to present and create origin content for digital platforms and TV screen.
- **Equipping TV teamwork with new skills for a new future:** The digital and social media open the door widely to acquire new jobs and develop the current new skills related to the various stages of process of TV production, especially in terms of digital production, publishing on social media, analyzing audience data, and enhancing the interactive with the audience. In addition to fact-check

information and verification, finding user-generated and engaging with audiences online and on social media.

- **Basic jobs mostly remain; description and tasks may change:** The jobs follow the track of developments and new tasks related to the process of production as in the social and digital platforms jobs and the new tasks of producers and others.
- **Changes of workflow in TV production:** Social media and the new skills and jobs required has impact on the process of the work, in order to keep pace with the evolution of technology and the needs of the audience.
- **Recycling jobs of production team:** This trend is available in some discussion programs at Aljazeera, to enhance the convergence in particular between the teamwork and social media team and to keep the workflow unhindered
- **Social media reshaping the skills:** The skills are changing nowadays in many fields and due the format of the program, meanwhile the social and digital media reshape the skills required in two levels; develop current skills or create new skills.
- **Bridge the gap by digital skills:** Digital skills developing and requiring meeting the needs of continuous development of TV programs production, such as; development of website and web pages of the programs, working with VR/360, artificial intelligence AI, and podcast production and cybersecurity.
- **Ongoing training is the best investment:** To develop the skills of the teamwork production needs to keep on continuous training during production, in addition to strategies of training based on enhancing the needs of new tasks, transferability of skills and opportunities.
- **Old presenters with new skills:** Old presenters who have a deep experience in TV production some of them trying to acquire new skills or develop their current skills to deal with advanced technology, social media and to engage with the audience effectively.
- **New tools need new skills:** Various tools used today in TV producing programs that is need new skill to employ it effectively. Digital tools in particular for verification, mobile, data visualization by infographics, cybersecurity, social media producers, digital content creator and podcast based on new skills in particular digital skills

5.4 Limitations of the Research

Although the contribution of this study towards define new trends in TV programs production, there were various limitations related to unprecedented and rapid changes in the media landscape, the frequent changes of positions and placement of new employees in Aljazeera network during the period of conducting the study and the busyness and apology of others. In this study, there are three main limitation related to the period of the field study, the sample and procedural and administrative difficulties.

Regarding limitation of the period of the field study, in order to keep pace with recent trends, the study has focused on the latest program cycle of Aljazeera, which launched in November 2016; it was rich period of various changes and shift in Aljazeera, at the same time difficult to follow up continuously without limitations. The field study needs for more time to deepness the interviews, some in depth-interviews need for more than one session to interview the person involved to follow up with all changes but it was difficult for them. The researcher has tried to extent the permission to collect more information and conduct more in-depth interviews but cannot do for many reasons related to the security situation in term of threatens for Aljazeera and some of interviewees were busy most of the time. In addition, AJE suffering from the number of their crew, which was limitation to interview more persons involved and for long not short time.

Moreover, the study used the field observation through the presence of researchers at Aljazeera Media Network, in its headquarter in Doha, Qatar within two months from April to May 2018, where conducted the in-depth interviews. The researcher attended some meetings, pilot of program, monitoring and writing notes on production processes and mechanism of discussion programs, and got special reports and documents related to the axis of study. The field observation enabled the researcher to add various notes, ideas, and answered some questions. Observational tools used in a natural workplaces environment to collect the data has based on written notes, informal interviews with persons involved in the process of production, integration with the interviewees and others in their real workplaces, to observe the actions that take place, in addition to attend and participated in a pilot for “*Scenarios*” programs. It was an important and fruitful tool but needs more time and permissions to attend some program preparations and accompany the crew, which was not sufficiently available because the crew was busy with more than one task and time, and the difficulty of being with them at all times, in addition to the privacy of their work.

Limitation related to the sample of the study, it is a case study on Aljazeera (AJA and AJE), but the future research can apply it as comparative study between Aljazeera and some of international channels such as BBC or CNN.

Regarding the limitation in relation with procedural and administrative difficulties, the bureaucracy and routine sometimes consider as continuous limitation in the Arab world, in which can't capable the researcher to collect all the data and interview all the persons involved in the study. Additionally, the researcher tried to conduct focus group from various presenters and teamwork of production to discuss with them findings of the analysis and in-depth interviews but was difficult for many reasons related to their work, difficulty of gathering them at the same time.

Additionally, the findings of this study cannot use it for all news channels and may be not compatible with all media environments in particular in Arab countries, and in terms of growing needed of integration between TV screen and various digital and social platforms to cope with the global trends.

5.5 FURTHER RESEARCH

Although these various mentioned limitations, the study will open the way for other studies to address the issue from various angles and follow the latest trends in different types of producing television program according to another variables and changes. I suggest a few of future researches that will overcome these limitations.

First, one of the main key of future research focusing on the use of technology in producing TV programs and for all fields of media, so it needs for many studies to investigate the advanced use of AI, VR and Augmented content in developing the media production. The literature of the study showed various trends in various fields of media around the world according to different reports of Reuters Institute for the Study of Journalism, which may contribute to provide many significant ideas for future research in this area.

Second, future studies could focus on every mentioned variables in this study in a separate study, to make more deep analysis of these variables. For example, use social media and the integration with the TV screen and web pages of the discussion program need more future research to explore other experiments around the world in terms of how to use social media platforms in producing the TV programs in various stages. In addition to explore the

form of future integration between social media platforms and the traditional media in particular TV, and attitudes of the audience towards this integration and how to develop it.

Third, future research can discuss and monitor audience attitudes toward watching and following discussion programs via social and digital platforms, their preferred follow-up patterns, and audience preferences for forms of interaction with programs through advanced technology.

Fourth, a comparative study between various channels in various countries around the world could be conducted, to broaden the scope of the study and try to globalize the findings such as in the international survey of the state of technology in global newsrooms (ICFJ, 2019).

Fifth, future research needed to investigate the state of digital content based on TV programs production; how audiences are shaping the future of producing TV production, define the relationships between publishers and platforms, and the form of future partnership between digital media and technology companies.

Sixth, more research needs to discuss deeply the state of user-generated content (UGC), and its current and future role in producing TV programs and its uses in newsrooms, in light of rise use of UGC in the media.

Lastly, future research needs to explore more the future of media work in terms of jobs, new skills and new tasks required for teamwork production in light of various and advanced development particularly in field of technology and social media.



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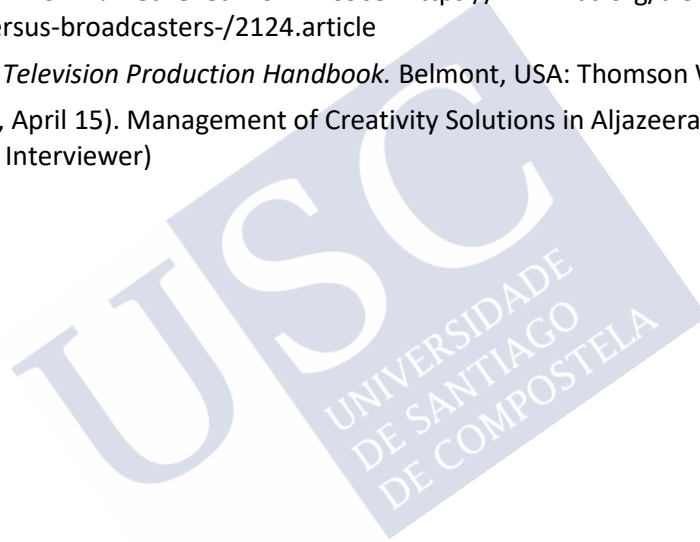
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LIST OF FIGURES

Figure 1. Platforms for Accessing News by European Country3

Figure 2: Fields and Scope of the Study8

Figure 3: Four Waves of digital Transformation24

Figure 4: Active User Accounts of Social Media Platforms32

Figure 5: Regular Activities of Journalists on social media33

Figure 6: Activities of Arab Countries on Social Media34

Figure 7: Methods used in the research methodology64

Figure 8: Using of Graphics in new format at Behind the News78

Figure 9: Using of Immersive content at Eye of Aljazeera83

Figure 10: Using of Graphics at Eye of Aljazeera83

Figure 11: Participation of researcher from Aljazeera Center at Scenarios87

Figure 12: Form of interaction with the audience on social media97

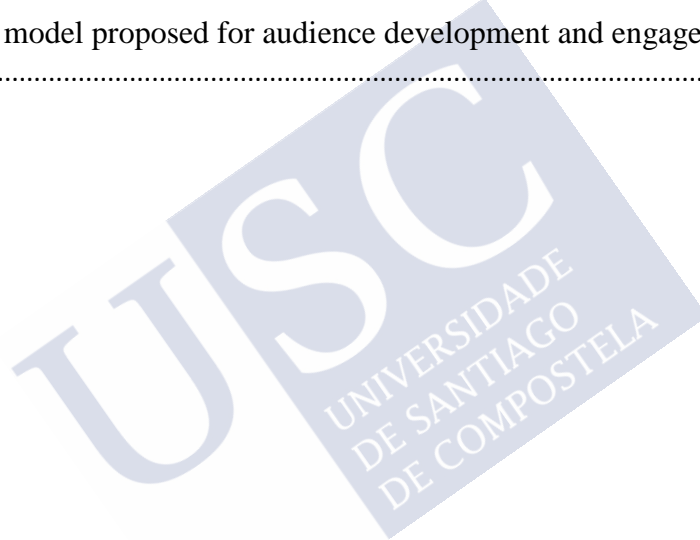
Figure 13: Samples of E-Poll using at The Opposite Direction100

Figure 14: Display tweets during the broadcast of the program107

Figure 15: Display Visual tweets (Vlog) during the broadcast107

Figure 16: Using graphics related to the topic during the broadcast108

Figure 17: One of the episode of Head To Head with audience	126
Figure 18: General level of trends at AJA and AJE	140
Figure 19: Divisions involved in producing discussion programs	141
Figure 20: key roles of divisions involved in production of discussion programs	147
Figure 21: The key variables of QA In-depth Interviews	148
Figure 22: Total of Media Market in Qatar	150
Figure 23: Model of the Convergence in Aljazeera	161
Figure 24: Various Models of Web Pages of Programs at AJE and AJA	167
Figure 25: Levels of utilizing technology in Aljazeera	169
Figure 26: A Timeline of the Evolution of Social Media at Aljazeera	174
Figure 27: Format of Content Distribution by AJA on Social Media	180
Figure 28: Increasing Rapidly of the Number of Interactions on Twitter	184
Figure 29: Digital and social platforms strategy for Aljazeera	239
Figure 30: New model proposed for audience development and engagement team, AJE	247





LIST OF TABLES

LIST OF TABLES

Table 1: Key Trends of Annual Reports of Reuters Institute for the Study of Journalism	25
Table 2: The Selected Discussion Programs in Aljazeera channels	65
Table 3: The selected discussion programs in Aljazeera channels (AJA and AJE)	75
Table 4: Profile of the <i>Behind the News</i> according to the categories of QCA	79
Table 5: Profile of <i>Today-Interview/ Special Interview</i> according to categories of QCA	81
Table 6: Profile of <i>Eye of Aljazeera</i> according to the categories of QCA	85
Table 7: Profile of <i>Scenarios</i> according to the categories of QCA	89
Table 8: Profile of <i>The Harvest</i> according to the categories of QCA	92
Table 9: Profile of <i>From Washington</i> according to the categories of QCA	94
Table 10: Profile of <i>Without Bounds</i> according to the categories of QCA	98
Table 11: Profile of <i>The Opposite Direction</i> according to the categories of QCA	101
Table 12: Profile of <i>Witness on the Era</i> according to the categories of QCA	104
Table 13: Profile of <i>Rest of the Story</i> according to the categories of QCA	109
Table 14: Profile of <i>Inside Story</i> according to the categories of QCA	112
Table 15: Profile of <i>Talk To Al Jazeera</i> according to the categories of QCA	115

Table 16: Profile of <i>The Stream</i> according to the categories of QCA	119
Table 17: Profile of <i>The Big Picture</i> according to the categories of QCA	122
Table 18: Profile of <i>Upfront</i> according to the categories of QCA	125
Table 19: Profile of <i>Head To Head</i> according to the categories of QCA	129
Table 20: The QCA of AJA discussion programs according to various categories ..	130
Table 21: The Categories of Discussion Programs at AJE, according to their Format	133
Table 22: Categories of the Interviewees in AJA and AJE	136
Table 23: Types of technology used in discussion programs	151
Table 24: Presence of AJA and AJE on Social Media Platforms	176
Table 25: Various Utilizing of Social Media in TV Production	187
Table 26: The Forms of Interactivity use in Discussion Programs at AJA	192
Table 27: The Forms of Interactivity use in Discussion Programs at AJE	196







APPENDIX 1: List of Aljazeera Discussion Programs (AJA)

Discussion Programs of AJA		
No.	The Programs	Description and Presenters
1	Beyond the News	A daily live interview program based on a detailed in-depth discussion of an event that occupies the world in its time, and raises various questions related to the news in Arab and international events. Various experts, analysts and informal personalities participate in the program to put the truth in front of the audience, leaving them free to take their position towards the events. This current affairs program has different presenters.
2	Today-Interview/ Special Interview	A weekly live interview program hosts officials and public figures to discuss developments in current events and issues around the world. This program has different presenters. The program holds two names “Today-Interview” (Liqaa Alyaum) or “Special Interview” (Liqaa Khass), according to the guest hosted.
3	Eye of Aljazeera	A weekly live interview program, addresses common issues among a number of countries, depends on a network of Aljazeera correspondents who deal the news around the world with professional discussion trying to put a deep and complete picture of the events in front of the audience. The program combines between news program and newsmagazine. The main presenter of this program is Abd-el-Kader Ayyad.
4	Scenarios	A weekly live interview program, deals with the issues of the most prominent on the Arab and international areas. This program is current affairs based on prospective handling of events and news through various scenarios. It is trying to test and analyze these scenarios with guests, in order to get the audiences to adopt what they deem appropriate and more convincing. The presenter Mohamed Krichen puts several scenarios at the introduction of the program to discuss about with the guests and specialists.
5	The Harvest	From an evening news bulletin to an in-depth political news program, this is the story of The Harvest program (Alhasad), which launched in November 2016. The program includes three parts, three topics, and three presenters. The various topics of news files depending on their importance, in which it builds on depth and analysis discussion of today's events around the world, particularly in the Arab world.
6	From Washington	A weekly live current affairs program, based on hosting two or three politicians or analysts to discuss what is happening in the US administration of the region's issues. The program focuses on global events in terms of the American vision, how does Washington see it? How analysts and policymakers see it in America, the Arab world, or around the world. It produces at Aljazeera Studios in Washington, presents by Abderrahim Foukara - Bureau Chief of Aljazeera in Washington, DC, to discuss the impact of US politics on the Arab region in various fields.
7	Without Bounds	A weekly interview program includes a comprehensive and in-depth discussion with the guest from politicians, decision-makers, thinkers and experts in various fields of life, subjects and events. The presenter for several years ago was Ahmed Mansour. It is one of the basic programs on Aljazeera, and one of the longest-running show in the history of Aljazeera (AJA). The program is seeking to conduct discussion supporting by proofs and

		documents, with one of the official or prominent politicians to express his own opinion on the various issues raised without limits and bounds.
8	The Opposite Direction	A weekly live interview program. It is one of the first programs of Aljazeera, which started more than 22 years ago. The Opposite Direction is one of the most popular and controversial programs of Aljazeera. It addresses sensitive topics in politics, economics, social issues and sometimes-religious issues. Its vision based on explore the ambiguities of contradictory views. The presenter is Dr Faisal Al-Qasim.
9	Witness on The Era	A weekly recorded interview program and one of the basic programs of Aljazeera, which launched in February 1999. It based on in-depth interview, hosting one of the famous leaders, politician, or thinker and expert, to be witness on a period supported by evidence, proofs, historical truth and documents that guest put them in front of the audience. The presenter for many years ago was Ahmed Mansour. Most of the topics discussed focusing primarily on the political field but it addresses other fields of military, social, security according to the guest and their position.
10	Rest of the Story	A weekly live discussion program based on documentary in a new format of programs launched by Aljazeera at its last programming cycle on November 2016. It discusses public issues related to the Arab audience, particularly in the field of politic and social. The presenter of program Fayrouz Ziani during about 50 minutes shortening the story in two parts: a narrative or investigative way based on an attractive visual vision that embodies the idea through a documentary. The second part presents as a discussion with the specialists, to complete the story, as the story is a documentary, the rest of it is the discussion. The program combines between documentary, discussion and interaction of the audience through social media, it hosts two guests one of them in the studio, the other by the satellite.

- **Source:** Aljazeera Arabic Website: <http://www.aljazeera.net/programs/discussions>

APPENDIX 2: List of Aljazeera Discussion Programs (AJE)

Discussion Programs of AJE		
No.	The Programs	Description and Presenters
1	INSIDE STORY	<p>Inside Story is a daily current affairs program based on dissecting the day's top story - a frank assessment of the latest developments. The program provides analysis and commentary on recent news stories. There are many presenters for it. It has started coinciding with the launch of Aljazeera English AJE in 2006.</p> <p>The program is similar to its counterpart in AJA, <i>Beyond the News</i> but differs in some features such as increasing its diversity in the topics and areas discussed and some parts, because it's not only for the audience of Middle East but targets the global audience due to its language, in addition to the feature of rich visual contents.</p>
2	TALK TO ALJAZEERA	<p>Talk to Al Jazeera is a weekly current affairs discussion program, directing by News Management. The program interviews the people making the headlines and shaping the way they are looking at our world. It focuses on the voiceless - individuals who by accident or choice find themselves in extraordinary events. There are many presenters for this program.</p> <p>Talk to Aljazeera has two types: the first mostly interviewing presidents and global leaders, the second one is Talk To Al Jazeera in the Field, where moves into the field to interview the voiceless and show their stories.</p> <p>This program based on visual contents, not only discussion with the guest, where it starts with this content and short interviews or Vox-pops sometimes and move to the discussion.</p>
3	THE STREAM	<p>The Stream is a daily program based on social media community. It represents a new phenomenon at Aljazeera programs, where it's the first program combines between web communities with daily show on Aljazeera. The Stream is broadcasting from America, focusing on use interactive multimedia on the Internet and television to be continuous 24 hours, through merging several media outlets for different time zones.</p> <p>The Stream collects online sources and discussion, seeking out unheard voices, new perspectives from people on the ground and untold stories. The presenter is Malika Bilal.</p>
4	THE BIG PICTURE	<p>The Big Picture is a unique format based on documentary to present the full story behind the most pressing issues around the world. The program-mixing documentary with informed panel discussion, interview-based storytelling and incisive investigation to provide unique analysis from various angles.</p> <p>The presenter is Richard Gizbert.</p>
5	UPFRONT	<p>UpFront is a weekly new series hosted by Mehdi Hasan and producing in Washington D.C., launched on September 2015, and touches the current affairs format, where the presenter cuts through the headlines to highlight on contradictions topics and story around the world.</p> <p>The program focusing more on the politic in their topics discussed, in addition to other topics related such as economic, social and security. The format tries to combine between in-depth interviews by one-on-one and panel discussion by hosting various guests in and out of the studio.</p>
6		<p>Head To Head is a talk show program and the only discussion programs in both channels of Aljazeera, AJA and AJE presenting with this format. It is a</p>

	Head To Head	<p>weekly and recorded forum, interviews with attitude, tackles the big and important issues in front of a live audience at the Oxford Union. The program hosted by Mehdi Hasan, the presenter of UpFront, focusing on the politic in their topics discussed, in addition to other topics such as economic, culture and social.</p> <p>In this format of talk show, the discussion between the main guest and experts joined with every episode to support the program with in-depth analysis of the topic being discuss.</p>
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Source: Aljazeera English Website: <https://www.aljazeera.com/program/>



APPENDIX 3: List of Aljazeera Interviewees

No.	Name	Job Title
1	Dr. Mostafa Souaq	The acting director-general of Al Jazeera Media Network
2	Yaser Abu-Hilalah	Managing Director of Arabic Channel AJA
3	Bilal Hoosein	Director of Programs AJE
4	Ibrahim Hamdan	Director of Programs AJA
5	Assif Hamidi	Director of News AJA
6	Mounir Daymi	Director of Aljazeera Media Institute
7	Ahmad Shroof	Manager of Output-Editing Dep.
8	Imad Musa	Manager of Online AJE
9	Salah Negm	Director of News - AJE
10	Dr. Yaser Abulnasr	Editorial Standards Dep.
11	Mohamed Elmoctar Elkhalil	Director of Studies Center
12	Haris Alisic	Head of Audience Development AJ+
13	Dr. Hany Elkonayyesi	Manager of Output-News Dep. AJE
14	Montaser Marai	Manager of Media Development, Aljazeera Media Institute
15	Aref Hijjawi	Editorial Standards Dep.
16	Mohsen Mohsen Ibrahim	Sr. Quality Controller-Technical Quality
17	Sami Darbashi	EP Executive Producer -Program Dept.
18	Hossam Wahbeh	First Specialist at Media Development Dept. - Aljazeera Media Institute
19	Abd-Alrahman Alshareef	Gallery Producer
20	Audday Alkatib	Sr. Producer of Interviews
21	Mahmoud Amir Sedeeq	Producer
22	Sulcru Oktay Kilic	Senior Producer- AJE Social media
23	Abdulsalam Abumalik	Executive of News- Output Dep.
24	Lois Garcia	Producer at AJE
25	Nadine Mohamed Cheaib	Producer at AJE
26	Amir Siddig Mahmoud	Producer & Program Editor
27	Hajar Moharrar	Producer & Social Media Dep.
28	Mohammed Elaichi	Producer of "Inside Story" AJE
29	Pedro Lainez	Sr. Producer
30	Lhaj Mohamed Nacik	Producer- Program Dept.
31	Mohamed Krichen	Principal Presenter
32	Khadija Ben Ganna	Principal Presenter
33	Ahmed Ashour	Presenter & Producer
34	Othman Ai Farah	Presenter
35	Sukru Oktay Kilic - AJE	Sr. Social Media AJE
36	Hisham Nassif	Head of Social Media Department
37	Hamda Khohtali	Social Media Dep.
38	Ahmad Tarfaya	Social Media Dep.
39	Hayder Alzubaidi	Manager of Creative Solution
40	Ashraf Jankhout	Director of Creative Management
41	Abraham Ahmad	Technology & Network Operation Division
42	Dr. Yaser Bishr	Executive Director of Digital Sector
43	Ali Younes	Digital Division- Online Dep. AJE
44	Yacine Messaoui	Acting Manager of Enabling Platforms, Technology & Network Operations Division
45	Mohamed Abdelaati Moustafa	Head of Relation Section

APPENDIX 4: List of Primary Questions of the In-Depth Interviews

Category of Interviewees	Primary Questions
Administrative Programs	<ul style="list-style-type: none"> • What are the main new trends using in Aljazeera discussion programs? • How did the production of television discussion programs develop in the digital media era, due to: Media, Modern technology, Planning programs, Preparation and presentation skills, Interactive and engaging the public? • What technological capabilities are available to produce discussion programs? • What are the changes in the production of Aljazeera discussion programs due to the use of new technologies? • Are journalists receiving on-the-job training? • What type of skills training do newsrooms offer? • Which job cuts and losses? What new jobs have been created? • What kind of technology tools and applications that Aljazeera use to strengthen their discussion programs? • What are the main obstacles and challenges facing the producing of Aljazeera discussion programs on the professional, technological and the public levels? • What are suggestions that can be offer to develop the form and content of television news programs? • What types of content management system are discussion programs using? • What major challenges do interview programs face in the digital age? • What are the modern methods used to manage programs in the digital age? • How can benefit from digital newsrooms to enhance the quality of discussion programs? • What are the impacts of modern technology and new trends on program production functions & jobs? Which functions have changed? • What are the implications of the digital media environment on the communicator in the discussion programs? • What is the next media scene of interview programs due to rapid technological developments?
Presenters	<ul style="list-style-type: none"> • What are the new trends in the production of TV discussion programs (current & anticipated trends) in Aljazeera Channels? • What kind of new skills required for presenters with high efficiency for discussion programs? • What are their effective impacts on the programs? • What are the changes in the production of Aljazeera discussion programs due to the use of new technologies? • How the presenters using these trends in both stages of preparation & presentation? • What aspects of interactivity that Aljazeera uses in their discussion programs? • What are the main positive and negative aspects in the form and content of Aljazeera discussion programs?

	<ul style="list-style-type: none"> • How do Aljazeera discussion programs benefit from the advantages provided by the new media tools in developing the production of news programs? • What professional standards that are take into account when producing discussion programs? • What are the main obstacles and challenges facing the producing of Aljazeera discussion programs on the professional, technological and the public levels? • How they are interacting with tech staff to the best performance of the programs? • What major challenges do interview programs face in the digital age? • What new in the building of interview program due to: presentation method, its introduction, & the end of it?
Producers	<ul style="list-style-type: none"> • What are Skills and attributes needed by the program producer in digital era? • How the producers using these trends in both stages of preparation & presentation? • What is the role of modern newsroom in both channels (AJA-AJE) in the promotion of new methods of production? • What are the impacts of using new trends on Aljazeera interviews programs? • What professional standards that are take into account when producing discussion programs? • What are the main obstacles and challenges facing the producing of Aljazeera discussion programs on the professional, technological and the public levels?
Administrator	<ul style="list-style-type: none"> • How the directors using the new trends in both stages of preparation & presentation? • What are the impacts of using new trends on Aljazeera discussion programs? • How do Aljazeera discussion programs benefit from the advantages provided by the new media tools in developing the production of news program? • What are professional standards that are take into account when producing discussion programs? • What are the main obstacles and challenges facing the producing of Aljazeera discussion programs on the professional, technological and the public levels? • How interactive, and social media, are use in Aljazeera discussion programs? • To what extent do presenters & producers team work independently or collaboratively? • Which job cuts and losses? What new jobs have been created? • ?How Aljazeera journalists are using technology in their programs • How did the production of television discussion programs develop in the digital media era, due to: Media, Modern technology, Planning programs, Preparation and presentation skills, Interactive and engaging the public? • How do you assess the qualification of technical skills of the staff in the field of using multimedia in television programs? • What are the most important areas of media training required today to keep pace with communication technology?

<p>Technologists</p>	<ul style="list-style-type: none"> • How the Technologists Officer using these trends in both stages: preparation & presentation? • What kind of technology tools and applications that Aljazeera use to strengthen their discussion programs? • How Aljazeera uses the modern technology in its discussion programs? • What aspects of interactivity that Aljazeera uses in their discussion programs? • What are the main obstacles and challenges facing the producing of Aljazeera interviews programs on the technological levels? • What digital experience and skills presenters and others bring into their programs? • How prevalent are dedicated technology teams in discussion programs ? • What functions do tech teams perform in? • What types of content management system are discussion programs using? • What measures are both discussion programs and individual journalists taking to secure their communications related to the programs? • How can measure the performance and follow-up of interview programs by modern methods? What are these methods? • What are the most discussion programs using technology and multimedia? Why? • Are different types of smart phones use in the production of discussion programs? What are the most important devices that can be used? • To what extent you can use modern technology in the development of discussion programs such as using of virtual reality VR techniques and artificial intelligence AI? • How can use technology in the follow-up and monitoring of the audience concerns to meet and interact with them positively? • What are the challenges of using technology in the programs? How do you deal with it? • What are they using to distribute their content of discussion programs? • What are the suggestions for developing the use of technology, multimedia and social networks in discussion programs?
<p>Social Media Officer</p>	<ul style="list-style-type: none"> • What are Skills and attributes needed by the Social Media Officer in digital era? • How the Social Media Officer using these trends in both stages: preparation & presentation? • How Aljazeera channel (AJE & AJA), has incorporated social media in their TV discussion programs? • How do Aljazeera discussion programs benefit from the advantages provided by the new media tools in developing the production of news programs? • What are the main obstacles and challenges facing the producing of Aljazeera discussion programs on the professional, technological and due to social media levels? • What are suggestions that can be offer to develop the form and content of television discussion programs? • What are they using to distribute their content of discussion programs across social media platforms? • In what ways are social media use for discussion programs? • How important are social media sites for audience engagement who are involved of the programs?

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| | <ul style="list-style-type: none">• What are the most social media networks used in programs? Why? At what stages of production?• What are the suggestions for developing the use of technology, multimedia and social networks in discussion programs? |
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APPENDIX 5: Managing of AJE Pages on Social Media Platforms



SOURCE: ALJAZEERA BEYOND THE NEWS FEED (2018)