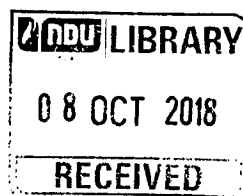Local vs. Western Television Shows Preferences among Lebanese Audience:

Uses and Gratification, Cultivation and Spectatorship Theories

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Lebanon

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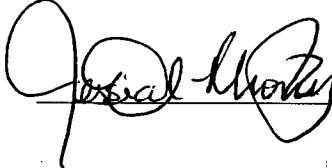Department of Media Studies

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Abstract

It was impossible to imagine a world without television, but it is not that hard anymore. Many of the young adults in Lebanon are shifting their preferences when it comes to television. Lebanese TV stations are facing new competitors: cable television and online streaming services. This study examines motives behind viewing local and Western series and programs using a quantitative survey research design. Using the Uses and Gratifications theory along with Cultivation and Spectatorship theories, this research studied the Lebanese youth and the reason behind watching television. The findings revealed that the most affective needs sought that explain program choice preference on Western stations are the entertainment and excitement factors, as well as cognitive needs in terms of obtaining information about foreign lifestyles and cultures and seeing how others think. The main reasons behind watching Lebanese productions, on local television channels, are boredom and passing time. The study indicates that the impact of the Western production is both positive and negative in terms of learning new information about daily life and sexual behavior. As for the spectatorship theory, watching Hollywood productions is a sensual experience, where aesthetics are similar to cinema. The Lebanese youth are attracted to visually pleasing scenes in Lebanese shows. Local series and productions are enjoyed in a similar way they would enjoy a movie and feel the situations showed are similar to what they might encounter in their daily life, contradictory of Western show.

Keywords: Uses and Gratification theory, Affective needs, Cognitive needs, Eastern versus Western entertainment, Cultivation theory, Spectatorship theory

Chapter 1: Introduction

Television continues to be an inescapable medium, despite the changes in modern culture (Wasko, 2005, p. 2). Media and especially television have influenced many aspects of our lives including culture, politics, history, science and social interaction (The History Channel, 1996). Media play a substantial role in the drive toward a globalized world; they encourage the spread of ideas, ideals and culture. They signal continuous change and movement away from the traditional towards more globalized influences and more advanced technologies.

With the advancement of satellite television and imported movies, globalization, and Westernization (Tomlinson, 1999), traditional media systems in the Middle East began to shatter (Haidar, 2011). LBC (Lebanese Broadcasting Corporation), started broadcasting in 1985 nationally and in pan-Arab countries. LBC was a trend-setter broadcasting American programs as well as producing shows locally with formats taken from the West reflecting the growth of American culture (Kraidy & Khalil, 2009). These formats of Western shows redefined cultural and social taboos, and renegotiated gender and class roles. Kraidy and Khalil (2009) mentioned in their book *Arab Television Industries* that subjects concerning gender, religion, and youth are the most sensitive issues in the Arab world today and television shows that question the established roles in the society usually stir controversy and are also some of the most successful programs.

Many talk shows, especially in Lebanon, were created especially for women to discuss issues beyond social taboos and their conventional roles to reflect on their feminist responsibility; including, Al-Jazeera's *Lil Nisa' Faqat* (For Women Only), *Kalam Nawa'em* (Women's Talk), and *Al-Makshuf* (In the Open) (Kraidy & Khalil, 2009). However, in 2007 the film *Sukkar Banat (Caramel)* was first released at Cannes Film Festival. Produced in Lebanon,

the movie addressed "social taboos" that exist in the Lebanese society. It became the best-selling

Lebanese movie and the second biggest selling Arab movie of all time (Syria News Wire, 2008).

Nadine Labaki, a Lebanese actress and the director of this movie, is the first Lebanese director to

recognize that "Westernization" is taking place in the Lebanese media and use it to her

advantage to create a movie that had not been acceptable before and deals with many societal

taboos including sex before marriage, suppressed sexuality and female duty versus desire

(Haidar, 2011). Nadine Labaki (2007) stated the following in relation to social taboos in

Lebanon:

> [This film] was just something I needed to talk about, I needed to express myself as a
>
> woman living in this country and just showing things the way they are and it's up to you
>
> to make your own interpretation about what you see.

The significance this study holds lies in understanding the motivation of the Lebanese

youth behind watching local and satellite television series and programs. Local television

stations include LBCI, MTV, Al Jadeed, Future TV, OTV, NBN and Tele Liban whereas

international TV stations are satellite based stations such as CNN, OSN, MBC, HBO and others.

This study will examine the gratifications Lebanese youth aged between 18 and 26 obtain and

the reasons behind their interest in television. The purpose of this study is to examine the amount

of gratifications young adults derive from Western television series and programs in comparison

to gratifications derived from local Lebanese series and programs using the Uses and

Gratification theory, Cultivation and Spectatorship theories. This study will also tackle the

impact of satellite television on the Lebanese society and the behavior of the young Lebanese

men and women. Thus, this study will employ a quantitative approach, more specifically survey,

in order to determine their television viewership habits and how television gratifies their needs.

Chapter 2: Literature Review

This chapter provides a preview of literature with regards to television viewership behavior in Lebanon and sister countries Kuwait and Egypt. It starts with the difference between series and programs, cable and satellite, and a historical overview of the first television station in Lebanon and the introduction of satellite dishes. This chapter also covers interviews with Lebanese television leaders Talal Makdessi and Pierre Daher on the status of Lebanese television stations and the viewership they have. The chapter then deals with a case of Turkish series in the Middle East and other articles related to series in other Arab countries and ending with the effects of globalization on culture.

2.1 Series vs. Programs

Television stations offers a variety of shows and productions to appeal and attract their audience. These shows are divided into series and programs.

A series is a connected set of television show episode, possibly covering many seasons or one season with a grand finale, with events taking place and evolving progressively to reach a final episode that ends it all. In series, the lead character and environment stays the same but the events change in every episode. A series typically includes a number of episodes per season, 30 episodes or more. Series are usually drama or comedy or a mixture of several genres. Some Western series include *Game of Thrones, Breaking Bad, Grey's Anatomy* and *Friends*. Some local series *Al Hayba* (2017), *Caramel* (2017), *Wein Kenti* (2017), *50 Alef* (2018) and so on.

Programs are shows based on reality that includes the news, news programs, reality shows, talk shows and comedy shows. Every television station has a News section to deliver daily news and updates to the audience. News programs is a show where a host interviews guests, it is usually based on discussion and debate on contemporary issues, discussing in each

setting a central theme or topic usually politics and economy such as *Kalam El Nass* and *DNA*. Reality shows are formats with two subcategories, one is game shows such as *Hsebak Enna, Take Me Out, My Mom Cooks Better Than Yours* and *Saalo Marte* (In Lebanon, game shows tend to be more popular during Christmas and Ramadan Seasons) and the other is talent shows such as *Arab Idol, Dancing with the Stars* and *Arab's Got Talent*. Talk shows are programs where a host discusses with a group of people on various trending topics regarding entertainment or society based issues including *Menna W Jerr, Lahon W Bass, Ahmar Bel Khat El Arid, Hawa El Horriyi, Talk of the Town, Daa El Jara*s and so on. Comedy shows are programs depicting daily situations and events in an ironic and humorous ways such as *Ma Fi Metlo, Ktir Salbeh Show, BBCHI, Bas Mat Watan* and so on.

2.2 Cable vs. Satellite

Cable and satellite television have expanded swiftly throughout the world. Nevertheless, cable and satellite television are diverse in many ways. Cable television distributes TV programs to users via radio frequency transported through cables (Diffen Team, 2015). Cable television is available in neighborhoods where a service provider can run a cable into homes. As for satellite television, channels are delivered via an outdoor antenna, called a satellite dish to be set up on the roof or the side of the house (Diffen Team, 2015). Cable Television rarely loses signal and is less likely to be disrupted by the weather as opposed to satellite television (Diffen Team, 2015).

Cable and satellite television may often display the same channels, it allows users to watch Western focused channels and shows such as *Suits, Grey's Anatomy, Pretty Little Liars, American Horror Story, Keeping Up with the Kardashians, The Ellen DeGeneres Show* and many other shows and series.

2.3 Early Stages of Lebanese Television

According to Wasko (2005), Lebanon shares close historical, economic and cultural links with neighboring countries; however, having more stable governments since 1948 the average Lebanese enjoys further political and financial freedom than in any other country in the area. Business executives first introduced television to the Lebanese audience rather than the government. It started with two private commercial TV stations that were authorized by the government.

In October 1954, an application form was submitted by two Lebanese businessmen, Alex Arida and Wissam Izzedine, to start broadcasting on television and they were granted a license in August 1956 (Dajani, 2001). Therefore, the first commercial TV station in the Middle East started broadcasting in May 1959, and was supported by the French communication network Sofirad. "It transmitted television signals on two channels – one to Arabic programs or programs with Arabic subtitles and the other for foreign, mainly French, programs. The second station was backed up by US network (ABC) and began broadcasting on one channel in May 1962" (Wasko, 2005, p. 589).

From 1975 till 1989 during the Lebanese civil war, numerous transmission installations were shelled and damaged. By the end of 1976, both television stations were on the verge of bankruptcy and urged the Lebanese government for support. In December 1977, the suffering television stations were merged into a new institution by the government, in which it supplied liquidity by obtaining 50 percent of its shares (Dajani, 2001).

With the rise of civil war and the weakening of the central government, some of the opposing parties founded their own television stations. These stations were able to achieve

significant advertising revenues and were more profitable and successful than the government station (Dajani, 2001).

A public debate was generated by the end of the civil war when almost ten television stations were already broadcasting and thirty-six other stations were arranging to go on air (Dajani & Najjar, 2003). As a consequence, in 1994 the Lebanese parliament developed an audio-visual media law regulating transmission in Lebanon. The government provided licenses and authorizations to four TV stations as well as the existing licensed station in September 1996. These four stations went to associates of the government or their relatives. "This action caused a public uproar because it was based on political and sectarian prejudices rather than professional considerations. In the face of the objections, the government granted four additional licenses" (Wasko, 2005, p. 589).

Satellite broadcasting in Lebanon surged in the early 1990s with skyrocketing sales of satellite dishes (Dajani, 2001). TV stations and Lebanese professionals saw an outstanding business potential in satellite broadcasting. Two Lebanese stations LBCI and Future Television invested in this new development in 1994 and 1996 and founded LBCSAT and Future International SAT. These two satellite programs had high ratings in the Arab Gulf countries which encouraged other television stations to venture into the satellite business.

The government owned television station, Tele Liban, responded by venturing into the satellite broadcasting business after the success of the first two Lebanese satellite stations in March 2000. Al-Manar and MTV followed this new trend and started broadcasting in 2000 (Dajani, 2011).

2.4 New Trends in the Middle East

During a conference at the Beirut Traders Association in 2015, Talal Makdessi -chairman and CEO of Tele Liban, the only government owned television station- stated that a downturn in annual advertising revenues in 2014 has derived losses of $50 million for Lebanese television stations. Makdessi revealed that the expenditures of television stations in Lebanon amounted to $110 million in 2014 while their revenues reached only $60 million; this left them with a shortage of $50 million (Personal Communication covered by Halawi, 2015). Makdessi believed that the losses incurred by the television stations were mainly due to Lebanese television stations attempting to compete with international cable networks by investing enormous amounts of money on their programs at a time when Lebanese citizens became very particular while selecting channels. He emphasized that cable subscribers in Lebanon would shortly be asked to pay an added fee to television stations in order to access to their channels (Personal Communication covered by Halawi, 2015).

Pierre Daher –LBCI Chairman- added another threat to television stations nowadays. That threat is the competition on the Internet. He added that individuals nowadays can download any program online without going through advertisements and to rush back home to catch a particular program at a certain time (Personal Communication covered by Halawi, 2015).

A survey was conducted in 2015 by UNESCO in cooperation with "Statistics Lebanon," under the framework of the EU-funded Network of Mediterranean Youth Project. The survey examined the attitudes and perception of 1200 young Lebanese males and females, aged between 14 and 29 years old, on mass media platforms including: television, radio, newspapers, Internet and social networking sites. The results on television viewership habits came as such: The first type of media that came across the respondents mind is the television with 59%. 98% of the

youth stated they watch TV stations while 51% spend from 30 minutes to 2 hours daily watching

TV. The most watched television programs are foreign movies (78%) followed by local

entertainment programs 77%, and by the news (72%). 89% of the respondents mentioned

watching foreign TV channels (UNESCO, 2015).

Rabih Haber (2015) –director of Statistics Lebanon- who cooperated with UNESCO on

the Lebanese mass media survey stated:

>This is an indication, that television will remain important. However, the [area] of biggest
>
>importance will continue to be in websites and online media. We spoke with the young
>
>generation, and this will continue in the future, [while] newspapers and radio will become
>
>less important.

Haber mentioned that there is no loyalty to regional television stations and the youths are in the

process of turning to foreign channels that broadcast movies constantly. Statistics' leaders

recognize that a shift of preferences is occurring, but there is simultaneously a dependence on

local television stations for news (Obeid, 2015).

Regardless of the remarkable accomplishment of Arabic soap operas, a great interest in

foreign productions has always been displayed by viewers in the Middle East. The growth of

soap operas *à la turque* in the Middle East has resulted in a reexamination of the Arab

entertainment field, a rapid and challenging awakening for an industry that was conquered by the

States (Buccianti, 2010). On Saturday, August 30, 2008, 85 million Arab enthusiasts were

attached to their television sets for the ending moments of the Syrian dubbed Turkish soap opera,

Gümüş1 (Noor in Arabic), the Kanal D production that drew insufficient attention in its

homeland Turkey in 2005 but had an immense impact in Middle East. Noor has spawned a

media revolution making it a significant case. Turkish-dubbed series were definitely a vital factor

that led to a reconsideration of Turkish culture by the Arab viewers. A sense of proximity flourished between both societies, Arab and Turkish (Buccianti, 2010).

Hussein Al Khozai -sociology professor- was interviewed by the Jordanian newspaper Al Ghad (2008), explained that the Arab audiences identified with the different values portrayed in the Turkish series, like the importance of Fekry Bey, head of the family, and other values such as respecting the elderly. However, Turkish series weren't the first trend in television viewership. Mexican series such as Ridge Forrester, Victoria Principal and Latin American telenovela characters Kassandra and Rosalinda made an impact in the Middle East and were a success in the past. Arab viewers, since 2007, shifted to Turkish series, a near yet estranged neighbor with whom they share a history with (Buccianti, 2010).

While media content globalization is taking place worldwide, it had spawned a few concerns in small regions such as Kuwait. Mohamed Satti (2013) explored the increase of international films and television programs in Kuwait at movie theaters and at the viewer's households. His research examined the percentage of international content and its popularity in his country. Kuwait is known for the omnipresence of diverse societies with a population of about 3.5 million people, with Kuwaitis holding representative of a mere one third of the population. Most immigrants are from Arabic-origins, from neighboring countries such as Egypt and Lebanon.

Over a period of eight weeks, observations were conducted on movie theaters and televisions stations. For his study, Satti selected five movie theaters and four local television stations. Due to their high visibility, status and familiarity, four TV stations were picked. Observations were carried out two days a week, Tuesday and Friday, on these selected television

stations in order to weigh the diversity of programming during a typical work day and throughout the weekend.

Throughout the eight-week cycle, most of the movies displayed were produced in the United States in the five movie theaters. The glamorization of the American culture in the media led the popularity of Western movies in Kuwait. Kuwait's cinemas are almost solely conquered by Hollywood movies. In a certain week, almost 80 percent of films are produced in the United States. Other movies production such as British, Indian and are as well released; however, these movies never surpass 38 percent. Only one local movie was released in movie theaters in Kuwait during the eight-week process. The most dominant Arabic movies screened in Kuwait were produced in Egypt due to a more developed movie industry (Satti, 2013).

Ninety percent of the times, three out of the four Kuwaiti TV stations tested are capable of releasing and producing local programs. This might be due to the fact that television shows have a low-cost production fees than movies, especially talk shows. Kuwait is still guarding is national identity in its television programs while movie theaters cater to its immigrants. Movie theaters in Kuwait display considerably more international content, implying that globalization in Kuwait affects movies but does not influence television stations (Satti, 2013).

With the development of communication satellite globally, Egypt had also been affected with the expansion of satellite dishes and globalization. American programs have been conquering the Egyptian programming by twenty percent since 1984 and rising (Varis, 1984). A great number of Egyptian viewers are attracted to American programs, influencing their perception about Americans and their culture (Amin, 1999). A study was conducted by Abdel Rahman (1998) on the Uses and Gratification of satellite television in Egypt to determine the reason behind watching satellite television and its influence upon viewership of national

television. Abdel Rahman wanted to determine the motivation behind television viewership and whether it yields cognitive and affective gratification needs. The survey was proportionally conducted on young adults aged between 18 and 30 year olds and older generation aged 30 to 60. Three-hundred and ten Cairo viewers were selected due of their subscription to satellite guides, it was assumed that they were active, highly selective audiences. Almost 90% of the respondents reported watching satellite television channels to fathom global matters around the world. Nearly 80% follow channels to examine foreign cultures and customs. The most significant cognitive need reported is obtaining information for everyday life and accessing global news. Diversity of channels is reported to be the most essential for affective needs. According to this sample, the amount of time spent on a daily basis with satellite television (86%) is longer than the number of hours spent on watching national television everyday (50%). The survey revealed that the vast majority of satellite television viewership are heavy viewers (>1 hour/day) with 260 respondents whereas the number of light viewers is 28. Nearly 89% of the respondents stated that they believe satellite television has a major impact on society and 71% out of the 89% believe it is a positive influence. Audiences in satellite television households are inclined to view specialized channels such as news, music and sports channels. Abdel Rahman believes that the audience is looking for more informative, entertainment and news programs and satellite television caters to such demands as it offers a wide range of specialized channels suited for specific needs. The channel's language and specifically the English language is an essential factor that captures the viewers' attention. One of the major differences between Eastern and Western channels is that "the Western channels have a higher level of sophistication in their use of graphics and advanced technology" (Abdel Rahman, 1998).

In her book *Friends Watching Friends: American Television in Egypt* (2009), Katherine

Dillion -an American author and assistant professor at Harding University- visited Egypt on

several occasions to understand the Egyptian mentality and their perception of Americans and its

influence on the Egyptian society. Egyptians watch Hollywood movies through television,

satellite broadcasts, cinemas, videos, and internet downloads (Dillion, 2009). TV sets in Egypt

can receive network broadcasts from Egyptian Television; however, the government actively

regulates, monitors and selects what shows will be censored and shown. Subtitles are as well

provided and translated in way suitable for the audience. Egyptians who do not have satellites

but as an alternative use an antenna are watching government-altered programs, but with satellite

they have the ability to bypass government interference. They are capable of watching movies,

series and programs in their original intact version (Dillion, 2009).

In her interviews with different Egyptians woman, Dillian found that television is a

medium of escapism, to get away from daily problems. Other interviewees stated that they

watched Hollywood series and especially *Friends* to be able to imagine living independently,

away from parents; something that they cannot do due to the society traditions. Other women

expressed their love to dress like celebrities such as Jennifer Lopez and imitate them in a certain

way, but they are not allowed to do many things that Americans are allowed to due to their

traditions and teachings. Others are attracted to American movies due to their advanced

technologies in movie making and gadgets and the desire to see how Americans and other

societies live (Dillion, 2009).

Egyptian women are embracing Hollywood films and series as a way of exploring taboo

topics vicariously (Dillion, 2009). In Hollywood movies where the characters have the ability to

live out their fantasies and desires that are still a taboo in the Egyptian society, Egyptian women

employ a principle by Frederic Jameson in his book *Reification and Utopia in Mass Culture* (1979, 1990). Jameson notes that movies can be used as a medium for management of and control of desires and fantasies that individuals often experience but suppress in order to fit within social norms. Jameson calls this a kind of mental compromise which stimulates and arouses fantasy content within cautious symbolic containment structures which gratify intolerable desires only to the degree to which they can be laid to rest. In this way, some Egyptian women can take pleasure in watching movies or shows that go against their customs, especially sexual norms, and have that fantasy satisfied without living out their desires in real life (Dillion, 2009).

Most of the interviewees became aware that American pop culture has been simultaneously a blessing and a curse regarding its impact on the Egyptian society. The blessing is in the form of more openness and consciousness in interpersonal relationships. The curse is in the form of values and tradition deterioration as many Egyptians, particularly the elder women and the religiously conservative younger women, encounter a conflict of values, ethics and morals with excessive on-screen violence and sexual immorality. However, the American culture has implanted itself into the Egyptian culture and has been responsible in part for various changes in the last twenty years (Dillion, 2009). Egyptian woman are aware of the influence and impact of Western media. They choose to watch primarily for enjoyment and gratification but have separated their own lives and culture from the Westernized media culture that they find captivating; they are fascinated in imitating only in as far as it does not collide with long-held societal values and traditions (Dillion, 2009).

2.5 Popular Culture

The past decade witnessed an acceleration of media going global. The reliance of media entities had been previously on national audience, however globalization expanded the exposure to a more diverse and sophisticated audience (Satti, 2013). The global existence of media targeting worldwide audience is a new occurrence that extends their reach and influence (Satti, 2013). Popular Culture is one of the effects of globalization that strikes the audience on an intuitive level. Many perceive globalization as Americanization, due to the fact that the US is the biggest and most significant creator and producer of popular culture's merchandise and goods. Popular culture has spread and gained audiences globally through television programs, cinema and movies, broadcast satellites, music, restaurant chains and clothing trends (Levin Institute, n.d). Kim Campbell -former Canadian Prime Minister- stated that "images of America are so pervasive in this global village that it is almost as if instead of the world immigrating to America, America has emigrated to the world, allowing people to aspire to be Americans even in distant countries" (Barthin, 1998, n.p). One of the most significant economic activities in the US is the entertainment industry; it generates more profit from overseas sales than any other business. Many believe that the overpowering American industry has driven the pop culture worldwide at a rapid pace (Levin Institute, n.d).

A television revolution started with the rise of the popular and most anticipated series: Friends. It revolutionized the American society and the world (Della Contrada, 2004; Bernstein, 2014). Friends revolutionized sitcoms and comedy was soon based on the "hang out" of friends and group dynamic such as *The Big Bang Theory, Modern Family, How I Met Your Mother,* and *New Girl* (Bernstein, 2014). This over 20-year legacy had an immediate impact and changed the world of sitcom; most shows wouldn't have exist without it such as Modern Family and Big

Bang Theory. Friends deeply affected the American television and popular culture (Bernstein, 2014). One of the reason Friends gained attention and popularity due to the fact that it portrayed young individuals as independent, without constant parental contact. Previous sitcoms was based on stand-up comedians like Seinfeld, Roseanne, Cosby, and Martin Lawrence (Bernstein, 2014) and depicted the lives of youth centered on the nuclear family where the parents always knew best (Della Contrada, 2004).

The overview of the literature demonstrated that the preference towards television channels is changing in the Middle East. It is safe to say that Lebanon and neighboring countries are recognizing the spread and effect of American and pop culture through television shows, cinema and movies. American and Turkish series are watched as a form of entertainment, escapism and an abundant source of information. Based on the previous studies it is fair to say that the plays a significant role in the drive toward a more globalized world.

Chapter 3: Theoretical Framework

This chapter discusses Uses and Gratification, Cultivation and Spectatorship theories, the theoretical frameworks chosen for this study. It provides an overview of the theories and then discusses their main concepts.

3.1 Beginnings of Uses and Gratifications Theory

Elihu Katz (1959) first introduced the Uses and Gratification theory as a reaction to a statement made by Bernard Berelson (1959) that the communication research field seemed to be dead. He declared that most communication research had been targeted at exploring the question "What do media do to people?" Katz proposed "What do people do with the media?" should be the question. He introduced the theory when he came up with the impression that individuals use the media to their benefit. The Uses and Gratification theory shifts the attention from the purposes of the communicator/sender to the purposes of the receiver. It tries to define what functions mass communication provides the audience members with. According to the Uses and Gratifications theory, viewers actively follow the mass media, fulfill expectations and actively seek media content to satisfy individual needs (Severin & Tankard, 2010).

The many interpretations of Uses and Gratifications theory offer numerous means of categorizing audience needs and gratifications. Katz, Gurevitch, and Haas (1977) believe that the mass media is used by the audience to either associate or disassociate themselves from others. They identified 35 mass media needs and divided them into five groups cognitive, affective, personal integrative, social integrative and tension release needs. Cognitive needs are the need to gain information and awareness in order to create a better understanding of the world around them. Affective needs are the emotional and gratifying experience. Personal integrative needs are to reinforce trustworthiness, reliability, stability and status. Social integrative needs are needs to

reinforce association with family and friends. Tension release needs which is a gateway from repetitive routine and problems, a way of emotional release.

In his book *The Use of Mass Communication*, Blumler (1974), mentioned that "audience gratifications can be derived from at least three distinct sources: media content, exposure to the media per se, and social context that typifies the situation of exposure to different media." (Blumler, 1974, p. 24). He indicated that viewers use the media in different ways; whether for passing time or using it as a social tool; each medium is distinctive in its purpose (Rossi, 2002). Television in Lebanon is viewed as a medium to pass time according to Lebanese TV officials and most of their Arab associates. Considering the content on television, the audience is accepting any content given to them, therefore the television officials are not putting any effort to provide any meaningful and informative content related to their culture, values and norms (Dajani, 2001).

3.2 Assumptions of Uses and Gratifications Theory

Katz, Blumler and Gurevitch (1974) identify in their book *Mass Communication Research,* that the Uses and Gratification theory has five basic assumptions. These assumptions contribute to a better understanding of the correlation between the media and the audience.

The first basic assumption is that "the audience is conceived as active" (Katz, Blumler & Gurevitch, 1974, p.15). The audience is goal oriented and the media is a way to achieve their goals (Rossi, 2002). Active audiences follow programs to gratify psychological and social needs (Lometti & Addington, 1992).

The second assumption is that "in the mass communication process much initiative in linking need gratification and media choice lies with the audience member" (Katz, Blumler, & Gurevitch, 1974, p. 16). The individual opinion plays a key role in encompassing the idea that

viewers use the media to their advantage and they determine what is going to influence them (Rossi, 2002).

The third assumption is that "the media competes with other sources of need satisfaction." (Katz, Blumler, & Gurevitch, 1974, p. 16). Each individual has numerous needs and has created several choices to meet these needs. Face-to-face communication is a strong rival to media, due to its ability to best help cope with surrounding circumstances (Rossi, 2002).

The forth assumption is that "many of the goals media can use be derived from data supplied by the audience members themselves." (Katz, Blumler, & Gurevitch, 1974, p. 17). Individuals are conscious of their motives and selections and are able to elucidate them. It was found after several studies from all around the world that viewers use the media to shape their own identities (Rossi, 2002). People are self-aware and capable of reporting their interests and motives and able to recognize them when defied in a familiar and clear verbal formulation (Rossi, 2002).

The last assumption is that "value judgment about cultural significance of mass communication should be suspended while audience operations are explored in their own terms" (Katz, Blumler, & Gurevitch, 1974, p. 17). The audience decide the value of the media content; they make the decisions to view media and they decide what it means to them (Rossi, 2002). The Middle East has always shown an interest in foreign productions (Buccianti, 2010). In the cases stated above, the Middle Eastern society and especially Lebanese are actively searching for television content to gratify their needs (Abdel Rahman, 1998; Buccianti, 2010; Satti, 2013).

The Uses and Gratification theory gives us a change to better understand the television viewing habits of Lebanese youth. Whereas the cultivation theory will be used to assess the effect and influence that television has on the reality of the Lebanese audiences.

3.4 Cultivation Theory: Beginning and Assumptions

Cultivation theory was first introduced by George Gerbner in 1969 in a suggestion that a television message can influence the audience's behavior when significant time is consumed on the medium (Gerbner, 1969; Shanahan & Morgan, 1999). Cultivation theory measures the impact of television on behaviors, beliefs and attitudes (Morgan & Shanahan, 1997). With the increase consumption on a medium and especially television, the audience will hold a view of reality that is similar to the program's representation of reality (Gerbner & Gross, 1976). Gerbner believes that television is a dominant means to modify modern society through the drama content constantly displayed to audiences (Griffin, 2009). It is believed that our knowledge is indirectly acquired by fictional and true accounts of others experiences (Shanahan & Morgan, 1999). Nowadays, the audience is exposed to number of adverse practices which may influence behavior such as alcohol, tobacco, drug use (Gerbner & Ozyegin, 1997) and sexual content (Brown & Steele, 1995) in advertisements and programs.

To distinguish between light and heavy viewers, Gerbner believes that light viewers watch television to a maximum of two hours a day whereas heavy viewers watch for four hours or more. He believes that heavy viewers tune in to watch any given show while light viewers are more selective in their viewership habits. Heavy television viewers are more likely to adopt the beliefs and attitudes of the message seen on television (Shanahan, 1998). However, Gerbner considers that the effects of heavy television viewership can be achieved after several years of slow buildup (Griffin, 2009). The Cultivation theory "predicts a difference in the social reality of heavy television viewers as opposed to light viewers. It claims that the cumulative effect of television is to create a synthetic world that heavy viewers come to see as reality" (Chang & Reber, 2000, p. 99)

The preeminent direction of media flow in the Middle East is the extensive flow of Western media content and particularly television movies and series to the Arab world. Back in the late 50's, most of the broadcasting air time in almost all Arab TV channels were American movies, Latin American series and French comedies and only few countries (Lebanon, Egypt and Syria) had local productions (Karam, 1999). With the infusion of satellite broadcasting in the 1990's, an increase of US imported programs took place (Ghareeb, 2000). Due to the extensive imported cultural and media programs, this process was called Americanization of the Arab societies by many commentators, relating globalization to Americanization (Tunstall, 1977). Therefore, the inflation of global media threatens local languages, cultures, values and beliefs. Amin (2002) argues that the accessibility of the internet along with satellite broadcasting threatens the Arab culture and values. Exposure to the different media channels allows the spectator to be engaged in his/her use thus seeking certain gratifications and in turn adopting new perspectives.

3.5 Spectatorship Theory: Beginning and Assumptions

Spectatorship has always been the concern of film theorists. In the 1880s and 1990s, film scholars paid increasing attention to the nature of spectatorship (Stam, 2000). The spectator is the individual watching and engaging with the film. Spectatorship deals with the individual, whereas the audience is addressed as a collective group (Phillips, 2003). During the 1920s, scientists studied the experience of spectatorship by identifying its physical signs -pulse changes, breathing, blood pressure, and muscular tone- to associate the minute fluctuations of bodily signs with film sequences. An emotional reaction to movies was an embodied experience, to identify the spectator's reactions to different genres, situations, and actors (Olenina, 2015). In the 1960s, Roland Barthes - a French literary theorist, philosopher, and semiotician- predicted the "death of

the author" and the "birth of the reader." The spectator can now be seen as analytical and active rather than a passive receiver of messages, constituting and constituted by the text or movie (Stam, 2000). Stuart Hall, cultural theorist, in his essay "Decoding and Encoding" (1980) projected that the same media texts can be read and interpreted differently by various individuals depending on their social locations, ideologies, beliefs and desires. "The spectators shape and are shaped by the cinematic experience" (Stam, 2000, p. 231).

Henry Jenkins analyzes the sensation of fan culture in his book *Textual Poachers* (1992). According to Jenkins, fans "rewrite" their preferred shows through numerous techniques: genre shifting, personalization, emotional magnification and so on. Fandom has an empowerment element: "Fans are poachers who get to keep what they take and use their plundered goods as the foundations for the construction of an alternative community" (Jenkins, 1992, p. 223). Fans form their own interpretation of a text and take symbolic ownership of it. They can create new contexts and inject them with new meanings.

> [The] cinema…makes it possible to experience without danger all the excitement, passion and desirousness which much be repressed in a humanitarian ordering of life. – Roger Manvell (Platinga, 2009, p. 1).

The audience experience self-directed emotions of laughter, weeping, shame or guilt while watching a movie (Platinga, 2009). According to Aristotle, the elicitation of emotion is one of the key strategies of persuasive discourse. Audience willingly pay for this experience and anticipate to be captivated, shocked, outraged, made suspenseful and curious, laugh, weep, yell and in the end, given pleasure. The media industries rest on the foundation of providing this pleasurable affect (Platinga, 2009).

Emotion and affect are essential to what makes movies artistically successful, rhetorically powerful, and culturally influential. In the book *The Film: A Psychological Study* (1916) by Hugo Munsterburg, "picture emotions must be the central aim of the photoplay". A movie must centrally "picture" the emotions. "Don't take it as a matter of course, but as a remarkable fact, that pictures and fictitious narratives give us pleasure, occupy our minds" said Ludwig Wittgenstein.

Hollywood films provide a packaged experience, intended to engage and involve the audience affectively and emotively, granting a pleasurable or thrilling experience. Hollywood film is particularly emotional cinema. It tends to elicit sympathy with the leading character; provide action movies filled with excitement and spectacle; or offers ironic humor. Mainstream American films prevent audience boredom and aim to provoke strong emotions throughout their viewing process. Hollywood movies have the power to extend its influence globally for its rhetorical and ideological power (Platinga, 2009). Pleasures and desires vary from and relate to each other simultaneously. A pleasure is experienced in the present and to be enjoyed; whereas, a desire is future oriented and anticipated. Pleasures and desires are interconnected is several ways. The promise of a narrative pleasure may influence our desires; it may lead to desiring a specific outcome. However, in desires, a single pleasure may affect the experience of another. Films encourage fantasies as well. Fantasies are fictional scenarios, merged with unconscious thoughts rooted from earlier and childhood experiences, where instinct becomes "stagings of desire" (Platinga, 2009). The experience of the spectator becomes a blend of pleasures, desires, fantasies and sensations; it can build on or conflict with one another in unpredictable ways (Platinga, 2009).

The spectator's reactions are diverse and complex. The set of emotions involves pleasure, desire, affection and mood. The spectator's motivation for watching films and the pleasures derived, provide an experience filled with emotions and affect. Hollywood cinema is an institution that considers pleasure and desire as commodities. Movie viewers anticipate a pleasurable experience which offers enjoyable sensations, emotions and satisfactions depending on the viewer's genre and film scene preference. As Richard Maltby –American director and producer- claims, Hollywood cinema "deals in economies of pleasure" (Maltby, 1996, p.436).

Spectator pleasure arose from the psychoanalytic/Marxist theory that conquered the film industry in the 1970s and 1980s (Lauretis & Heath, 1984). This theory reveals the true pleasure in spectatorship originates in repressed and unconscious desire. It emphasizes on childhood development in forming the mature adult personality (Platinga, 2009). In this context, Jean-Louis Baudry and other theorists claim that films are a powerful, straightforward fantasy machine with the whole purpose of encouraging a pleasurable, yet regressive, psychological state to be implemented on the spectator on the subject of dominant ideologies (Platinga, 2009). This theory was later majorly criticized due to viewing the spectator as passive. However, it is impossible to unify the theory of movie pleasures; they are too diverse. Hollywood offers numerous avenues of access, not a particular kind of pleasure (Platinga, 2009).

The spectators are motivated by the pleasures the movies offer. The movie narration directs attention and response by promising and granting several viewing pleasures. It elicits desires and ensures farseeing mental activity on the viewer (Platinga, 2009). The main sources of the spectator pleasure and the most vital in films are cognitive play, visceral experience, sympathy, narrative scenarios and emotional satisfactions, and reflexive and social pleasures (Platinga, 2009). These pleasures are rarely experienced in isolation, they can overlap.

3.5.1 Cognitive play. Humans are usually driven by their physiological needs as well as their cognitive needs. Individuals are motivated to know and curious to stimulate themselves with games, puzzles, stories, crafts and hobbies. Humans and animals such as dogs, monkeys and rats are stimulated by situations of innovation and originality and the demand for mental stimulation. This may drive the arousal of desires. Cognitive film theory didn't involve the spectator pleasure, but has assumed the viewer to be driven by the pleasures of cognitive play. Cognitive theory implies that spectators are stimulated by curiosity, suspense, expectation and different narrative emotions; joy in discovery and orienting themselves in a fictional world of a film. Alfred Hitchcock -director- promotes in his movies suspense over mystery. He says, "In a whodunit, there is no suspense, but a sort of intellectual puzzle. The whodunit generates the kind of curiosity that is void of emotion, and emotion is an essential ingredient of suspense" (Truffaut, 1967, p. 73). When a movie mystery provokes the spectator with a puzzle that requires mental and intellectual abilities, the suspense movie provides the spectator with relevant information, and then creates anxiety about whether a desired or feared result will arise. In a good suspense flow, suspense will rise until the feared outcome will diminish, and the desired outcome is attained.

Mystery movies play on the interest of the spectator in order to find a solution to a crime. Science Fiction movies depend on the pleasure of discovering bizarre and unique environments and alien life. Curiosity of the spectator regarding science fiction revolves around fictional alien worlds, Earth in the future and dinosaurs. Numerous genres of movies immerse cognitive play to take advantage of diverse spectator interests. The audience does not share similar interests, and their curiosity and desire is derived by various genres and films. Due to the diverse interests, Hollywood movies are aimed to appeal several audiences at once (Platinga, 2009).

The pleasures of mental stimulation and cognitive play are narrative in part. Spectators revel in looking and hearing, because imageries and sounds captivate individuals briefly, and they adjust themselves to the narrative world. Film theory suspects that pleasure in looking, known as scopophilia, characterized as voyeuristic and sexual pleasure, is central to the spectator.

Voyeurism is among the spectator's pleasures, it requires two features that define it in films: the voyeur develops sexual satisfaction from observing others, and the voyeur watches others while being unwatched, from a hidden vantage point. Sexual attraction is one of the dominant pleasures of movie spectatorship.

3.5.2 Visceral experience: Watching a fictional story in films is a sensual and visceral experience (Shimamura, 2014). Films provide a sensual experience, where sight and sounds is a visceral and physiological adventure. This experience affects the perceptual, cognitive, and emotional processes that spectators bring to their interaction with the world outside the theater (Platinga, 2009).

Chases and pursuits; fighting, battling and collapsing; high-speed driving; explosions; brutality and violence; nudity and voyeurism; disgusting and repulsive scenes; scares and surprises - these are the experiences of the most popular contemporary films. Jurassic Park (1993), for example, was one of the top grossing movies as spectators wanted to see a realistic dinosaurs and to experience the sensation of being chased by one (Platinga, 2009). Movie images and sounds are derivative and transformative; they rely on the real-world perception of the viewer simultaneous exaggeration and otherwise shifting the visceral components of what is represented (Prince, 1993; Messaris, 1994). Movies can provide the spectator with a complex

mixture of image, sound effects, music, and scripts, and the means by which movies provoke response and thought to provide pleasure (Platinga, 2009).

New trends in household viewing movies and television, replicates aspects of the sensual experience of the movie theater, without the annoying talkers. Home theater consists of large screen and digital multichannel sound. It is now easier to replicate the ideal viewing conditions of a quality movie theater with new technologies (Platinga, 2009).

3.5.3 Sympathy, Antipathy, and Parasocial Engagement: The spectator's engagement with movie characters is one of the essential pleasures. Appealing sympathies and antipathies in the audience is easy to the filmmakers, due to the spectator's pleasure in fancying different outcomes for the main characters. The spectator's fascination with fictional characters in various scenarios of trouble or struggle can be somewhat explained from a Darwinian functionalist point of view. Humans, as social beings, acquire adaptive benefit from the imaginative rehearsal of different human difficulties and dilemmas. This may explain the viewer's curiosity in predicaments, but it doesn't justify the strong mental connection to characters that spectators feel and the pleasure derived in watching their fortunes. Adam Smith (1759)–philosopher, author and economist- claims: "How selfish so ever man may be supposed, there are evidently some principles in his nature, which interest him in the fortune of others, and render their happiness necessary to him, though he derives nothing from it except the pleasure of seeing it" (p. 4).

Adam Smith's "fellow feeling" is related to actual individuals as well as fictional characters, and appears as antipathy and sympathy which are sources of pleasure (Platinga, 2009). Strong sympathy for movie characters is not an essential element in the spectator pleasures; certain genres such as horror, adventure and action movies reduce the spectator's sympathy. However, sympathy is one of the means to involve the audience in emotional

response. Sympathy serve as a moral and ideological compass for the spectator, a way of examining situations according to their indication for preferred characters (Platinga, 2009).

Antipathy, opposing of sympathy, is a voluntary or involuntary repugnance or dislike for something or somebody. In movies, a strong antipathy takes place when spectators receive pleasure from aggressive characters and their destructive actions. Usually in movies, an interesting enemy-a character loathed and hated- is essential to give the pleasures of antipathy that cannot be overlooked. Strong antipathies usually produce in viewers a powerful desire for revenge, harm, payback, or punishment (Platinga, 2009).

Some theorists believe that when the viewer identifies with a character, they will experience exactly the character's feelings. Lacan -a French psychoanalyst and psychiatrist- was the main influential theorists for early film theorists when it came to identification due to the psychological link he provided between the visual illusions of movies to the "process through which subjects enter into ideology" (McGowan, 2007). Movies produce flat images in which spectators can see themselves, much like a mirror. Louis Althusser -a French Marxist philosopher- called this process the "ideological interpolation of the subject" (McGowan, 2007). As an evolution of Lacan's work, Althusser's theory describes the process as "individuals misrecognizing themselves as subjects by taking up a socially given identity," and then assuming and taking this identity (McGowan, 2007). When the spectator sees characteristics of themselves in the movie characters (their own reflection), they perceive themselves as that character and identify as them (McGowan, 2007).

However, according to Platinga (2009), this can't be case. He believes that why would the spectators want to put themselves in the shoes of the character if the experience revolves around terror, pain or grief? It is unpleasant and not an experience to be actively sought out. However,

spectators sympathize with the characters and take pleasure in the experience because they are conscious that they are watching a fiction. Viewers do not identify with the character fully and cannot have the same emotions of the character; because the viewer is familiar with techniques of Hollywood and suspect a last-minute turn of events. Viewers empathize with the character and feel a similar emotion for the experiences but not the exact affect, due to their awareness of it's a movie of fiction. The knowledge of film techniques, that include an apparent happy ending, assures the spectator that their sympathy will result in mental rewards (Platinga, 2009).

3.5.4 Narrative Scenarios and Emotional Satisfactions: Watching a movie is a chronological experience, spectators are attracted to mental activities and responses that progress onward, merge and build on each other. Cinematic narration shapes the temporal processes of cognitive play, emotional experience, and character engagement.

In Hollywood movies, happy endings in comedies and other genres, makes it possible that empathy will cause rewards of a favorable outcome for the protagonist; therefore, emotional investment will yield in physically pleasing results.

Even endings that are not satisfactory for the protagonist offer some type of reward for the spectator, intellectual, ethical, or emotional. The viewer's sympathy is usually anticipated and expected to ultimately bring a pleasing psychological experience.

However, some spectators pursue a deeper pleasure than the simple happy endings and favorable outcomes. Movies that move the spectator deeply and provide a lasting impression on their memories must intersect with their lives in meaningful ways. Psychoanalytic theory explains the deep attraction of movies by its ability to reach the unconscious desire, implanted in our childhood experiences.

Movies have the ability to offer the spectator broad possibilities; they can demonstrate how life can be and what we can be like. The adventures, heroes, morals, and excitements can assert the spectators identity and allow them to see new possibilities, to feel a sense of individual capacity. Therefore, movies are more than distractions, they are visions.

3.5.5 Reflexive and Social Pleasures: A reflexive film is when the movie makes the spectator conscious and aware of the filming process. The spectators are fascinated with special effects, such as in Jurassic Park, they marvel at the realistic look and feel but undoubtedly unreal effects. The illusionism is thought to be characteristic of the audience's experience.

Another type of reflexive pleasure is the identifying of the director's style or his "signature". Hitchcock, for example, was thriving at self-promotion; it is most apparent in his cameo appearance in his films. The audience participation in this game is illustrated in this frequent and expected placement of appearances in the beginning of his movies, therefore the spectator can pay attention more to the story.

The pleasures of watching a movie are social in nature. For instance, the social uses of watching a horror film as an adolescent, plays the role of reenacting gender roles as the male is the protector and female is protected, within the context of dating (Zillman & Weaver, 1996). Furthermore, adolescent boys test their abilities after watching Jackass: The Movie (2002), to test their ability to watch violent scene, to serve as fitting in a group of peers.

Several theories provide an answer for movie pleasures. Psychoanalytic theories relate pleasures to repressed and unconscious desires originated from childhood. Evolutionary psychologists declare that individuals are motivated by the need to reproduce and survive. Watching movies would have to be motivated by the adaptive benefits they offer. The benefits of films is social instruction, exercising cognitive abilities, the senses, and psychological benefits

such as excitement and calmness. The evolutionary psychologist claim that people have evolved and learned to enjoy activities that reinforce survival and adaptation. Others have proposed that movies are a form of cognitive play to drive induction, add enthusiasm and color to life. Movie pleasures may be diversified and dispersed, depending on film, genre, spectator, and cultural context.

In his book *Reading for the Plot*, Brooks (1984), mentioned that "desire carries us forward, onward, through the text" (p. 37). Desire is believed to be the energy that drives the viewing of the audience. Brooks mentions a narrative as an engine running on the fuel of desire. Desire is a mental state in which an individual wants, wishes for, or craves something (Platinga, 2009). The nature of our desires and pleasures come in various forms. First, pleasures and desires arise from various mental and bodily registers, and often conflict with or relate to each other ambiguously. For instance, the spectator may desire to see the character being punished for misdemeanor. However, if the punishment forbids him from embarking on a journey that the spectator was eager to watch, he will have conflicting desire. Eliciting conflicting desires and pleasures is a tool used by the filmmakers. Second, desires and pleasure may be entertained in films where we wouldn't allow ourselves in reality. Fiction allows the audience to try on different emotions and desires. It allows for experiences that would be frightening, impossible, undesirable, socially or morally intolerable.

Spectatorship theory and the exposure to television channels allows the spectator to engage and identify with characters and the scenery, allowing satisfaction and pleasure. The spectator's interpretation of the series or program along with two other theories, allows to analyze the spectator from different perspectives. Hence, increasing the sense of understanding the Lebanese youth and their interpretations of Western and local shows.

3.6 Research Questions and Hypotheses

The Uses and Gratifications theory states that the viewer's media habit is based on satisfaction, needs, desires or motivations. These needs comprise of information, relaxation, diversion or escape (McQuail, 2005).

As mentioned in the literature review, Rabih Haber (2015) –director of Statistics Lebanon- showed in his study that youths shifted their loyalty towards foreign television stations that broadcast movies constantly instead of local television stations (Obeid, 2015). This study will therefore measure the amount of time that Lebanese men and women spend on cable networks and local television stations, the gratification sought from the channels, their impact, and how the spectator perceives these programs. Thus to examine the aforementioned the following research questions and hypotheses will be studied.

RQ1: How much time do Lebanese men and women spend watching cable vs. local TV?

RQ2: What are the uses and gratifications sought from cable TV for (a) affective needs (b) cognitive needs?

RQ3: How do Lebanese men and women perceive the impact of cable TV on the society?

RQ4: Are the Lebanese youth more likely to watch local TV stations during Ramadan?

RQ5: Are the Lebanese youth more likely to watch local TV programs than local TV series?

RQ6: What are the genres of programs preferred by the Lebanese on cable TV?

H1: Lebanese men and women tend to watch more cable than local TV channels.

H2: Lebanese viewers believe that programs on cable TV has a negative impact on the society.

H3: Lebanese viewers are drawn more into the western TV shows than the local due to the "real" experience the shows offer.

The term real, series, programs as referred to in the above hypotheses and research questions are clarified below.

Real relates to fantasy/desire/pleasure/aesthetics, spectator identification, how characters are perceived.

Chapter 4: Methodology

This chapter covers the methodological approach used for the study. It is divided into studying the sample and procedure, the variables and their conceptual and operational definition. The study will use the quantitative research to confirm several hypotheses on the motivation and the newest trends behind watching satellite television, as well as gathering data in the form of statistical results using a descriptive survey. A descriptive survey attempts to describe the current attitudes of the Lebanese men and women about their motivations behind watching TV channels on cable as opposed to local TV stations.

4.1 Sampling and Procedure

This study applied a non-probability sampling technique. An available sample or what is also known as convenience sample and snow-ball sampling were used and the target audience was contacted through WhatsApp (social media platform) and university classrooms. This sample was selected for purposes of accessibility and time efficiency. The link derived from Qualtrics, the leading research and experience software, was sent to individuals who meet the age limitation.

Participants initially gathered were 328. Outliers and other participants who did not take their time to answer the questions were removed; therefore 301 were left. Participants (N=301) aged between 13 and 51 (M=22.49; SD=4.291), were asked to fill out a survey February 2018. Out of the 301 participants, 33% were male and 67% were female; 14% have a second nationality (American, Canadian, Syrian, Armenian, French...). 47% hold a bachelor degree, 34% are high school graduates, 15% have a master's degree, and 4% hold a doctorate degree and other certificate such as technical institutes, military academy, primary and mid school.

4.2 Variables in this Study

In this study, the variables that will be measured include a person's time spent consuming both cable and local TV stations, meaning how much a person actively seeks and spends time watching television stations, the impact of western television shows on our Lebanese society whether positive or negative, and affective and cognitive needs sought from television. All the variables measured are detailed below.

Uses and Gratification. In order to study the uses and gratification theory, the uses and gratification scale computed by Rubin (1981) will be implemented. Rubin's scale examined the motivations and gratifications behind watching television and the relation between the viewer's social condition and their attitudes and behavior. Rubin identified six motivations: knowledge, habit, relaxation, companionship, escapism and arousal (Rubin, 1981). This study used an adapted version of the Uses and Gratification Scale to study local (α=.937; M=3.041; SD=.656) and Western (α=.908; M=2.598; SD=.606) television stations motivations. The statements were measured on a Likert-type scale from strongly agree to strongly disagree.

Affective needs. Affective needs are concerned with arousing the emotions or affection viewing motivation of western and local programs. This variable was measured using a Likert-type scale from 1 = strongly agree to 5 = strongly disagree. It includes eleven items adapted from uses and gratification needs scale computed by Rubin (1981) and added items including relaxation (the act of rest and refreshment of the body and mind), companionship (the state of having a companion) and diversion (the act of distracting them and entertain). Affective needs sought from TV channels on cable (α=.868; M=2.51; SD=.653) versus local TV channels (α=.916; M=3.00; SD=.848).

Cognitive needs. Cognitive needs are associated with increasing intelligence, gaining information and pursuing knowledge. This variable will be measured using a Likert-type scale from 1 = strongly agree to 5 = strongly disagree. It includes six items adapted from uses and gratification needs scale computed by Rubin (1981) and added items including understanding (the ability to learn and make decisions) and learning (the act of gaining knowledge and information). Cognitive needs sought from TV channels on cable (α=.895; M=2.60; SD=.817) versus local TV channels (α=.898; M=3.05; SD=.713).

Cultivation. In order to study the cultivation theory, time spent and impact on western shows was measured: **Time:** How much a person actively seeks and spends time watching television stations. This variable was measured using multiple choice questions by asking the amount of time spent on watching western and local programs/series and fill-in-the-blank question on the time spent on international TV channels compared to the time spent on local TV channels. **Impact of cable television:** It is the effect of watching cable TV on Lebanese men and women whether positive or negative on society. This variable was measured by giving the participants answer choices on their opinion of the impact on the society and their behaviors. Also it was measured using a Likert-type scale from 1 = strongly agree to 5 = strongly disagree, in which participants had to answer seven items including the level of aggressiveness, dress code, sexual behavior and acquiring new information (α=.788; M=2.82; SD=.806).

Spectatorship. This variable was measured using a Likert-type scale from 1 = strongly agree to 5 = strongly disagree. It includes thirteen items adapted from the Basic Empathy Scale (BES) by Jolliffe and Farrington (2006) and the Interpersonal Reactivity Index (IRI) by Mark Davis (1983). Participants answered questions regarding the experience of watching local

(α=.932; *M* =2.969; *SD* =.780) and Western series and programs (α=.868; *M* =2.356; *SD* =.614) including fantasy, pleasures, desires, aesthetics, spectator identification and empathy.

Demographics. Participants were asked questions in order to specify their gender, age, educational level and whether they have a second nationality.

4.3 Data Analysis

After gathering sufficient participants in the online survey, data was exported from Qualtrics into SPSS format. Participants initially gathered were 328. Outliers, incomplete cases, and participants with redundant answers were checked and removed from the survey. Therefore, the total sample size is N=301. The analysis was conducted using the mean score and crosstabs depending on the question tested and variables. A descriptive statistics analysis of frequencies was conducted on the demographic of participants to provide a summary of the survey sample.

Chapter 5: Data Analysis and Results

This chapter presents what the quantitative research reveals using the survey as a tool to complete the study and SPSS to analyze the data collected. Data entered into SPSS was cleaned out for any outliers and such cases were eliminated. Research questions 1 through 6 were analyzed using descriptive statistics and hypotheses were analyzed depending on the mean score.

5.1 Time Spent on Television

RQ1: How much time do Lebanese men and women spend watching cable vs. local TV?

Out of a total of 301, 292 participants revealed as mentioned in Table 1, (*see Appendix B*) that 26.4% watch Western series and programs on television for 2 hours in a typical session followed by 21.2% who watch for 1 hour. 12% watch Western productions for less than 1 hour, 3 hours and more than 4 hours. 14.7% stated that they do not watch Western productions at all; therefore, Western Uses and Gratification and Spectatorship Scales were removed from the survey for those individuals.

As for the local productions (as shown in Table 2), 28% stated that they watch local series and programs for less than 1 hour, followed by 24% who watch for 1 hour per session. 17.5% watch for 2 hours and do not watch at all; therefore, Local Uses and Spectatorship Scales were removed from the survey. 6.8% and 6.2% stated that they watch for 3 hours and more than 4 hours per session.

H1: Lebanese men and women tend to watch more cable than local TV channels.

In Table 3, it is revealed that 56.2% spend more time on Western channels compared to the time spent on local television channels. While 25.3% stated they watch less Hollywood and more local productions. 18.5% acknowledged that they watch the same amount of time of

television on both productions. Therefore H1 is accepted. The results indicate that the Lebanese watch cable more than local television stations.

The Lebanese participants mostly watch Western series and programs through online streaming (35%), followed by YouTube (22.3%) and Television (21.5%) and 14% through DVDs. It was revealed that TV (80.6%) was the medium most used to watch local channels followed by YouTube (9.5%).

This study measured the dual nationalities who participated and their television station habits on local and cable stations. 41 out of the total participants 292 stated they have another nationality including Syrian, American, Canadian, French, Armenian and so on. 85.4% of these participants watch Western production and only 14.6% do not watch. 70.7% watch local shows whereas 29.3% stated that they do not watch local productions.

5.2 Cable Affective and Cognitive Gratifications

RQ2: What are the uses and gratifications sought from cable TV for (a) affective needs (b) cognitive needs?

14.7% revealed that they do not watch Western productions at all; therefore, Western Uses and Gratification Scale were removed from the survey. As mentioned in table 4, 224 participants answered this survey question and felt they are mostly gratified with Hollywood movies and series for affective needs because they are entertaining (M=1.90; SD=.760) and watched these programs due to the series' appeal (M=2.04; SD=.867); whereas the respondents felt the least gratifying motivation is the companionship factor to make them feel less alone (M=3.09; SD=1.146) and to escape reality (M=2.92; SD=1.205). The respondents do not watch series and programs as a means to feel less lonely, but instead to relax and entertain.

Participants who watch both Western and local productions felt they are mostly gratified

with Hollywood movies and series for cognitive needs to obtain information about foreign lifestyles and cultures (M=2.36; SD=.997), to see how foreigners and Americans think (M=2.52; SD=.956) and to see new trends (M=2.5; SD=1.079). However, the least gratifying motivation is to learn how individuals in their age behave (M=2.81; SD=1.055) and to learn what clothes and hairstyles are in fashion (M=2.76; SD=1.187).

Participants who watch both Western (N=189) and local (N=180) productions were more gratified with affective needs while watching American productions (M=2.51; SD=.656), than local shows (M=2.99; SD=.884).

Participants who watch both Western and local productions were more gratified with cognitive needs while watching Hollywood shows (M=2.56; SD=.806), than local productions (M=3.07; SD=.731).

5.3 Impact of Cable Television

RQ3: How do Lebanese men and women perceive the impact of cable TV on the society?

Out of a total of 269 participants (table 6), 64.3% believe Western series and programs have a positive and a negative impact on our Lebanese society; whereas, 17.1% believe its impact is solely positive, 4.5% believe it has a negative impact and 14.1% believe the impact is neutral meaning it has neither positive nor negative impact. 37.5% feel they are Americanized by television, followed by 34.2% do not feel affected by Western shows and 28.3% were unsure of the effect.

H2: Lebanese viewers believe that programs on cable TV have a negative impact on the society.

Table 8 mentions that Hollywood series and programs have an impact on the Lebanese men and women and on their ability to learn new information about life (M=1.91; SD=.916); it also affects their perception of new trends regarding celebrities wardrobes (M=2.68; SD=1.302).

There is a slight impact on accepting cohabitation (M=2.77; SD=1.239) and accepting sexual encounters before marriage (M=2.92; SD=1.413). The least impact found on the participants is the ability to act in an aggressive manner (M=3.24; SD=1.183) and consume more alcohol (M=3.35; SD=1.230).

Table 7 mentions that 46.5% believe local productions have a positive and negative impact on society, followed by 27.5% believe the impact is neutral. 15.6% perceive the impact as solely positive and 10.4% as solely negative. Therefore H2 is rejected.

5.4 Ramadan Television Habits

RQ4: Are the Lebanese youth more likely to watch local TV stations during Ramadan?

The Lebanese youth are more likely to watch series and programs on Local television stations during the month of Ramadan (M=1.69; SD=.831). As mentioned in Table 9, 54.7% confirmed this notion, 23.7% stated that they do not watch more series and 21.6% were unsure of their watching habits during Ramadan.

5.5 Lebanese Programs vs. Series

RQ5: Are the Lebanese youth more likely to watch local TV programs than local TV series?

Lebanese youth are more likely to watch local programs than local series (M=1.91; SD=.981). As mentioned in Table 8, 47.8% confirmed this notion, 29.7% stated that they watch the same amount of time on series and programs and 17.7 % did not watch programs more than series.

The most local programs watched are the following: *Lahon W Bass* (48.6%) on LBCI, *The Voice Kids* (39.3%) on LBCI, *Dancing With The Stars* (28%) on MTV, *The Voice* (26.2%) on LBCI, *Menna W Jerr* (23.1%) on MTV, *Celebrity Duets* (22.1%) on MTV, *Ma Fi Metlo* (21.2%) on MTV, *Take Me Out Na2ashit* (20.6%) on LBCI, *Ahmar Bel Khat El Arid* (17.4%) on

LBCI, *Arabs Got Talent* (14.6%) on LBCI, *Hawa El Horriyi* (14.6%) on LBCI, *Hayda Hake* (13.7%) on MTV, *Hadis El Balad* (9.7%) on MTV, *Arab Idol* (7.8%) on LBCI, *Ktir Salbe Show* (7.5%) on LBCI, *Kalam El Nass* (5.6%) on LBCI, *Kel Mayle Ayle* (5.3%) on MTV, *Lel Nasher* (5%) on Al Jadeed, *Bi Mawdouiyeh* (3.1%) on MTV, *Motor Show* (3.1%) on MTV, *Ghanili Ta Ghanilak* (1.6%) on Al Jadeed, *DNA* (0.9%) on Future TV, *Erbit Tenhal* (0.6%) on Al Jadeed, and Other (2.2%) including series *50 Alf* and *Kl Lhob Kl Gharam.*

5.6 Cable Genres of Programs

RQ6: What are the genres of programs preferred by the Lebanese on cable TV?

The genres of programs preferred by the Lebanese youth on cable television channels are the following: Crime and Police Shows (39.9%), Talk Shows (29.3%), Reality Shows (28.3%), Game Shows (24.9%), Sitcoms (17.1%), Fashion Shows (17.1%), Award Shows (17.1%), News (13.7%), and Other (11.5%) including Action, Cars, Fantasy, Romance, Drama, Comedy, Sci-fi, Talent shows, Netflix and Movies.

The most preferred international television stations are MBC (53.9%), OSN (45.5%), Disney (24%), HBO (15.6%), E News (13.4%), ID (8.4%), Dubai TV (5.6%), and Other (8.4%) including BBC, Bloomberg, Discovery Channel, National Geographic, Bein, Eurosport, ABC, MTV, History Channel, Science HD, TF1, MG, NT1,Tukish Channels, Netflix, CCTV and Zee Alwan.

5.7 Spectatorship

H3: Lebanese viewers are drawn more into the Western TV shows than the local due to the "real" experience the shows offer.

As mentioned in table 11, the participants revealed that the reasons they liked to watch Western TV shows was due to obtaining an enjoyment similar to movies and cinema (M=2.05;

SD=.870), the visually pleasing scenes (M=2.06; SD=.282), the identification with the characters emotions (M=2.06; SD=.810) and the effects similar to cinema (M=2.09; SD=.927). The reasons found to be the least gratifying to the participants is the portrayal of situations that are similar to what they might encounter (M=2.60; SD=.890), experiencing effects without sensing danger (M=2.59; SD=.991) and identifying with characters whom they seem familiar with (M=2.57; SD=.952).

Table 12 reveals the reasons participants like to watch local TV shows due to the attractiveness to the viewers (M=2.87; SD=.9565), the enjoyment gratified similar to movies and cinema (M=2.89; SD=1.025), the visually pleasing scenes (M=2.89; SD=1.0), and the representation of situations that are similar to what they might encounter (M=2.89; SD=.98). The reasons found to be the least gratifying to the participants is the ability to be transported into a different world (M=3.10; SD=.963), and the effects similar to cinema (M=3.20; SD=1.093).

The participants who watch both Western (N=172) and local (N=169) productions, enjoy Western television shows and programs (M=2.36; SD=.630) more than local television shows (M=3.01; SD=.771). Therefore H3 is accepted. The youth are more drawn to Hollywood shows than Lebanese series and programs.

Chapter 6: Discussion

A quantitative study was conducted on the role of emotions and knowledge in entertainment experience. The purpose of this study was to gain insight into the motivations of the Lebanese youth behind watching television and their preferences. Specifically, this research aimed to offer tools of two types of gratification factors that can be related with the experience of emotions: on the one hand, gratification can be sought by experiencing emotions; on the other hand, media experiences can also grant gratification of individuals' cognitive needs. Along with the impact of Western shows on the Lebanese society.

6.1 Uses and Gratification Theory

The results propose that the youth are affectively and cognitively gratified while watching Hollywood series and programs more than local shows. The entertainment and excitement factors were seen as the most affective gratifications sought when watching satellite channels; in addition, the desire to acquire information about foreign lifestyles and the way they think, as well as detecting new trends were the most cognitive gratifications sought when watching Hollywood series and programs. The Lebanese youth are intrigued about Americans, especially how they are portrayed in the media and are recognizing new trends from the West and apply them in the Lebanese society.

In local television channels, the reason behind actively watching Lebanese shows is due to boredom (M=2.54; SD= .973) and passing time (M=2.57; SD=.940) (as shown in table 5). The cognitive gratifications sought are to see new trends in the Lebanese society (M=2.82; SD=1.011). Haber mentioned that there is a dependence on local television stations for news (Obeid, 2015). However, this does not seem the case in this study.

The youth do not know how to spend their time; therefore, they watch local shows. Boredom is an essential factor for watching Lebanese productions and watching what is trending in the society. The youth are not watching Lebanese shows as their first option. The youth are exploring their wide options first and then deciding on local shows. Perhaps the other selection explored were not interesting enough to capture their attention or does not meet their viewing selection preferences. This explains Talal Makdessi's downturn in annual advertising revenues of Lebanese television stations. The result complies with Makdessi's belief that the losses occurred were mainly due to Lebanese television stations struggling to compete with international cable stations. The Lebanese youths are becoming particular while selecting television channels and programs (Obeid, 2015).

6.2 Programs vs. Series

This study found that local programs are more watched than local series. The most watched program in the sample in this study is *Lahon W Bass* on LBCI which is a weekly show, where Hisham Haddad the main host and his band, interviews different guests on each episode, highlighting the latest political and social issues in a sarcastic and humorous way. The second most followed program is *The Voice Kids* on LBCI where kids between 7 and 14 years of age perform a song in front of a panel of three judges: Nancy Ajram, Kathem Al Saher and Tamer Hosni. The coaches critique the kids' performances and guide their teams through the rest of the season. The third most watched program is *Dancing with the Stars*. This show involves a celebrity paired with a professional dancer and the couples compete against each other for judges' points and audience votes.

Results showed that LBCI is the most watched television station among the Lebanese youth and are also interested in formats of programs similar to American shows. *Lahon W Bass*

does not follow a specific format; however, it resembles American talk shows such as *Corden's Late Late Show*, *Jimmy Kimmel Live*, *The Tonight Show Starring Jimmy Fallon*, *The Ellen DeGeneres Show* and so on. *Lahon W Bass* resembles these shows by starring in front of a live audience, with a live band playing tracks and interacting with the host, interviewing celebrities and playing games, and opening the show with a monologue of recent political and social issues happening in Lebanon.

The Voice Kids and Dancing with the Stars are American imported formats airing on LBCI and MTV. The youth enjoy watching adorable talented kids, from different nationalities of the Arab region, singing and competing against each other mainly to see the way they behave on stage. *Dancing with the Stars* brings well-known celebrities to compete and evolve in the world of dance. The added training montage before each dance, knowing what these celebrities have struggled with, helps the spectator appreciate what they are accomplishing. It is clear that the Lebanese youth are intrigued in programs with American imported formats and are more likely to watch when the program resembles Hollywood productions. Furthermore, the youth are watching television for entertainment purposes rather than cognitive reasons to pass time.

Television series and programs which air during the month of Ramadan have gained recognition and popularity over the past decade. During this month, Muslims and non-Muslims enjoy these melodramatic series that often feature historical and love stories. Television stations air one episode per day throughout this month until the finale is broadcasted on Eid Al Fitr. Nowadays, these series are a means to raise awareness on numerous sensitive social and political concerns, and have turned into big-budget productions (*The National*, 2017). In this study, it is found that the Lebanese youth are more likely to watch series during the month of Ramadan than any other time of the year. The youth are most likely attracted to the high-budget programs that

resemble Hollywood productions. Another reason series during Ramadan might be intriguing to the viewers, if the celebrities involved are preferred by the spectator. Moreover, the audience is more likely to watch series with a second season, if they have already watched the first season.

The genres of programs preferred by the Lebanese youth on satellite channels are crime and police shows followed by talk shows and reality shows. Crime and police shows often include gruesome murders, and police trying to analyze the scene. It is shown that the audience is fascinated with death and violence, but that does not necessary mean that they act out in an aggressive manner, as indicated in the results. These shows offer cognitive and affective needs simultaneously, where scientific methods are used to solve the murders and the entertainment of solving the crime and figuring out who is the killer. As Platinga (2009) mentioned regarding cognitive pleasure, mystery series plays on the interest of the audience in order to find a solution to a crime.

The Lebanese youth are drawn to Western talk shows to stay informed about current global events, to be entertained, and to watch their favorite celebrities promoting new shows or movies in an enjoyable form. Talk shows provide as well cognitive and affective needs and the youth are influenced by the celebrities to introduce new fashion trends.

Reality shows are as well favored by the youth. Reality shows include talent shows and recording unscripted real-life situations such as *Keeping Up With The Kardashians* on E News. Reality shows differ from other shows in that the focus lean towards on drama, conflicts, and entertainment rather than educating the audience.

Data showed that MBC is the most watched station on cable (Middle East Broadcasting Center). MBC Group offers 11 channels of information and entertainment. However only few of these 11 stations offer Western content: MBC2 and MBC MAX offer 24 hour Hollywood

movies. MBC4 airs American drama series along with Turkish and Arabic drama series. MBC Action provides action movies and series, and MBC Bollywood airs 24 hour Bollywood movies dubbed in Arabic. OSN (Orbit Showtime Network) is the second most watched station on cable. OSN has multiple movie channels continuously displaying the latest Hollywood movies and series of various genres; these channels include OSN Movies, OSN Movies Action, OSN Movies Drama, OSN Movies Comedy, OSN Festival, OSN First, OSN First Comedy and many more. OSN offers numerous television shows from leading networks and studios such as Warner Bros. Entertainment Inc., Paramount, HBO, Fox, Disney, MGM, Universal, DreamWorks and others. Disney Channel is the third most watched channel and consists of original first-run series and programs. HBO (Home Box Office) came fourth which is an American satellite television network displaying motion pictures and original television series and programs, as well as documentaries, boxing matches, and infrequent stand-up comedy and concerts.

It can be deduced from the above that the youth are mostly gratified from watching channels that provide all day coverage of Hollywood movies and series. As revealed in the literature review, a shift of preferences is occurring regarding television. Rabih Haber in cooperation with UNESCO, mentioned that there is no loyalty to local television stations and the youths are in the process of turning to foreign channels that broadcast movies constantly (Obeid, 2015).The most watched television channels on satellite provide entertainment and excitement to the audience. They are interested in obtaining information about foreign lifestyles and cultures and how Americans think.

Katz, Blumler, and Gurevitch assume the communication process to link need gratification and media selection with the spectator (Katz, Blumler, & Gurevitch, 1974). Haber reveals that youths shifted their devotion towards foreign television (Obeid, 2015). Therefore,

the present result indicates that the Lebanese youth are selecting Western shows more than local productions due to the gratification they obtain.

6.3 Impact of Western Productions

Cultivation theory measures the impact of television on behaviors, beliefs and attitudes (Morgan & Shanahan, 1997). Abdel Rahman found in his study that almost 71% of the Egyptian respondents in his study indicated that they believe Western television programs have a major impact on their society and consider it is a positive influence (Abdel Rahman, 1998). The result in this study indicates that Lebanese men and women are mostly influenced by Hollywood series and programs – especially when it comes to their ability to learn new information about daily tasks; it also affects their perception of new trends regarding celebrities' fashion and wardrobe. The youth are attracted to programs where new trends are forming and influenced by celebrities. The way the characters in shows on television dress can influence the youths' perceptions on fashion trends. Celebrities on television are always dressed for success which can be deceitful to ordinary individuals. This can indicate that the Lebanese youth are influenced by the pop culture provided by Western shows. This complies with the Cultivation theory where the effect of television creates an artificial world that viewers start to see as reality (Chang & Reber, 2000).

A slight impact is found concerning accepting cohabitation and sexual encounters before marriage. The Lebanese youth are becoming open-minded. But simultaneously, still conservative. The Lebanese mentality is overwhelmed by religious restrictions and premarital sexual relations in Lebanon are forbidden by our culture because of conservative societies and backgrounds. Many studies have been conducted in the Middle East, acknowledging sex as a taboo and a forbidden topic (Bteich, Hajj, Accaoui & El Abed, 2017). Premarital sex may lead to punishment from the girl's family for both her and the man involved with her (Cohen, 2012).

However, the influence of Western media on the Lebanese society and especially the youth, made it a bit more acceptable for having sexual relations.

The least impact found on the Lebanese youth is acting in an aggressive manner. The Lebanese youth, and citizens in general witness aggressive political news and disturbing images on television almost every day, which perhaps made them accustomed to violence seen on television and have the ability to establish a difference between real violence and action scenes. In addition, the audience's gravitations towards westernized television programs/series is not for reasons to learn how to be aggressive on the contrary they are due to more affective (e.g., relationship) and cognitive (e.g., learning about trends) needs. Therefore, they are not influenced much by violence in series and programs. Another factor that was found to be of little influence is the consumption of alcohol. In Lebanon, the legal drinking age is 18 and almost all of the participants in this study were 18 years old and above. In fact, youth in Lebanon start to drink alcohol at a very young age during parties and at home with family members and friends (AUB, n.d). Therefore, drinking in series and shows does not have much impact or influence on the Lebanese society as it would appear to be; or that in the shows watched there wasn't repeated portrayals of such incidents.

Cultivation theory posits that television messages can influence the audience's behavior when substantial amount of time is consumed on the medium (Gerbner, 1969; Shanahan & Morgan, 1999). However, the Lebanese audience were not influenced by violence (M=3.24; SD=1.183) portrayed on Western series, but are slightly influenced by the portrayal of sexual relations, accepting cohabitation (M=2.77; SD=1.239) and accepting sexual encounters before marriage (M=2.92; SD=1.413). This indicates that these young viewers are being cultivated into a westernized mentality as opposed to the traditional values transmitted through local channels.

The majority of the participants believe that cable television has a positive and negative effect on the Lebanese society. 60.9% out of the male participants and 66.10% out of the female participants believe cable has a positive and negative effect on society. The study showed that the audience desire more informative and entertaining news and programs mostly available on cable television which offers a wide range of specialized channels suited for specific needs. Television has the ability to educate the youth about various cultures, traditions and lifestyles as well as entertain and amuse the audience. However, it can influence youth in terms of breaking the norms and adopting more Westernized behaviors and habits.

The majority of the participants believe that local television shows have a positive and negative effect on the society –a finding that is similar to the opinions stated for cable television. 38% out of the male participants and 50.8% out of the female participants believe local programs have a positive and negative effect on society. Lebanese television stations choose what content to air. It is also important to keep in mind that each television station is biased to a certain political party and this affects the content and choice of news sections and political programs. This may lead the Lebanese people to watch multiple channels to get the perspective of different political parties; or alternatively watch their preferred TV station for news without taking into consideration different opinions. This may create a kind of bias among Lebanese viewers, include the young viewers who may prefer one channel over the other due to political and religious affiliations. As for series, the youth may feel that they do not identify with the story line, or it does not relate to what they might go through in their life. However, Lebanese series are careful about what to include in the development of their story line and portrayals; they do not include sexually explicit scenes; mild sexual scenes may appear including things like mild flirtatious behavior or kissing but usually not much beyond that. Lebanese series and programs

barely challenge the norms of the society; they do not provide the realness of the Lebanese lives as demanded by the youth at least. For example, *Take Me Out Na2achit* aired on LBCI, first originated from Australia and UK, where 30 women stand behind their individual stand and bachelor is presented to them through a series of "reportages" that shows his life. Even though this show is demeaning to these women and men who willingly participate, the show has gained a lot of ratings, but also some bad reviews. The comments by the host towards the participants and the girls are very sexual. According to the result in this study, only 20% watch *Take Me Out Na2achit*. A lot of participants are intrigued how this show provides the same concept as Western shows, without being afraid to break the norms of the Lebanese society. This challenge made it an easy target for criticism – which was also directed at LBCI which aired the show, considered among some to be of low standard. Most of the youth do not identify with the women on the show (Najib, 2016), but possibly watch it as a form of entertainment.

6.4 Spectatorship Theory

Hollywood films offer an experience to engage and involve the audience affectively, yielding a pleasurable or thrilling experience. The spectator's reactions are diverse; they include pleasure, desire, affection, and identification (Platinga, 2009). The Lebanese youth revealed the reasons behind watching Hollywood series and programs revolves around the aesthetics of the scenes and their similarity to cinema and identification with the emotions of the leading character. The result conforms with Platinga that watching a Western fictional series is a sensual and visceral experience, where sight and sound is a visceral and physiological adventure similar to cinema. This complies with the spectatorship theory, that cinema "deals in economies of pleasure" (Maltby, 1996, p.436).

However, the participants felt that series and programs do not portray situations similar to what they might encounter in their daily life nor they feel similar to the characters. This proves Platingas' theory that spectators sympathize with the characters and immerse themselves in the experience because they are conscious that they are watching a fiction. The Lebanese participants do not identify with the characters fully and do not have the same emotions of the character; this is perhaps because they are not solely thinking about one series and character for this study instead a multiple of each, thus disturbing the identification process.

The Lebanese youth identified the reason behind watching local series and programs are their attractiveness and visually pleasing scenes. They feel they enjoy series in a similar way they would enjoy a movie and the situations portrayed are similar to what they might encounter in their daily life. Since the youth are more likely to watch programs than series, and the programs have a format of American productions, then the scenes are visually pleasing and have a high standard similar to the Western shows. The youth felt that series portray situations related to what they might run into in their daily life. Carine Rezkallah –a Lebanese actress and writer– wrote *Akher Nafas* series which aired during Ramadan 2017. Rezkallah stated that series nowadays have a real aspect to the story and trying to ensure that they are a reflection of the Lebanese streets, houses, and rooms. Series are trying to reflect a reality faced by a section of the society (Obeid, 2017). However, the participants did not feel that series have the ability to transfer them into the world of fiction, which confirms Platinga's and Rizkalla' statements that they are conscious when they are watching a fiction due to the realness of the show. The effect similar to cinema were seen as the least gratifying when watching local productions; this means that scenes are attractive but not enough to transport in the same way done by the world of cinema.

As revealed in the literature review, neighboring countries and especially Egypt are aware of the influence of Western media on their lives and their society. However, they choose to separate their own lives and culture from the Westernized media culture that they find captivating; they are fascinated as long it does not collide with their societal values and traditions (Dillion, 2009). This indicates that Egyptian women are watching Western productions as a source of entertainment, but are aware and conscious that the movies and shows watched are only fiction.

This study intended to measure the media most used to watch shows. It showed that the Lebanese participants mostly watch Western series and programs through online streaming, followed by YouTube and Television. Online streaming services such as Netflix are becoming a success in the Lebanese market, even though the internet connection is still slow. In 2016, Netflix launched its services in Lebanon and most Middle Eastern countries (Haaretz Staff, 2018) and has an offline mode with the ability to download shows for offline streaming, without an internet connection (LBC Group Staff, 2016). Netflix has available an adaptive streaming for countries with slow internet connection; Netflix can identify the user's internet speed and adjust the picture quality accordingly (Estopace, 2016). This shows that the youth are subscribing online or watching YouTube and following up-to-date technologies and applications to keep up with their series and shows, even if their internet connection is slow. This confirms Pierre Dahers' statement that the Internet is a competitor to television stations (Halawi, 2015). The youth are watching any program online at their own convenience, without going through advertisements or having to rush back home to watch it at a certain time.

Results showed that television is the medium most used to watch local channels. Even though many television stations have developed applications to connect users with updated news and recent shows; however, television is their most preferred medium.

6.5 Nationality Difference

After conducting a crosstabs analysis on SPSS, this study measured the different nationalities who participated and their television station habits on local and cable stations. Only 14.6% stated that they do not watch Western productions; however, 29.3% stated that they do not watch local shows. Many of the participants who had another nationality, such as Syrian and Armenian nationality most probably grew up in Lebanon and watched local television. However, many had a European and an American nationality and preferred Western programs over local productions. They do not identify with Lebanese shows, therefore they only watch Western.

The participants watched and enjoyed Western television shows and programs more than local television shows. 56.2% of the youth spend more time on Western television channels compared to the time spent on local television stations. As Rabih Haber mentioned, the youths shifted their loyalty and preference towards foreign television stations. The youth are drawn to Hollywood shows more than Lebanese series and programs and are prone to watch Western productions from unconventional media such as Netflix (35%) and YouTube (22.3%). As revealed in the literature review, Pierre Daher mentioned that threat of television station is the Internet. Individuals has the ability to download any program online without going through advertisements or to catch a particular program at a certain time (Personal Communication covered by Halawi, 2015).

With the continuous change in culture, television remains an inevitable medium (Wasko, 2005). Television has the ability to influence numerous aspects of our lives, urging towards a

globalized world; promoting ideas, culture and social interaction. Hollywood and the American culture is adopted and desired throughout the Middle East and demolished traditional systems Westernization is affecting the Lebanese media by creating a shows and movies dealing with many societal taboos containing sexual relations before marriage, suppressed sexuality and desire.

Television modifies and transforms the society through content being frequently displayed (Griffin, 2009). Our knowledge and understanding is indirectly acquired by fictional and true accounts of others experiences (Shanahan & Morgan, 1999) by being exposed to number of practices which may influence behavior in advertisements and programs. The accessibility of the internet along with satellite threatens the Arab culture and values. The different media channels allows the audience to explore various gratifications and adopt new perspectives. The spectator is modified by the cinematic experience by eliciting different emotions and anticipating to be given pleasure at the end. Hollywood shows are aimed to engage and involve the audience by offering a pleasurable or thrilling experience. The audience's reactions are varied involving pleasure, desire, and affection. Watching films and shows is an experience full with emotions and affect.

The Uses and Gratification, cultivation and spectatorship theories complement one another to better understand the Lebanese youth and the different perspectives sought and knew sown ideas.

Chapter 7: Limitations and Suggestions

This chapter provides a discussion about the limitations of this study and suggestion for future research. There are many limitations introduced in this study and future studies should take into consideration a step further on these directions.

First, this study implemented a quantitative research design using a questionnaire survey technique to gather data. Future research has to consider collecting data using a qualitative research design. Implementing triangulation methods using both qualitative and quantitative research design, can provide a richer and more in-depth understanding on "how" and "why" on their specific motivations and behaviors regarding the spectator's television viewing habits.

Second, the sample selected is relatively small (N=328), however sufficient for describing certain trends. Many refused to answer or have answered only part of the survey, which led to smaller sample size (N=301). The time constraints did not allow gathering more participants. This sample used a snowballing sample, based on the researcher's connections and their friends. Therefore, the results cannot be generalized on the Lebanese population.

The third limitation is the length of the questionnaire due to the three theories used, along with the same question asked regarding Lebanese and Western productions. Many complaints were received for being too long and many refused to answer the whole questionnaire.

The fourth limitation is sending out the survey online through Qualtrics. The disadvantages of an online survey are the lack of a researcher; where participants cannot ask questions if any problems arose. Another limitation faced is participants answering just for the sake of completing the survey, without an aspiration to add to the advancement of the study.

The fifth limitation is the lack of prior research studies on this topic in Lebanon, therefore the literature review contained research from neighboring countries, as well as Lebanon;

however this also poses as a strength for this thesis by covering some of those previously unknown gaps.

The sixth limitation is cultural bias, the participants may have responded in a way that might have hid their true opinion, without revealing their actual thoughts and attitudes. Even though the study was anonymous, this could have taken place in the cultivation theory where the study asked about accepting sexual relations before marriage, cohabitation, aggressive behaviors and escapism.

Another limitation found is the age limitation. This study has measured the youth aged between 18 and 35 years old and their perception on local television stations. The youth are more likely to explore the Internet and use online streaming than the older generation. Future research should also focus on the older generation and their preferences regarding television.

Geographical and social status are another limitations to this study. Due to time pressure and number of participants required, 301 participants answered the questionnaire. The survey reached participants within the same geographical area and social status due to the use of available sample and snowball sampling technique. Further studies should research all Lebanese regions and participants from all social statuses.

While recognizing that the viewers are active and select what to watch, the Uses and Gratifications theory also has its limitations. The theory implies that messages are information that all viewers will read as similar and does not study how the messages are interpreted. The Uses and Gratification theory presumes that the viewer's wish in a media output is to satisfy a desire, rather than recognizing that viewers have to enjoy what is produced by the media. Another limitation in this theory is the uses and gratification scale computed by Rubin (1981). Even though Rubin's scale examines the motivations and gratifications behind watching

television; however, new items should be included to follow the seeking patterns of online and social media use (as more or less developed in this study). Future studies regarding the Uses and Gratification theory for television use in Lebanon should be focused on escapism in movies, series or programs as a part of diversion. Participants in this study could have provided a desirable answer without realizing the true meaning behind the term escapism. Therefore, a qualitative research method should be applied for further research.

Cultivation theory assumes that there is an increase consumption of television, therefore the viewer will hold a view of reality that is related to the program's representation of reality. However, viewers take into account many contextual elements of portrayals other than just the frequency, when they deduce meaning from programs. Social media along with television, introduce the youth to many new attitudes and lifestyles, changing their national identity and illustration of what is reality. Another limitation found is the lack of a proper scale to study this theory, although the questions used for this study were reliable and can offer suggestions for future research considerations.

Spectatorship theory is based on the pleasure acquired from looking and the viewer is shaped by the cinematic experience. However, the main focus is on the experience of the male observer leaving aside the female pleasure, identification and spectatorship. The gendered approach to cinema, disregarding women is a limitation where sexual difference exists in cinema, and thus stereotypical roles continue to strive. Future studies in the spectatorship theory, should explore the globalization of the spectator, who is no longer personalized, identified, created or shape or are shaped by the cinematic experience. This can be studied by identifying with "the big other" model by Jacques Lacan and the fantasy of the American dream.

Further research is required to study each theory solely and its impact on the Lebanese society. Further research needs to be conducted on specific television shows and how they affect the youth through an experimental design. Although many limitations were presented in this study; however, results provide further information for future studies to build on.

Lebanese television stations should truly consider a change in their series content. They should provide series with the same level of production as Ramadan series. A regeneration and rebranding is a must for local TV stations by providing high quality series and programs that resembles Hollywood productions, understanding the Lebanese youth mentality and providing content that resembles them and in which they can identify with.

Chapter 8: Conclusion

In a world functioning on new media, this study aimed to measure television and its affective and cognitive gratification of watching western and local productions while observing its impact on the Lebanese audience and how that audience experiences and reacts to television programs. Nowadays, Lebanese youths are growing up in a world of globalization; that is bringing people closer together and broadening the divisions between them. Lebanese youth are losing ties to their traditions due to Western programs and series. The advancement of satellite television and imported movies, globalization, and Westernization (Tomlinson, 1999), demolished the traditions in the Middle East. Pintak (2009) stressed that media plays a vital role in the development of a national identity.

The purpose of this study is to recognize the meaning of locally and Western produced entertainment media to Lebanese youth and how it affects their daily life. The three theories used come together to analyze the motivation behind watching local and Western productions and its impact on the youth. The Uses and Gratifications theory studies affective and cognitive satisfaction while spectatorship theory studies the pleasures and desires along with the aesthetics of the shows and the spectator identification with the characters. Cultivation theory studies the impact of Western programs on the Lebanese society. All of which are present among the Lebanese participants in this study and at higher levels for western productions.

This study shows that the Lebanese youth enjoy Western television shows and programs more than local television shows. The youth are attracted to Hollywood shows more than Lebanese series and programs and watch Western productions from unconventional media such as online streaming and YouTube. Television is still a popular medium to watch locally produced programs with LBCI being the most watched television station. The Lebanese youth

are interested in formats of programs similar to American shows. Local programs are more popular than series; however, during the month of Ramadan, series are more watched and enjoyed due to their big-budget productions.

The Lebanese youth are affectively and cognitively gratified with Hollywood series and programs more than local shows. The entertainment and excitement factor, in addition to the desire to acquire information about foreign lifestyles and identifying new trends were the most affective and cognitive gratifications sought while watching Hollywood series and programs. However, locally produced shows were watched due to boredom and passing time while observing new trends in the Lebanese society. Boredom was seen as an essential factor for watching Lebanese productions.

Furthermore, the youth are mostly gratified with watching channels that provide all day coverage of Hollywood movies and series. The most watched television channels on cable such as MBC and OSN, provide entertainment and excitement to the audience while obtaining information about foreign lifestyles and cultures and how Americans think.

As for the cultivation theory, the youth are influenced by Hollywood series and programs on their ability to learn new information about daily tasks; it also influences their perception on new trends regarding celebrities' fashion. The youth are drawn to shows where new trends are forming and influenced by celebrities. However, a slight impact was found regarding accepting cohabitation and sexual encounters before marriage. The least impact found on the Lebanese youth is acting in an aggressive manner and consuming alcohol. The Lebanese audience were not influenced by violence portrayed on Western series and programs, but are influenced by having sexual relations which is a taboo in the Middle East and Lebanon. The participants believe that satellite/cable and local television have a positive and negative effect on the Lebanese society.

As for the spectatorship theory, watching a Western fictional series is a visceral experience, where aesthetics are similar to cinema. However, the participants felt that series and programs do not portray situations similar to what they might encounter in their daily life nor do they feel similar to the characters due to their consciousness and awareness of watching a fiction. The Lebanese participants did not identify with the characters fully nor with the emotions of the characters; perhaps though this is due to the fact that not one specific show was studied. The Lebanese youth are attracted to the visually pleasing scenes in Lebanese shows. Series are enjoyed in a similar way they would enjoy a movie and feel the situations portrayed are similar to what they might encounter in their daily life.

The failure of preserving national identity is the greatest loss a nation can recognize. Freedom and diversity will make our society more globalized, but as well more vulnerable. Annan (2000) said during the International Conference of Nongovernmental Organizations: "It has been said that arguing against globalization is like arguing against the laws of gravity."

Globalization is ongoing; it is defining our society, our culture and this era. Globalization has impacted greatly the media and effected the youth. The globalization of Hollywood cinema has driven the Middle East into a world expressing gratification, pleasure, desire and affection freely. Globalization may be inescapable, its consequences on our culture are overwhelming. The strong cultural globalization of the West has helped in shaping and modeling the Middle East into the image, and representation of American culture and beliefs are hard to defy. Which makes us question the importance of our own values and traditions and the gradual loss of our identity as Lebanese citizens.

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Appendix A: Questionnaire

Thank you for volunteering your time to take this survey. Your responses will remain confidential and your identity anonymous at all times. Please answer the questions as best as you can. Your participation is highly valuable.

1) Specify your gender:

   O   Male

   O   Female

2) Specify your age:_____

3) What is the highest degree you have completed?

   O   High school graduate

   O   Bachelor's degree

   O   Master's degree

   O   Doctorate degree

   O   Other. Please Specify: _____

4) Do you have a second nationality?

   O   Yes. Please Specify: _____

   O   No

5) In a typical session, how long do you watch Western series/programs on television?

   O   Less than 1 hour

   O   1 hour

   O   2 hours

   O   3 hours

   O   More than 4 hours

   O   I don't watch Western productions

6) In a typical session, how long do you watch local series/programs on television?

○ Less than 1 hour

○ 1 hour

○ 2 hours

○ 3 hours

○ More than 4 hours

○ I don't watch local productions

7) Please select the best choice to fill in the blank in the following sentence: In a typical day, I spend _____ time on international TV channels compared to time I spend on local TV channels.

○ More

○ The same

○ Less

Display This Question:

If In a typical session, how long do you watch Western series/programs on television? != I don't watch Western productions

8) Which medium do you rely on the most to watch western productions (could be movies, series, programs or clips)?

○ Television

○ DVD

○ YouTube

○ Online Streaming

○ I don't watch western productions

○ Other. Please specify: _____

Display This Question:

If In a typical session, how long do you watch local series/programs on television? != I don't watch local productions

9) Which medium do you rely on the most to watch local productions (could be movies, series, programs or clips)?

○ Television

○ DVD

○ YouTube

○ Online Streaming

○ I don't watch local productions

○ Other. Please specify: _____

Display This Question:

If in a typical session, how long do you watch local series/programs on television? != I don't watch local productions

---

10) Are you more likely to watch local programs than local series?

○ Yes

○ No

○ Same amount of time on both

○ I don't watch local productions

Display This Question:

If in a typical session, how long do you watch local series/programs on television? != I don't watch local productions

---

11) Which local productions based on imported formats do you watch? Check all that apply.

☐ The Voice

☐ The Voice Kids

☐ Take Me Out Na2ashit

☐ Arabs Got Talent

☐ Dancing With The Stars

☐ Celebrity Duets

☐ Arab Idol

☐ Menna W Jerr

☐ Hadis El Balad

☐ Kel Mayle Ayle

☐ Bi Mawdouiyeh

☐ Ma Fi Metlo

☐ Hayda Hake

☐ Motor Show

☐ Ahmar Bel Khat El Arid

☐ Lahon w Bass

☐ Kalam El Nass

☐ Hawa El Horriyi (with Joe Maalouf)

☐ Lel Nasher

☐ Erbit Tenhal

☐ DNA

☐ Ktir Salbe Show

☐ Ghannili Ta Ghanilak (with Ali Deek)

☐ Other. Please Specify: _____

Display This Question:

If In a typical session, how long do you watch local series/programs on television? != I don't watch local productions

12) Do you watch more local TV series during Ramadan?

○ Yes

○ Maybe

○ No

13) Do you feel Americanized by television?

  ○ Yes

  ○ Maybe

  ○ No

14) Please select the best choice to fill in the blank in the following sentence: Cable TV have a
_____ impact on society.

  ○ Positive

  ○ Negative

  ○ Neutral

  ○ Both positive and negative

15) Please select the best choice to fill in the blank in the following sentence: Local
series/programs have a _____ impact on society.

  ○ Positive

  ○ Negative

  ○ Neutral

  ○ Both positive and negative

16) Check the appropriate item from 1 being strongly agree to 5 being strongly disagree on the
influence of Western movies/series in your daily life.

	1 Strongly Agree	2 Agree	3 Neutral	4 Disagree	5 Strongly Disagree
Act in an aggressive manner	○	○	○	○	○
Curse more	○	○	○	○	○
Dress like celebrities	○	○	○	○	○

Drink more alcohol	○	○	○	○	○
Accept cohabitation	○	○	○	○	○
Accept having sexual relations before marriage	○	○	○	○	○
Learn new things about life through shows	○	○	○	○	○

17) Which international television stations do you prefer? Check all that apply.

☐ OSN (movies, drama, comedy, first, premiere...)

☐ MBC (2, 4, Max, Action)

☐ Dubai TV

☐ E News

☐ ID

☐ CNN

☐ Disney

☐ HBO

☐ Other. Please Specify: _____

☐ None of the above

18) What type of programs do you usually follow on international television stations? Check all that apply.

☐ Game Shows

☐ Talk Shows

☐ Sitcoms

☐ Fashion Shows

☐ Reality Shows

☐ News

☐ Crime Series / Police Shows

☐ Award Shows

☐ Other. Please Specify: _____

Display This Question:

If In a typical session, how long do you watch Western series/programs on television? != I don't watch Western productions

---

19) Check the appropriate item from 1 being strongly agree to 5 being strongly disagree on your usage and satisfaction of Hollywood series/programs:

Please answer the following question: I watch Western series/programs on television because...

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
I don't watch Western productions	◯	◯	◯	◯	◯
Because it passes time	◯	◯	◯	◯	◯
Because I am bored	◯	◯	◯	◯	◯

Because it is entertaining	◯	◯	◯	◯	◯
Because it is exciting	◯	◯	◯	◯	◯
Because it stimulates my emotions	◯	◯	◯	◯	◯
Because it makes me feel less lonely	◯	◯	◯	◯	◯
Because it fixes my mood	◯	◯	◯	◯	◯
Because it helps me relax	◯	◯	◯	◯	◯
To forget about my problems	◯	◯	◯	◯	◯
Because it calms me down when I am irritated	◯	◯	◯	◯	◯
Because there is a varied channels to pick from	◯	◯	◯	◯	◯
Because local television is not interesting any more	◯	◯	◯	◯	◯
To obtain information about foreign lifestyles and	◯	◯	◯	◯	◯

culture

To learn how
people my age
behave   ○   ○   ○   ○   ○

To learn what
clothes and
hairstyles are in   ○   ○   ○   ○   ○
fashion

To participate in
discussions with   ○   ○   ○   ○   ○
my friends

To obtain useful
information for   ○   ○   ○   ○   ○
daily life

To see how
foreigners think   ○   ○   ○   ○   ○

To see new
trends   ○   ○   ○   ○   ○

To escape
reality   ○   ○   ○   ○   ○

20) Check the appropriate item from 1 being strongly agree to 5 being strongly disagree on your usage and satisfaction of local series/programs:

Please answer the following question: I watch local series/programs on television because...

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
I don't watch local productions	O	O	O	O	O
Because it passes time	O	O	O	O	O
Because I am bored	O	O	O	O	O
Because it is entertaining	O	O	O	O	O
Because it is exciting	O	O	O	O	O
Because it stimulates my emotions	O	O	O	O	O
Because it makes me feel less lonely	O	O	O	O	O
Because it fixes my mood	O	O	O	O	O
Because it helps me relax	O	O	O	O	O

To forget about my problems	○	○	○	○	○
Because it calms me down when I am irritated	○	○	○	○	○
Because there is a varied channels to pick from	○	○	○	○	○
Because Hollywood series/programs are not interesting	○	○	○	○	○
To obtain information about Lebanese lifestyles and culture	○	○	○	○	○
To learn how people my age behave	○	○	○	○	○
To learn what clothes and hairstyles are in fashion	○	○	○	○	○
To participate in discussions with my friends	○	○	○	○	○
To obtain useful information for daily life	○	○	○	○	○

To see new trends in Lebanon	○	○	○	○	○
To escape reality	○	○	○	○	○

Display This Question:

If in a typical session, how long do you watch Western series/programs on television? != I don't watch Western productions

21) Rate the level of agreement with the following statements in relation to: I like watching Western TV shows because...

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
I can enjoy this show in a similar way that I would enjoy a movie	○	○	○	○	○
they have visually pleasing scenes	○	○	○	○	○
they have effects similar to cinema (e.g., sound effects)	○	○	○	○	○
the different scenes allow me to feel the emotions of the characters (e.g., scared in a scary movie, happy in a comedy)	○	○	○	○	○
I'm usually objective when I watch a television show and don't get caught up in it	○	○	○	○	○

When I watch a good TV show/series, I can easily put myself in the place of the leading character

○   ○   ○   ○   ○

Becoming involved in a television show (series) is rare for me

○   ○   ○   ○   ○

They allow me to express/feel certain things without being in danger (e.g., car crash, war)

○   ○   ○   ○   ○

I feel that I am drawn into the show because they transport me into a different world

○   ○   ○   ○   ○

These shows allow me to identify with the characters the characters/characters with whom I am familiar

○   ○   ○   ○   ○

These shows portray situations that are real/similar to what I might encounter

○   ○   ○   ○   ○

These types of shows are appealing/attract the viewers

○   ○   ○   ○   ○

I feel as part of the action

○   ○   ○   ○   ○

22) Rate the level of agreement with the following statements in relation to: I like watching Local TV shows because…

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
I can enjoy this show in a similar way that I would enjoy a movie	○	○	○	○	○
they have visually pleasing scenes	○	○	○	○	○
they have effects similar to cinema (e.g., sound effects)	○	○	○	○	○
the different scenes allow me to feel the emotions of the characters (e.g., scared in a scary movie, happy in a comedy)	○	○	○	○	○
I'm usually objective when I watch a television show and don't get caught up in it	○	○	○	○	○
When I watch a good TV show/series, I can easily put myself in the place of the leading character	○	○	○	○	○

Becoming involved in a television show (series) is rare for me	○	○	○	○	○
They allow me to express/feel certain things without being in danger (e.g., car crash, war)	○	○	○	○	○
I feel that I am drawn into the show because they transport me into a different world	○	○	○	○	○
These shows allow me to identify with the characters with whom I am familiar	○	○	○	○	○
These shows portray situations that are real/similar to what I might encounter	○	○	○	○	○
These types of shows are appealing/attract the viewers	○	○	○	○	○
I feel as part of the action	○	○	○	○	○

Appendix B: SPSS Tables

Table 1 Time Spent on Western Series and Programs

In a typical session, how long do you watch Western series/programs on television?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 1 hour	37	11.5	12.7	12.7
	1 hour	62	19.3	21.2	33.9
	2 hours	77	24.0	26.4	60.3
	3 hours	36	11.2	12.3	72.6
	More than 4 hours	37	11.5	12.7	85.3
	I don't watch Western productions	43	13.4	14.7	100.0
	Total	292	91.0	100.0	
Missing	System	29	9.0		
Total		321	100.0		

Table 2 Time Spent on Local Series and Programs

In a typical session, how long do you watch local series/programs on television?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 1 hour	82	25.5	28.1	28.1
	1 hour	70	21.8	24.0	52.1
	2 hours	51	15.9	17.5	69.5
	3 hours	20	6.2	6.8	76.4
	More than 4 hours	18	5.6	6.2	82.5
	I don't watch local productions	51	15.9	17.5	100.0
	Total	292	91.0	100.0	
Missing	System	29	9.0		
Total		321	100.0		

Table 3 Time Spent on Local TV Channels vs. International TV Channels

In a typical day, I spend _____ time on international TV channels compared to time I spend on local TV channels.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	More	164	54.5	56.2	56.2
	The same	54	17.9	18.5	74.7
	Less	74	24.6	25.3	100.0
	Total	292	97.0	100.0	
Missing	System	9	3.0		
Total		301	100.0		

Table 4 Western Uses and Gratifications Scale

Descriptive Statistics

I watch Western series/programs on television because	N	Minimum	Maximum	Mean	Std. Deviation
Because it passes time	224	1	5	2.42	1.051
Because I am bored	224	1	5	2.48	1.071
Because it is entertaining	224	1	5	1.90	.760
Because it is exciting	224	1	5	2.04	.867
Because it stimulates my emotions	224	1	5	2.38	.958
Because it makes me feel less lonely	224	1	5	3.09	1.146
Because it fixes my mood	224	1	5	2.56	1.049
Because it helps me relax	224	1	5	2.50	.947
To forget about my problems	224	1	5	2.80	1.190
Because it calms me down when I am irritated	224	1	5	2.83	1.086
Because there is a varied channels to pick from	224	1	5	2.25	1.038
Because local television is not interesting any more	224	1	5	2.42	1.172
To obtain information about foreign lifestyles and culture	224	1	5	2.36	.997
To learn how people my age behave	224	1	5	2.81	1.055
To learn what clothes and hairstyles are in fashion	224	1	5	2.76	1.187
To participate in discussions with my friends	224	1	5	2.56	1.005
To obtain useful information for daily life	224	1	5	2.63	.999
To see how foreigners think	224	1	5	2.52	.956
To see new trends	224	1	5	2.54	1.079
To escape reality	224	1	5	2.92	1.205
Valid N (listwise)	224				

Table 5 Local Uses and Gratification Scale

Descriptive Statistics

I watch local productions because	N	Minimum	Maximum	Mean	Std. Deviation
Because it passes time	205	1	5	2.57	.940
Because I am bored	205	1	5	2.54	.973
Because it is entertaining	205	1	5	2.66	.965
Because it is exciting	205	1	5	2.86	.996
Because it stimulates my emotions	205	1	5	3.03	1.016
Because it makes me feel less lonely	205	1	5	3.30	1.017
Because it fixes my mood	205	1	5	3.04	1.026
Because it helps me relax	205	1	5	3.11	.974
To forget about my problems	205	1	5	3.26	1.023
Because it calms me down when I am irritated	205	1	5	3.23	1.021
Because there is a varied channels to pick from	205	1	5	3.10	1.053
Because Hollywood series/programs are not interesting	205	1	5	3.74	1.043
To obtain information about Lebanese lifestyles and culture	205	1	5	3.03	1.047
To learn how people my age behave	205	1	5	3.13	1.082
To learn what clothes and hairstyles are in fashion	205	1	5	3.11	1.063
To participate in discussions with my friends	205	1	5	2.93	1.017
To obtain useful information for daily life	205	1	5	2.95	1.033
To see new trends in Lebanon	205	1	5	2.82	1.011
To escape reality	205	1	5	3.27	1.086
Valid N (listwise)	205				

Table 6 Western Impact on the Lebanese Society

Satellite TV have a _____ impact on society.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Positive	46	14.3	17.1	17.1
	Negative	12	3.7	4.5	21.6
	Neutral	38	11.8	14.1	35.7
	Both positive and negative	173	53.9	64.3	100.0
	Total	269	83.8	100.0	
Missing	System	52	16.2		
Total		321	100.0		

Table 7 Local Impact on the Lebanese Society

Local series/programs have a _____ impact on society.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Positive	42	13.1	15.6	15.6
	Negative	28	8.7	10.4	26.0
	Neutral	74	23.1	27.5	53.5
	Both positive and negative	125	38.9	46.5	100.0
	Total	269	83.8	100.0	
Missing	System	52	16.2		
Total		321	100.0		

Table 8 Cultivation Impact of Western Shows on the Lebanese Society

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Act in an aggressive manner	269	1	5	3.24	1.183
Curse more	269	1	5	2.91	1.191
Dress like celebrities	269	1	5	2.68	1.302
Drink more alcohol	269	1	5	3.35	1.230
Accept cohabitation	269	1	5	2.77	1.239
Accept having sexual relations before marriage	269	1	5	2.92	1.413
Learn new things about life through shows	269	1	5	1.91	.916
Valid N (listwise)	269				

Table 9Viewers Habits during Ramadan

Do you watch more local TV series during Ramadan?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	127	39.6	54.7	54.7
	Maybe	50	15.6	21.6	76.3
	No	55	17.1	23.7	100.0
	Total	232	72.3	100.0	
Missing	System	89	27.7		
Total		321	100.0		

Table 10 Local Programs vs. Local Series

Are you more likely to watch local programs thanlocal series?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	111	34.6	47.8	47.8
	No	41	12.8	17.7	65.5
	Same amount of time on both	69	21.5	29.7	95.3
	I don't watch local productions	11	3.4	4.7	100.0
	Total	232	72.3	100.0	
Missing	System	89	27.7		
Total		321	100.0		

Table 11 Spectatorship Western

Descriptive Statistics

I like watching Western TV shows because	N	Minimum	Maximum	Mean	Std. Deviation
I can enjoy this show in a similar way that I would enjoy a movie	204	1	5	2.05	.870
They have visually pleasing scenes	204	1	5	2.06	.828
They have effects similar to cinema (e.g., sound effects)	204	1	5	2.09	.927
The different scenes allow me to feel the emotions of the characters (e.g., scared in a scary movie, happy in a comedy)	204	1	5	2.06	.810
I'm usually objective when I watch a television show and don't get caught up in it	204	1	5	2.95	1.079
When I watch a good TV show/series, I can easily put myself in the place of the leading character	204	1	5	2.33	.991
Becoming involved in a television show (series) is rare for me	204	1	5	3.10	1.094
They allow me to express/feel certain things without being in danger (e.g., car crash, war)	204	1	5	2.59	.991
I feel that I am drawn into the show because they transport me into a different world	204	1	5	2.50	1.043
These shows allow me to identify with the characters with whom I am familiar	204	1	5	2.57	.952
These shows portray situations that are real/similar to what I might encounter	204	1	5	2.60	.890
These types of shows are appealing/attract the viewers	204	1	5	2.16	.870
I feel as part of the action	204	1	5	2.56	1.013
Valid N (listwise)	204				

Table 12 Spectatorship Local

Descriptive Statistics

I like watching Local TV shows because...	N	Minimum	Maximum	Mean	Std. Deviation
I can enjoy this show in a similar way that I would enjoy a movie	194	1	5	2.89	1.025
They have visually pleasing scenes	194	1	5	2.89	1.045
They have effects similar to cinema (e.g., sound effects)	194	1	5	3.20	1.093
The different scenes allow me to feel the emotions of the characters (e.g., scared in a scary movie, happy in a comedy)	194	1	5	3.02	1.043
I'm usually objective when I watch a television show and don't get caught up in it	194	1	5	2.95	.991
When I watch a good TV show/series, I can easily put myself in the place of the leading character	194	1	5	2.90	1.018
Becoming involved in a television show (series) is rare for me	194	1	5	2.91	.993
They allow me to express/feel certain things without being in danger (e.g., car crash, war)	194	1	5	2.99	1.008
I feel that I am drawn into the show because they transport me into a different world	194	1	5	3.10	.963
These shows allow me to identify with the characters with whom I am familiar	194	1	5	2.96	.970
These shows portray situations that are real/similar to what I might encounter	194	1	5	2.89	.984
These types of shows are appealing/attract the viewers	194	1	5	2.87	.956
I feel as part of the action	194	1	5	3.05	1.030
Valid N (listwise)	194				