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Research Article

The Nature Of Modern Technologies Used In Arabic Television Programs Broadcasted In 2023

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ABSTRACT

The Arabic television programs strive to keep pace with global development by employing cutting-edge technologies in television production to reach a high level of quality that matches international standards and attracts a larger audience. This study aimed to understand the nature of modern technologies used in television programs aired during the Ramadan season from 22-03 to 30-04 of Ramadan in the year 2023. This study is classified as descriptive-analytical research, which relied on the content analysis tool, where it was applied to five programs. The researcher employed a comprehensive inclusive approach, which involves collecting data and information from all elements of the study sample using suitable methods, and hence the study sample is comprehensive for its community. The researcher also relied on the interview tool with a sample of satellite channel technicians in Jordan to enrich the study. The study found that the majority of the television programs study sample used various TV technologies, such as sound effects, visual effects, virtual studios, graphics, as well as modern cameras with HD and 4K technology. The study demonstrated a blend of media formats presented in the programs, ranging from live discussions in the studio to internal, external, and field-based dialogue sessions. Additionally, it highlighted the professional editing work employed in these programs.

Keywords: *Modern Technologies, Editing Techniques, Arabic Television Programs, Hologram, Camera*.

Introduction

In recent times, television programs have hastened to keep up with developments by enhancing content quality, mastering directorial skills, refining cinematography, and editing techniques. This effort aims to attract a larger viewership. It included the use of aesthetic elements and modern technologies imposed by contemporary technology, becoming essential components for successful media presentations of diverse content (Elareshi et al., 2022; Habes, 2019; Habes et al., 2020, 2022). These applications vary according to the different programs showcased on television. There are techniques in drama, imagery, sound effects, set design, and others. However, the use of these aesthetics on television networks does not solely rely on theoretical references guiding program producers to optimize and leverage their use. Instead, it's often a personal effort made by the communicator in the media outlet, depending largely on their taste and artistic sensibilities (Adawi, 2016, p. 61). Social media platforms such as YouTube, Twitter, Facebook, and TikTok have transformed television into a more interactive and participatory platform. Today, users of social media platforms can provide their own comments about any TV program. Sometimes, these comments become part of the content displayed on the screen in special programs dedicated to presenting content from social media platforms on television (Rajawi, 2020). In light of these rapid technological developments, television producers have promptly begun implementing them in their work to ensure that the standard of local programs does not lag behind international ones. Presently, it is expected that media work should rely on an objective approach based on

analysis, clarity, and contemplation. It's essential to employ all means that foster critical thinking in individuals, acknowledging the significance of the human mind, which should be guided through persuasion rather than impulses, emotions, and reactions. This is achieved by providing audiences with facts, accurate information, and reliable news utilizing modern and engaging methods and techniques that keep pace with progress. In each year, a variety of television programs are broadcast across numerous satellite channels. This research has chosen a selection of television programs to explore the extent of their modernity and their alignment with contemporary technological developments (Habes et al., 2021, 2023). Among these programs, some have used traditional narrative styles, while others have excelled in their content, making it diverse, concise, and impactful. Producers of programs and researchers alike can benefit from this research to understand the current status of local television production and identify potential improvements, whether in terms of technological advancements or research approaches. In this study, we aim to explore the nature of media technologies utilized in religious television programs that were aired in 2023.

1. Literature review

The rapid development witnessed in modern media technologies and the emergence of television as a dominant communication medium, widely prevalent and watched in contemporary societies, particularly with the extensive use of various modern technological applications in media practice, has led to changes in the production processes of television content, especially in the production of diverse programs. Recent studies have shown increased interest in the technological advancements occurring in television within various contexts where production and creative processes take place for its media content (Habes et al., 2024; Hadeed et al., 2024; Youssef et al., 2023). This interest has focused on the relationship between these technological developments and the processes of creating and receiving television discourse, aiming to develop content attractively and intriguingly. Additionally, it involves innovating new program formats and templates. Consequently, this has motivated researchers to closely examine the reality of television production and news work in light of modern technologies (Azzazi, 2020). The Arab region has witnessed significant media transformations to keep pace with the tremendous developments in communication technologies. However, from a research perspective, Arab researchers have predominantly relied on two fundamental approaches to media phenomena, including those relevant to Arab societies: The American school and the European school. Academician Nasr Aldin Al-Ayadi states, "The discourse on communication technologies in the Arab region is influenced by theoretical writings shaped by diverse social and cultural contexts different from those that characterize the Arab region" (Ayadi, 2011). Program producers are fully aware that the teachings of these schools often do not align with many of the media situations in our Arab region. However, they strive to adapt the knowledge from these schools to the nature of new media phenomena and contemporary technologies (Youssef, 2022).

On a practical level, satellite television channels have become an integral part of the Arab media landscape, significantly impacting and visibly influencing Arab audiences. The proliferation of specialized and diverse TV channels has positioned them at the forefront among other specialized channels due to their appealing content across various audience segments. Discussing the television work environment and the latest technical advancements used in producing and directing television programs is crucial, as it highlights the importance of modern artistic techniques employed in this field (Azzazi, 2016). Ahmed (2018) illustrated in a study on the technological evolution of information centers in television program production that this advancement relies on providing modern devices in the field of television production. Additionally, it contributes to acquiring information more easily. Meanwhile, a study by Azza (2017) demonstrated that the use of modern television technologies increases viewership on television. However, Otaibi's study (2009) indicated deficiencies in creativity in the artistic aspect of some religious programs on satellite channels concerning program formats, structures, and artistic elements despite having good content. Karty's study (2003) highlighted that numerous religious programs aired on television lack proper planning and coordination to fulfill their intended message. The monotony of these programs and their production in a repetitive pattern loses their appeal. Sudanese viewers anticipate the evolution of these programs and hope for attention from those in charge to address diverse cultural levels within society.

Hamoud (2013) indicated in his study that new television technology has not become accessible to the elite due to its high costs, necessitating professional communication companies capable of connecting with global communication firms. However, utilizing this technology requires specific skills.

Moreover, Modares (2019) emphasized that the integration of technical and aesthetic elements and the utilization of digital television technologies lead to the emergence of a cinematic and television achievement best described as beautiful. Alawneh and Nadi (2021) indicated that smartphone technologies used in television production significantly reduced the cost, time, and effort in producing television content. Abbas (2021) showcased in his study that graphics have introduced new forms of television news previously unknown. Additionally, multiple editorial news arts have emerged linked to the graphical representation of the news. On the other hand, Saidhum's study (2020) revealed that the use of modern graphic technologies like virtual studios and on-air graphics requires substantial budgets for television program production. It was noted that despite their benefits, these technologies might still encounter unexpected malfunctions during live broadcasts.

The focus on using these technologies often increases in live political and sports programs. The study conducted by Zaki (2022) demonstrated that the integration of augmented reality technology in news content production contributes to increased comprehension and retention rates. The experimental group exposed to news reports enhanced with three-dimensional graphic techniques and augmented reality showed higher levels of comprehension and recall compared to those exposed to news reports presented in a simple news studio. The techniques used in television program production and their equipment are diverse, with one of the most widely used and effective being the virtual studio. This is due to its cost-effectiveness as highlighted by (Bernis, 2010), as it only requires a single studio coated or equipped with a blue or green screen, along with a computer used to store designs for various program decors. These designs can be modified and visual effects can be applied using software directly on-air, thus avoiding the drawbacks of the Chroma Key (Sheikh, 2014). Despite its cost-effectiveness, the virtual studio has elevated the visual experience to a level limited only by the imagination of those involved in media production at the station (At-Tayyib, 2013). Alongside this, television programs in their diversity utilize graphic technology.

Shaltout (2016, p.111) defines it as: "The art of transforming complex data, information, and concepts into clear and engaging images and illustrations. This method involves presenting complex and challenging information in a smooth and easy-to-understand manner." The term "graphics" refers to images produced using a computer, encompassing illustrations, cartoons, and even high-quality real images. It is also used to indicate the process of pulling, coloring, shading, and processing images using computer software. Graphic design is used in producing printed materials, magazines, books, official documents, greeting cards, and various other mediums (Arabi, 2010). With technological developments, there is a standalone branch known as "Multimedia," which deals with computer graphics in dynamic frameworks like cinematic films. It involves using sound effects and incorporates text, still images, animations, and audio in an interactive manner (Zaitoun, 2004).

In addition to these techniques, other more advanced and captivating technologies have emerged, particularly used in specific programs like sports programs. One of these is hologram technology, which involves visual representations relying on reconstructing the image of objects in different dimensions in three-dimensional space. This technology utilizes optical waves responsible for high-efficiency three-dimensional imaging of objects. Essentially, it's a visual display that recreates and presents the image, making it appear as a three-dimensional holographic model in the air (Ahmed & Mohamad, 2019, p. 125). Scientists utilized a method in this technology that relies on overlapping waves using a laser beam source, which splits into symmetrical beams. One beam is directed toward the object intended to create a three-dimensional image, while the other reference beam is directed to form approximate image coordinates at the designated display location (Karar & Bashir, 2018). The use of these technologies is often associated with digital cameras, which vary in their resolution, quality, lenses, processing chips, audiovisual adjustment tools, and various video recording formats (outputs). Their digital language is compatible with each other (Zaitel, 2007), including HD, FHD, and HD cameras, possessing high resolution and clarity equivalent to that of cinematic cameras (Rustum, 2012).

By exploring the technologies and tools of television production, the technological developments witnessed in recent years have brought about a significant transformation in television production on a technical level. In the future, television broadcasting may not resemble the familiar form we have known. Instead, it might offer similar capabilities as electronic applications and modern streaming platforms (Bou saada, 2019). Furthermore, in addition to its success in the field of media and television production concerning cost-effectiveness and production efficiency, the necessary equipment and supplies for the production process have become more accessible, less expensive, and more efficient.The necessary equipment and tools for the production process have become more accessible, less expensive, and more efficient. Consequently, numerous programs can now be produced with modest resources and in limited spaces. This shift has diminished the technical and artistic barriers that were once pivotal and fundamental, allowing artistic and intellectual creativity to take precedence among content creators in the media industry.

2. Methodology

The study used the descriptive-analytical approach, one of the most important approaches employed in media research to gather data and information related to the scientific phenomenon. The research relied on a survey method, considered one of the most suitable methodologies to obtain data and information and describe the television programs aired on local and Arab satellite TV screens during the Ramadan 2023 season. The study used content analysis tools that enable researchers to analyze media messages to test the characteristics of the message or text. This analysis process is carried out systematically and based on methodological principles and objective standards to comprehend and interpret the content of media materials appropriately. (Mashhadani, 2017, p. 121). Due to the vast number and diverse topics of television programs, the researcher could not feasibly study all of them within the study's time frame. Hence, the researcher purposefully selected a specific number of programs that aired during the Ramadan 2023 season. The chosen programs were five in total: "Aya w Hekaya" by Sheikh Mishary Alafasy, "Knowing Allah" by preacher Amr Khaled, "Qudwa Part 2" by Sheikh Fahd Al-Kanderi, "Quranic Messages" by Sheikh Aaidh Al-Qarni, and "Qalby Etma'an" by the UAE Red Crescent, aired from 22/03/2023, to 30/04/2023. The researcher used the comprehensive inclusion method,

which involves gathering data and information from all elements of the study sample using appropriate methodologies. Consequently, the study sample comprehensively represents its community.
The selection of the Ramadan season was due to the diversity and abundance of various programs during this period, facilitating researchers' familiarity with a wide range of information to derive accurate and scientific results. The researcher categorized the analysis categories after reviewing the content of religious television programs, selecting the "Form" category, which contained seven main categories: Forms of Media, Sound Effects, Lighting, Shot Size and Transitions between shots, Camera Mode, and Modern Technologies Used.
The researcher then designed a content analysis form and presented it to media academic experts. Subsequently, the researcher tested the tool's reliability using Holsti's Formula with the assistance of two analysts. They were trained to analyze five episodes from each of the programs under study according to the following Formula:
Holsti's Formula = m2n1+n2
M= the number of agreed-upon cases.
N1= the number of cases coded by analyst 1.
N2= the number of cases coded by analyst 2.
The Holsti's Formula resulted in a reliability percentage of 87%, which is an acceptable rate for the purposes of this study.
The researcher conducted in-depth interviews, which are a qualitative data collection tool involving direct, open-ended personal interviews. Through these interviews, the researcher aimed to encourage the interviewees to reveal their motivations, beliefs, feelings, and attitudes toward a specific subject. This method allows researchers to formulate questions based on each interviewee's responses (Zaghib, 2009, p. 215). The researcher directed these interviews toward experts in interior design within Jordanian media institutions to explore the technologies utilized and the significant contributions they made to television production and its implications.

3. Results and Discussion

The focus of this research was on analyzing the form of content, allowing the researchers to achieve the objectives of the study. Consequently, the results of the analysis regarding the modern techniques used in the 2023 television programs will be presented and discussed.

Table 1 illustrates the comprehensive analysis of the sound effects category for all television programs in the study sample.

No.	Category	Total program repetitions	Percentage	Order
1	Sad Effects	11	8%	(4)
2	Emotional Effects	68	51%	(1)
3	Exciting Effects	8	6%	(5)
4	Mixed Effects	17	13%	(3)
5	No Effects	30	22%	(2)
Total		134	100%	

The comprehensive analysis of the sound effects used in all the analyzed television programs shows that the emotional effects category ranks first with a percentage of 51%. Following that is the category "No Effects" with a percentage of 22%, because the program "Aya w Hekaya" in all its 30 episodes did not use any sound effects. In third place is the mixed effects category with a percentage of 13%, followed by the sad effects category with a percentage of 8%. Lastly, the exciting effects category with a percentage of 6%, not due to infrequent use, but due to their integration with other categories, especially evident in the program "Qalby Etma'an" where both sad and thrilling effects were present in the same episode, hence categorized as mixed effects.
The researchers noted that programs containing impactful sound effects garnered higher viewership compared to those without any sound effects. Background music is considered one of the most crucial elements in television programs, and its selection should be carefully tailored to suit the program's genre and subject, adding a tangible meaning to the visuals. Although audiences might not consciously notice this music, producing a program without it might leave them feeling that something essential is missing.
Soundtracks can encompass thematic music, human voices, individual or collective chants, and could be a fundamental component in the storyline of a program, aiming to emotionally engage viewers or reinforce the conveyed messages on television programs (Eisenstein, 1983). As discussed in Table (1), 78% of the programs used sound effects, while 22% did not. This highlights the inclination of television programs to utilize diverse sound effects across their episodes.

The study shows in Table 2, a comprehensive analysis of the lighting techniques employed in all television programs within the study sample.

No.	Category	Total program repetitions	Percentage	Order
1	Soft Lighting	6	4%	(4)
2	Bright Lighting	27	20%	(3)
3	Medium Lighting	72	54%	(1)
4	Mixed	29	22%	(2)
Total		134	100%	

The comprehensive analysis of lighting techniques used in the television programs within the study's sample reveals that the category of medium lighting had the highest total repetitions, with 72 repetitions, with a percentage of 54%, followed by the mixed category with a percentage of 22%, then bright lighting with a percentage of 20%, and finally, soft lighting with a percentage of 4%. In the research results conducted by three researchers in the field of television lighting, Tawfiq, Hashim, and Samri, it becomes evident that lighting in television programs is one of the most essential components, indispensable for its presentation. It stands as a key element that plays a significant role in the portrayal and enhancement of television programs, influencing their content. The set designer may rely entirely on lighting to execute certain decorations (Tawfiq et al., 2022, p. 219). As noted, medium lighting was the most recurrent. This is attributed to its suitability in program studios, offering viewer comfort and attracting continued viewership. There were also scenes with soft lighting, known to convey a sense of horror or seriousness and sadness. For instance, in certain scenes of the program "Qalby Etma'an", the lighting implied seriousness and sadness in line with the nature of the content. Additionally, repetitions of bright lighting were present in scenes illuminated by sunlight, offering visual comfort as viewers are accustomed to seeing everything under bright sunlight. Outdoor and field scenes, especially in programs like “Qudwa Part 2” and "Knowing Allah", were engaging and diverse (Hamad, 2018).
Regarding the types of shots in all episodes of the television programs within the study's sample, as illustrated in Table 3

No.	Category	Total program repetitions	Percentage	Order
1	Long shots	0	0	(3)
2	Medium shots	28	21%	(2)
3	Close-up shots	0	0	(3)
4	Extreme close-up shots	0	0	(3)
5	Diverse shots	106	79%	(1)
Total		134	100%	

The comprehensive analysis indicates that the diverse shots category obtained the highest rank with a percentage of 79%, followed by medium shots with a percentage of 21%. No other category received any repetitions. As the analysis focused on episodes rather than individual shots, all episodes showcased a variety of shots, except for the program “Quranic Messages”, where the camera remained stationary, consistently featuring medium shots across its 28 episodes. This diversity in shots across 106 episodes of analyzed television programs is positive, as emphasized by Dr. Issa in her book “Radio and Television Directing” (2020). She highlighted the significance of shot diversity within a single episode of television programs, steering away from viewer boredom and distraction from the content. Because the diversity of shots plays a significant role in expressing the emotional or psychological state of individuals within the television program or in creating a certain influential impression of things inside the studio. The transition from one scene to another or from onetime unit to another is considered one of the most crucial components in television programming. It controls the flow of a program's events, achieving logical connection and aesthetic impact. Transitions can be likened to what occurs in literary writing, where the shift from one paragraph to another, from one chapter to another, or from one theme to another influences the literary content and the reader's understanding of the text. Similarly, in television programs (Mu'nis, 2006), transitions significantly impact the narrative context and the viewer's comprehension of the content.
The study in Table 4 indicates the methods of transitions in the television programs within the study's sample

No.	Category	Total program repetitions	Percentage	Order
1	Cut	63	47%	(1)
2	Fade	10	7%	(3)
3	Cut and Fade	61	46%	(2)
Total		134	100%	

The analysis reveals that the category with the highest repetitions in the religious programs within the study's sample is the Cut category with a percentage of 47%. It is followed by the Cut and Fade category with a percentage of 46%, while the Fade category obtained a percentage of 7%. This outcome qualifies the analyzed television programs to be more contemporary and distinctive. Cutting as a technique is the most commonly used method in modern times. Conversely, there is a significant reduction in the use of techniques like blending, fading in and out, and others. This reduction is due to the fact that the blending technique, which was extensively used in the past, appears as noticeable and distinct transitions. On the other hand, the cutting technique provides a momentary, abrupt change that is less noticeable to viewers compared to techniques like mixing (Al Jwaniat et al., 2024; Youssef et al., 2023). This shift in the way scenes are transitioned is in line with evolving audience preferences and technological advancements (Qasim, 2010).
When cameras are moved and scenes diversified, program directors are able to present continuous and direct information in a connected manner. Additionally, they employ diverse methods and techniques of persuasion and affirmation, detail presentation, showcasing reactions, and capturing viewers' interest, thereby explaining the relationship between elements. Acknowledging that static shots lacking diversity and motion tend to be dull and induce boredom, diversified and dynamic shots overflowing with movement and vitality work towards attracting viewers more significantly (Issa, 2020). Accordingly, we observe in Table 5 the camera positions in the television programs within the study's sample.

No.	Category	Total program repetitions	Percentage	Order
1	**Static (Single camera)**	**39**	29%	(2)
2	**Moving (Multiple cameras)**	95	71%	(1)
	Total	**134**		**100%**

The comprehensive analysis in Table 5 illustrates the cameras position in religious programs within the study's sample. The category of Moving (Multiple cameras) obtained the highest rank with a percentage of 71%, followed by the Static (Single camera) category with a percentage of 29%. This is due to the program "Quranic Messages", where a static (single camera) was directed at the program host throughout all its episodes.
In Table 6, the analysis of media forms in the television programs of the study sample demonstrates the use of unconventional techniques in television program production. This includes directing and breaking away from the norm. For instance, while viewers are accustomed to seeing program hosts in a studio or a talk show setting, there are now instances where hosts venture into public spaces, move around, interact with people, and convey messages that are closer to the audience, thereby departing from traditional studio-based presentations.

No.	Category	Total program repetitions	Percentage	Order
1	**Live conversation in an indoor studio**	**30**	**22%**	**(2)**
2	**Live conversation in an outdoor setting**	**0**	**0**	**(0)**
3	**Studio-based interview conversation**	**30**	**22%**	**(2)**
4	**Field-based interview conversation**	**29**	**21%**	**(3)**
5	**Mixed**	**45**	**35%**	**(1)**
Total		**134**	**100%**	

The table indicates the proximity in percentages and the program diversity across various media format categories. The Mixed category obtained the highest rank with a percentage of 35%, followed by two categories: Live conversation in an indoor studio and Studio-based interview conversation, both with a percentage of 22%. In the third position, the category Field-based interview conversation with a percentage of 21%, and lastly, the Live conversation in an outdoor setting was part of the mixed category and did not have any individual repetitions, placing it in the last position.
The technologies employed in television are diverse, owing to the current advancements in new media technology in the production of talk shows. Their use aims to captivate viewers' attention and achieve elements of excitement, suspense, and astonishment. Television program production techniques and equipment are numerous, and this study illustrates that all programs within the study's scope utilized virtual studios and green screens. Additionally, most of them incorporated graphic designs and digital charts during the aired episodes. Notably, programs such as “Quranic Messages” and "Qalby Etma'an" stood out by incorporating the use of drone cameras for outdoor filming.

The technical director of Resala Satellite Channel[1], Mr. Osama Helwani, revealed in an interview conducted by the researcher to explore the technologies used in the channel, that the channel utilizes advanced 4K cameras in its programs, such as the various versions of SONY PXW cameras. Although the channel primarily relies on HD technology for its broadcasts, occasionally it receives and broadcasts programs of lower quality. This is due to the nature of these programs, which may not achieve significant viewership or financial returns, particularly in recent years. The decline in viewership leads to the decision to occasionally broadcast lower-quality content (Helwani, 2023).
He further indicated that the studios used by the channel vary between a traditional studio, resembling a reception room (salon) equipped with seats or Arab-style seating arrangements, and an outdoor shooting studio that showcases natural landscapes. This type of studio is predominantly utilized in countries such as Malaysia, Indonesia, and Turkey. Additionally, they employ Chroma Key techniques and shoot in various locations such as mosques.

Al-Mamlaka Satellite Channel is committed to using state-of-the-art equipment and modern technology. The channel heavily relies on various types of (SONY - GRASS VALLEY) cameras, according to the requirements of different programs. These modern cameras are used in indoor studios, outside broadcast vans, and for field filming. The channel places a strong emphasis on attracting skilled human resources for filming. Skilled personnel trained in using this modern equipment and technology are considered equally important as the tools themselves in enhancing the quality of production.In addition to these technological developments, the channel incorporates numerous sound effects tailored to fit the nature of different programs. These effects are notably prevalent in investigative and documentary programs compared to live broadcasted shows. Sound effects in these programs are primarily used for program identification and transitioning between scenes or segments. The key principle is for these effects to enhance the program's content and engage the audience, as their use can be detrimental if they fail to add value to the overall viewing and auditory experience (Omari, 2023).

4. Conclusion

This research aims to highlight the television technologies utilized in Arabic programs broadcasted in 2023 and assess their modernity compared to international programs. Researchers analyzed five well-known programs on Arab satellite channels, whether they gained popularity through content or presenters. They observed that programs employing the latest technologies mentioned in the analysis categories garnered higher viewership. By analyzing these programs on YouTube, researchers could conduct a more precise analysis. For instance, programs like "Qalby Etma'an" and “Qudwa Part 2” were diverse and produced by advanced and renowned production companies in the Arab world.The realm of technology is vast, requiring more than one study due to its multifaceted production, direction tools, and technical artistry in structuring concise and informative content. For instance, cameras play various roles, angles, movements, and convey diverse meanings. Similarly, music, sound effects, lighting, and the selection of program hosts concerning their demeanor, stance, and presentation style vary based on the program's nature. Moreover, the study focused on certain technologies related to studio types, set designs, color choices, and locations. These specific aspects were chosen to address the primary goal of the study, which aimed to elucidate the nature of the technologies utilized in television programs broadcast in 2023. As we observe, the results of this scientific paper were somewhat positive. However, some programs still require further modernization and improvement in both technical aspects and presentational intelligence. Additionally, the analysis of the programs wasn't comprehensive enough to encompass all the TV programs aired during the Ramadan season. Furthermore, due to the lack of cooperation from program producers in responding to our inquiries about the television technologies they employ, there might be numerous other observations and results that haven't been addressed. Therefore, the researchers aim to conduct future studies that are more comprehensive and complementary to the objectives of this paper. These future studies will include surveys targeting audiences about the current programs broadcasted on diverse Arabic satellite channels. This will ascertain their interest and enthusiasm in watching these programs and involve a more extended period of program analysis to achieve more accurate and credible findings. As researchers, we believe that to achieve the desired objective scientifically and accurately, it is necessary to analyze, investigate, and write at least two more research papers on this subject. Previous studies have shown that television programs on Arab channels are in continuous evolution. Thus, these findings entice us to prove the adaptation to this evolution by documenting it objectively and comprehensively, aiming to elevate the Arab television industry.

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