

**The Development and Structure of Libyan
Television Broadcasting 1968-1995**

By

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Abstract

Libya, as one of the main Arab States, was once inhabited by Arab Bedouins and farmers. It was a poor country and experienced underdeveloped economic, political and social circumstances. It is a country which, until the discovery of petroleum in the 1960s, developed slowly over centuries because it had few resources available for advanced growth. This forced Libya to delay the establishment and development of its broadcast media (particularly television) until 1968. Libya has since developed into a modern State, thanks largely to its oil resources and its considerable commercial attributes. In turn, this has brought about rapid changes in Libyan society and caused drastic transformations—from simple nomadic communities to a highly sophisticated society which affects all its economic, political, and social habits. Hence, the broadcast media, specifically television, now play an important role in serving Libyan society and contributes to its general national development.

This thesis is devoted to investigating the verification, progress and structure of the Libyan broadcasting system; tracing the growth of broadcasting technology from its earliest arrival on Libyan soil, to the impact of previous and present national governments on the establishment and development of the broadcasting system. Presenting the artistic and technical procedures of local programme production and the varying forms of daily television shows, it also analyses their content and presentation and gives suggestions for further improvements. As such, it explores the historical development of broadcast regulations and their impact on present television broadcast guidelines. It also defines the structure and function of broadcast administrations, including their departments, divisions, units and bureaux and subsequently, their roles in day to day transmission services. It is the first such study of its kind in Arabic and English.

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Introduction

Libyan Television: An Overview

This introduction presents the background to the entire study as it relates to the development of communication technology and its massive impact on expanding television broadcast systems before they became accessible to emerging countries such as Libya.

This Introduction also provides a brief overview of relevant literature to establish this thesis as an original study which has not been undertaken before, either in Libya or elsewhere. Broadcast authorities, and television field professionals agree that this research is new and fills a gap in our understanding of broadcast media

I.1 Media Technology

The development of communication technology enabled television broadcasting to extend its tremendous electronic capabilities. The application of new inventions in the field of electronic media empowered broadcasting signals to span political and geographical boundaries. Electronic communications have moved us from the 'wired' to the 'wireless' age, with a wide range of computers, FM and AM radio transmission systems and colour television signals as central elements in electronic media. Satellite systems empowered picture and sound signals to be beamed, reflected and received in our homes at any given place or moment. As a result, the most revolutionary communication technology development of our age occurred; thus, mass media advancement (especially television broadcasting) created significant changes in cultural, educational, political and social affairs and improved national and international ties among the states of the world.

Modern communication technology enabled television broadcasting systems to overcome the technical difficulties of time and space and transmit pre-recorded

information, such as film and videotapes. The advanced technology allowed the television screen to convert the broadcast signals into electronic printed pages (consisting of piles of daily statistical and financial data) to inform people about national and international events. Television broadcasting became the most important medium—expanding day after day into world wide applications. A developing country, such as Libya, bought the broadcast technology and allocated cash investment to maintain and improve relevant equipment, including programme production and transmission facilities. It believed it was essential to do this if Libya was to undergo further economic and social development as well as compete on an international stage.

I. 1. 1 Libya: Past and Present Media Development

Five hundred years ago Libya was occupied by alien invaders—the Spanish Crusaders 1510-1550; the Turks 1551-1910 and, more recently, the Italians 1911-1943. During these colonial occupations, mass communication systems in Libya were non—existent, except modest printing presses. The Turks and Italians did not invest or expend effort, time, and money to improve the production of local newspapers. The reason behind this, they maintained, was that Libyans, were illiterate and were not able to read Italian and Turkish languages. The Italians and Turks who lived in Libya received their national newspapers from their own countries and thus did not require newspapers and magazines printed in Libya. Accordingly there was no interest in establishing and developing any indigenous media units, even a local press.

Nowadays, Libya is struggling to improve the press and broadcast media, as well as its education, health, social and cultural systems. General development started in the 1970s with the massive growth in the gross domestic product—a result of oil exportation. The mass media began to improve commensurably as did their quality an quantity of production and distribution.

Before, and during the 1960s media technology and development in Libya witnessed only limited growth, encountering serious difficulties due to the low gross national product (GNP), low per capita income and a low rate of education. Illiteracy and poverty were prevalent and had negative effects on the existence of print and broadcast media. Those daily and weekly newspapers which did exist were very small; magazines and other periodicals barely survived. Also, printing centres were few in number and unable to provide high quality printing production. Since the 1970s more development of the press has taken place, the number of newspapers and magazines has increased and print media centres were modernised, while the circulation of printed copies was growing with a corresponding rise in literacy.

I. 1. 2 Development of Broadcast Service

In the 1960s television broadcasting facilities, including programme production equipment, broadcast transmitters and skilled manpower, were an inadequate means of providing a wider television broadcast service to all Libyan cities, towns and oases. The Tripoli and Benghazi Television stations were very small—limited to the metropolitan areas. They had no high powered transmitters to enable them to cover the inner country sectors. The main 2 television broadcasting stations remained backward, their production facilities were over-used, and their studios were small in size, with little or no modern audio production equipment. Due to these conditions, it was the 1970s, that the modernisation of television stations were undertaken and supplied with new broadcast and programme production equipment.

To extend the television signals into the Libyan heartland microwave repeaters and relay stations were established in the urban and rural sectors. To establish a skilled workforce able to operate the television facilities successfully, intensive training courses were held in 1970. These aimed to teach and train Libyan broadcast technicians, engineers, cameramen, video machine operators, decor makers and set designers, in order to replace a foreign workforce with Libyan nationalists who could operate all television amenities within the Tripoli and Benghazi networks.

I. 2 Importance of Research

This study attempts to provide scientific perspectives on the establishment, development and structure of the Libyan Television Broadcasting system. Libya, as a developing state, looks for such research to contribute to academic broadcast studies. Public and university libraries and media institutions are in need of such studies to fill present gaps in technical and theoretical mass communication science. There is a real lack of television broadcasting research to serve as an initial reference for educators, scholars, lecturers and specialists in the communications field.

Such research is considered a fundamental step to establish the basis of media research which has not been studied in Libya or elsewhere. It combines artistic and technical data concerning the establishment and development of a national television broadcasting system.. This study will encourage other scholars who have never attempted to carry out research in such a specific broadcasting field, while providing with them with essential information to commence advanced studies of their own . Finally, it can be stated that this study is an important key to broadcasting media research in Libya, to improve and uplift communication studies—particularly to television broadcasting in Libya which, as an emerging country searches for further ways to develop its media to meet its sociological needs.

I. 3 Scope of Research

This study is confined to Libyan television broadcasting and its relevant facilities. This includes: the formation, structure and development of the broadcast; technical, artistic and administrative services; television broadcast guidelines and their effect on daily service; forms of broadcasting genres and procedures in their artistic and technical production; television management and its role in the broadcast service; technical facilities (studio floors, lighting, cameras, video machines, audio equipment and all other facilities) involved in television transmission; and the past and present development of technical broadcast amenities such as microwave, sea and ground cables. Also, this thesis analyses previous and present day hardships which still face

the growth of domestic television production and technical broadcast transmission, and makes suggestions to overcome them. In short, this thesis describes and investigates the national television system of Libya, assessing its continuing development since its establishment.

I. 4 Research Methodology

The principal method of research used in this study is the interviewing of key television broadcast professionals, together with the analysis of a large number of printed information sources in Arabic, plus frequent viewing of recorded videotapes available which contain data relevant to this thesis. This was achieved as follows:

I. 4. 1 The Face-to-Face Interview

In developing countries (such as Libya) most information related to the broadcasting field has not been well documented, written or recorded for future application. Accordingly, the researcher devised a full questionnaire (Appendix 4) to form the basis of a series of interviews conducted with 2 groups. Group A interview questions were directed to television broadcasting policy makers such as former and present secretaries of Mass Media and Culture, the Secretary of Communications and Transportations, the Broadcasting Committee, its Chairman and Managers, and the Head of Planning and Policy Departments who are in charge of broadcast planning and who supervise television network policy. Group B questions were directed to those individuals actively involved in a television broadcasting career and occupying administrative and technical positions—managers, Head of Department, foremen, supervisors, programme producers, show presenters, engineers and technical operators including audio, video, lighting and cameramen, set designers, announcers, audio-visual librarians, singers, musicians and engineers. In all, there were about 125 television broadcast professional and policy makers interviewed by the researcher to gain the historical and technical data needed for this thesis.

I. 4. 2 Individual Discussions

To collect data relevant to ascertaining feedback from the television audience and evaluating their response, the researcher carried out individual discussions with different categories of viewers. I selected 80 people who had available to watch television shows for no less than 5 hours a day. This included males and females with different levels of education from both rural and urban areas. Individual discussions were carried out by a series of visits to private family homes. Most of the discussions consisted of the viewers' reactions to daily programme transmission, types of telecasted shows, their content and presentation; imported television series and their effect on local culture; values and forms of genre needed to be produced locally or imported from abroad. Also such discussions included the weaknesses and strengths of programmes presented, specially children's and educational programmes and the improvements needed for such shows.

I. 4. 3 Field Tours

To obtain technical data related to television transmission and reception I also carried out a series of tours to the various locations of microwave repeaters, distribution stations and transmitters, to ascertain the technical condition of television transmission to interior areas; to meet field transmission engineers and operators to gain data directly from them; and to meet some inhabitants of inland oases and towns in order to get more information concerning the television transmission signals in such areas. These tours included many oases and coastal towns such as Alkhoms, Assallum, Awjla, Aljaghabob, Azzawya, Brak, Benwleed, Bendbai, Elgatroom, Elmerg, Elbetha, Ejdabia, Elgarabolli, Elgraballi, Elbeyyada, Ghdamis, Hun, Imsllata, Ilwashka, Jalu, Jkherra, Misrata, Obari, Sirt, Sebha, Sbrata, Srman, Sukana, Waddan, Tarhuna, Teka, Tobruk, Tawergha, Tokra and Zleetn.

I. 4. 4 Private Visits

A great deal of data related to this thesis was not to be found in local broadcast files, nor in periodicals. It was not possible to obtain it through face to face

interviews. Hence, the researcher carried out private visits to retired broadcast professionals and policy makers who had private libraries containing many documents (private references) related to their previous broadcast work. This included the former secretaries of Mass Media and Culture, the Television Broadcasting Chairman, the Managing Directors of radio and television administrations, technical broadcast engineers, broadcast audio and video operators, heads of television departments, programme directors, writers and presenters.

I. 4. 5 Comprehensive Reading

Tracing and reading written information sources is crucial to procure more statistical, technical and literary data related to this thesis. Such reading has included the following:

I. 4. 5. 1 Library Sources

In order to detect references containing broadcast media information, the researcher read a large number of texts by visiting public and university libraries. These included the University of Leeds, Leeds Metropolitan University, University of Bradford, The British Library (Boston Spa), Benghazi University, Tripoli University, Cairo University, Malta University, UNESCO (Paris), University of London, University of Wales (Cardiff), Liverpool University, Sheffield University and Manchester University.

I. 4. 5. 2 Broadcast Documents

Television broadcasting documents are an important source for this study. There are two principal sources for such documents: (1) International sources, including academic lectures and UNESCO papers and; (2) official letters and local sources which encompassed pamphlets, reports, scripts, administrative letters, meeting notices, seminar and debate notices, broadcast lectures and written messages.

Together both types of documentation dealt with domestic television affairs in Libya and contained important information related to this dissertation.

I. 4. 5. 3 Periodicals

Articles in magazines and newspapers contain much data related to broadcasting studies. Local Arabic periodicals are widely used because they contain more information concerning artistic, administrative and technical broadcasting affairs. The researcher discovered around 200 articles in national and international broadcast periodicals in order to obtain new data related to this research.

I. 4. 5. 4 Television Presentations

Many television programmes contain information relevant to the content of this study. The researcher watched a large number of local (Libyan) broadcast shows which were viewed and analysed to provide information about the structure and development of the national broadcasting system. Also, this facilitated the gathering of data concerning the development of the quality and quantity of telecasted shows and evaluation of their production and presentation values.

I. 4. 5. 5 Viewing Previous and Present Videotaped Shows

To obtain more information about types of television programmes and their improvement, the researcher spent 3 weeks in Tripoli's and Benghazi's television networks, viewing samples of old and current telecasted genres. Such viewing compared television shows from the 1960s, 1970s, 1980s and 1990s, analysing their content and presentation to establish the differences between old and new shows, to collect more information concerning television programme production, content and improvement.

I. 5 Research Argument

The main premise of this study is that just as television broadcasting technology took many years to become well developed in advanced countries, it likewise took a long time for it to be transferred to developing states. Previous economic and political matters militated against the establishment and development of national television in Libya. The mass media, quite frankly, made little progress during the Libyan royal family era. This was because the GNP was limited and little money was allocated for advanced development of electronic media such, as television broadcasting. Growth really started at the beginning of the 1970s, with the establishment of communication facilities to expand television transmission throughout the country. Economic, historical, political and theoretical bases therefore, had a great impact on the broadcast establishment, in particular its development and regulations. The structure of television administration was altered to design and implement artistic, administrative and technical plans to run the television broadcasting facilities to serve modern Libyan society. Daily television programmes were intended to inform, educate and entertain the audience according to Arabic, Islamic and religious morals and values.

I. 6 Related and Previous Studies: Literature Overview

The Libyan television establishment, with its particular structure and development, has not been investigated fully, either in Libya or elsewhere. A. Ali, the Secretary of Mass Media and Culture stated:

Radio and television broadcasting general affairs have not been officially studied by anyone. This includes the erection of the broadcasting network; the production, content and presentation of daily television shows, the structure of television management and general broadcasting development

(Ali , 1993:int.)

It has been argued that the shortage of media research—particularly in television broadcasting—hindered the organisation of radio and television broadcast systems (Mohamed, 1995: int.). There has been sparse academic study intended to provide an historical background for the national telecasting system (Iddrisi , 1993:int.). There were no publications providing detailed information concerning the transfer of old broadcasting technology to Libya (Ben Shaban, 1968:3). Further details related to Libyan broadcasting cannot be given because there were no official surveys carried out in this field (Merril, 1981: 113; Brown, 1983: 33). Limited oral information can only be given by senior broadcasters who witnessed the establishment and development, of television but such information is not based on scientific research carried out in the broadcast media (Alakkari, 1992:int.; Habeeb, 1981: 23; Elmehdawi, 1992:int.; Ettallisi, 1989:int.; Broadcasting Board, 1989:C5; Abujazia, 1992: 6). Formal research into the television service is therefore urgently needed to provide general data for further broadcast studies (Jolous, 1981: 19; Saeid, 1988: 108; Secretary of Mass Media, 1975:8; UNESCO, 1990: 13). Technical and theoretical broadcast media research has not been carried out by any Ph.D student, or any other researchers in Libya (Broadcasting Corporation, 1989: 2; Committee Report, 1975: 4; Attarhoni, 1992: presentation; National Television Network, 1982: report; Abdulkader, 1992: int.; Abukhtwa, 1992 and 1995: int.; Albukhari, 1985: int.; Labshari: former broadcasting chairman, 1992: int.; Essalheen, 1979:15). Limited research has been done by students (at Masters degree level) into the press but not in the broadcasting field (Idris, 1992: int.; Ezzleetni, 1992: int.; Media Research, 1991: radio presentation; Mohamed, 1991: 26) .

Television broadcasting in Libya is supervised by the national government, but no full information exists concerning the bases of governmental control or the form of television authority which runs the broadcasting system (Roccar, 1983: 4; Richard,

1984:10; Eloit, 1982: 22; Scrogens, 1980:2). Data related to broadcast media guidance has not been released into the public domain in order to serve as a reference for further research (Television Broadcasting Committee, 1989: 7; Whatson, 1985:31; Lanfranco, 1985: 15; Secretary of Mass Media, 1987: 2).

The development of communication facilities (including microwave, sea and underground cables) and general wires and wireless communications, has had a great impact on television transmission development. Such developments have never been studied (Peter, 1990: 8; Sultan, 1989: 11; Huda, 1992: int.). Reports concerning local communications were lost or kept in closed files, and have not been used much in media communications research to develop media studies (BBC, 1990: presentation; Wonkeryo, 1987:37; Soad, 1992: int.). Yet whereas many observers agree that media research—particularly into television broadcasting—is urgently needed no attempt by individuals, government authorities or national media organisations, has been made to study the national television broadcasting affairs (Abuhafa, 1992: int.; Addali, 1992 and 1995: int.; Eshamkh, 1992: 19).

Television broadcasting contains various administrations which co-operate in order to run the television service on a daily basis. Yet no study has so far been planned to ascertain the function and development of the broadcast management service (General People's Committee, 1991:41; Ezzwy, 1975:3; Mustafa, 1989:2). Such research is required if further growth in broadcast management is to progress, along with an analysis of the structure of their departments, divisions and units in order to identify their impact on television services (Belgasem, 1990:14; Ashoor, 1995: int.; , 1993: int.).

Television programme policy also needs to be fully studied if its effect on television programme production and presentation are to be analysed. (Elgazali, 1975: 26; Idris, 1992: int.; Jamal, 1992: 13). Likewise, general television

programmes need to be studied to establish and evaluate their development (Algeriani, 1975:5; Ayman, 1991: 43). It is crucial to explore the television transmission policy and gain information concerning its future plans (Ashelwi, 1993 and 1995: int.). Nor have the television production facilities and the artistic and technical crews who are carrying out these technical duties been studied by any scholar (Essayed, 1991: 6; Wajdi, 1990: 21). The practical procedures of domestic programme production (including the artistic and methodological construction) should be examined in order to establish advanced schemes of broadcast media production (Laitham, 1981:10; Peter, 1990:14).

The same is true for the categories, content, presentation and problems of television genres (Saeid, 1988:108; Stephenson, 1981: 37). Television Arts — drawing, painting, and modelling— are important areas to be researched in terms of their forms and impacts on television production (Committee Report, 1975: 7; Broadcasting, 1993:12; James, 1983: 5). Educational, children's, cultural and religious television shows need to be analysed for their literary material in order to create local broadcasting literature (Abdulmohsen, 1993 and 1995: int.; Elfeitori, 1991: int.; Elbergh-thi, 1993: int.).

Television broadcasting introduces many types of news which informs the audience about national and international events. It is vital to study its techniques, sources and daily presentation (Jaber, 1990: 8). Libyan television news has not been seen hitherto as material ripe for study and organisation (Anwar, 1989: int.). Nor has news been examined to establish its production procedures (Alarabi, 1993 and 1995: int.). Short and sketchy articles have been written in local newspapers about broadcast news, but no academic research has identified news as a cardinal informative television genre (Leshebi, 1993: 3).

A great deal of money has been spent on national television broadcasting erection and programme production. Daily allowances are paid to run the television service, but no documents published reveal the financing of radio and television programme production (Lanfranco, 1985:4; Mustafa, 1989:2; Television Network, 1992:6; Mohamed, 1993: int.; Reyad, 1993: int.). The present study, therefore attempts to fill a gap by examining the general financing of affairs related to the broadcast service (Abdulkader, 1992: int.).

This is the first study to investigate the establishment, structure and development of Libyan national television (Abujazia, former Secretary of Media and Culture, 1992: int.). The interviews related to this study require sophisticated data to be supplied (M. Eljazwi, former Chairman of Benghazi's Television Network, 1993: int.).

I. 7 Problems Inherent in the Study

Each academic study, especially in the broadcasting field, faces some problems. References in books and magazines which deal with television broadcasting development in individual emerging countries, such as Libya, are limited. They contain obsolete data that does not identify current information relevant to recent broadcasting statutes. Most local broadcasting officers are reluctant to give out such information—the broadcast authorities forbid any employee from discussing the broadcasting field beyond data that has been printed for public consumption. This study has to rely, therefore, on local documents, including broadcast letters, memos, notices, pamphlets, reports and scripts which are restricted to administrative files. Many such documents have been lost or destroyed, others were considered confidential material and this researcher was not allowed to read them, despite being a former member of the broadcasting authority. Domestic print media (magazines and newspapers) have not been widely used because they contain only rather sketchy information which was not considered reliable by the researcher.

Interviews (face to face discussions) were the most difficult research element to achieve. The high ranking broadcasting officials—the Secretary of Mass Media and Culture, the Secretary of Public Communications and Transportation, the Broadcasting Committee and its Chairman, the Directors of local broadcasting stations in Sebha and Benghazi and the general television broadcast managers—were always busy. It was, inevitably, very difficult to set formal meetings with them. When a time and date had been set, the interviewee was often not found in his office. Many members of the broadcasting crews refused to meet me and some of them avoided answering my questions, either because of broadcasting policy or because they simply did not know the answer.

Documentary Departments in radio and television stations, Communication Corporations and Print Media Centres did not have historical or up-to-date media archives which the researcher hoped to gain access to. This was due to a lack of knowledge of documentation; an absence of a culture of archive preservation. For instance, the first radio and television broadcasting establishment laws were not found in Libya but seen in the Library of Congress in the United States of America.

The most important sources of broadcasting data involved in this study needed to be translated into formal English. This was not an easy task for this researcher whose mother tongue is not English. Even though the researcher is able to speak and write in English, and studied in the United States of America as an undergraduate for five years, English is still spoken as a second language.

I. 8 Content

This study contains Eight Chapters, each one dealing with particular aspects related to the Libyan national television broadcasting system. More details are presented as follows:

After a general introduction to the field of study, the **First Chapter** traces the historical development of television broadcasting technology, with recent developments in electronic communications and their impact on today's television transmission system in Libya. Also, it addresses the transfer of a broadcast system to Arab regions, including Libya, and explores the procedures of national television's inauguration and its early obstacles.

The Second Chapter investigates technical and artistic developments: broadcast training, the expansion of television transmission into more cities and inner areas, and the erection of communication facilities (such as microwave, sea and underground cables), the construction of new broadcast buildings and installation the electronic equipment. Also, it examines the effects of the establishment of other media institutions as it relates to the improvement of the television service.

The Third Chapter analyses the print media regulations which were introduced by the Turks and Italians during the occupation of Libya. Also, it examines the radio and television broadcasting regulations presented by the Monarchist Government which preceded the Libyan revolution, and its impact on present television services.

The Fourth Chapter: identifies the structure and development of broadcast management. It contains more details of the technical and artistic managerial departments divisions, units and the broadcast bureaus to present their assigned tasks and responsibilities.

The Fifth Chapter explores the establishment and execution of common broadcasting policy, including the guidelines and instructions related to general television affairs. It concentrates on the procedures related to television programme production, including the technical and artistic crews, stages of domestic genre

production and the general broadcast production process. Also, this chapter discusses the problems related to literary and technical set-ups required for national television programme production as well as making suggestions for further development that, in opinion of this author, need to be carried out.

The Sixth Chapter focuses primarily on present types of cultural, children's, entertainment, educational, persuasive, and religious television genres. It dissects programme content and presentation and evaluates its growth since the establishment of the national television system. This chapter also defines the main problems related to its content and introduction, and presents the elements needed to carry out further improvements.

The Seventh Chapter tracks the foundation and development of the national news agency and its subsequent impact on factual television programmes. It analyses the role of the news agency in national and international television news. This chapter also explains the development of news sources, production processes and their transfer to the main headquarters of the national television service. It presents the technical and artistic process of television broadcasting news, from re-editing to telecasting.

The Eighth Chapter investigates the government funding of all the services related to the national broadcasting system. It studies the amounts of money allocated to genre television production crews and staff, including the programme writers, directors, actors, presenters and artistic designers and technical operators. Also this chapter evaluates the financial service policy being implemented in the operation of the broadcast service.

The Conclusion outlines the general findings of the entire study and presents the common recommendations which need to be employed for further developments in administrative, financial, and technical broadcasting affairs.

I. 9 Definition of Terms and Abbreviations Related to Thesis

The following terms used in this research are defined to facilitate the understanding of their usage in this thesis:

Broadcast documents: any filed data related to radio and television affairs. They were divided into 3 categories, including hand-written or printed (hwd./pd.), audio taped (atd.), and videotaped (vd.) documents. Such documents were widely used throughout this study.

Broadcast policy makers: the government officials who are authorised to oversee the radio and television service. This includes: the Secretary of Mass Media and Culture, Broadcasting Committee, General Chairman and Managing Directors of broadcast services.

Broadcast professionals: the people who are skilled and work in television broadcasting as artists, operators and talents. Artists are individuals who carry out the broadcast artwork—set designers, cartoon outlines, drop makers and opaquers (set painters). Operators include audio, video machine, camera, lighting and telecine manipulators. *Talents* defines all people who perform on set, such as actors, comedians, announcers, presenters, singers, musicians, dancers, puppeteers, reporters and broadcast analysts. Many such broadcast professionals were interviewed by the researcher in order to obtain data relevant to this thesis.

General People's Committee: this is a part of the Libyan governing system. In previous years it was known as the Council of Secretaries. GPC is the main

governing body which approves the plans for national policy, including media laws involving radio and television regulations.

People's Committee for Mass Media and Culture: a government organisation authorised to supervise the press, radio and television services. It is defined as the Secretary of Mass Media and Culture throughout this thesis.

General Peoples' Delegation (GPD): the highest of Libya's government organisations (congress); it consists of all the supervisors of local public committees and leaders of national unions such as the presidents of students, farmers, workers, teachers and craftsmen unions. GPD is the highest authority authorised to plan the general national development policy, which includes print and broadcast media. The Secretary of Mass Media and Culture is a member of GPD as he represents mass media affairs, including radio and television broadcasting.

int.: this abbreviation relates to questionnaires (face to face interviews) carried out by the researcher in order to gain oral data from television broadcasting professionals and policy makers. *int.* denotes only informative interviews not, personal, placement and recall interviews. It is used throughout this study, (Peter, 1993: int.). Peter, the interviewee, 1993 the date of the interview, int. - the informative interview.

Local files (lf): related to data that are kept in radio and television administrative records. Such data has not been widely distributed or published, but was restricted to local files as special reference for local use only. Such files consist of letters, reports, scripts, hand-written notices, meeting outlines, fax and telephone memos.

Non-written policy: this expression indicates the oral orders carried out to run certain television service relating to programme production and transmission. National television heavily relied on non-written policy in the 1960s, the formative

years of Libya's television system. Written policy was better organised in 1973, as further developments were made in television programme organisation, even though non-written policy is still used in some aspects relating to daily broadcast services, particularly in the television show production process.

Oral data (od): relates to the information gained by the researcher through oral discussions with well educated specialists in the broadcasting field. This includes media professors, analysts, and writers who are involved in radio and television broadcasting affairs. Oral data is used only when the researcher could not obtain any written documents concerning this study.

Private source (ps): indicates that data was gained from special private reference material which has not been published. Such data was obtained from private visits to retired broadcasting officials and professionals who practised within the broadcasting profession for many years.

Chapter One

Development of Global Broadcasting Technology and its Transfer to Libya: the Establishment of the National Television System

♣ Introduction

Today's electronic media technologies, (particularly television broadcasting systems) are the outcome of many years of research. Technical experimental studies have been carried out by numerous scientists in different countries of the world. They have devoted their energy and time to exploring the potential benefits of mechanical and electronic devices for developing television broadcasting facilities. Later researchers carried out more advanced studies to make further improvements in electronic communications systems, bringing about modern communications — computers, satellites, and fibre optic cables which empowered the television transmission services to cover larger areas and cross geographic and political borders.

Television broadcasting technology was transferred to the emerging world (including Arab countries such as Libya) in the 1960s, where it became the new electronic medium. It quickly became the most important instrument to inform, educate and entertain the audiences. This part of the thesis, therefore, traces the earliest development of global television broadcasting technology and its transfer to Libya.

1. 1 Towards Advanced Television Technology

During the 1930's and 1940's television transmission and recording facilities were in monochrome. To convert black and white to a colour television system, scientists studied the original concepts of colour transmission which had been previously introduced by the earliest inventors such as Zworykin in 1925, Baird and Goldmark in 1928—and put them into practice.

In 1929, an American, H. Ives, started experimenting with a mechanical system to transmit colour images between two American cities, Washington DC and New York city (Encyclopaedia, 1980: 107). Ives, like earlier researchers, faced considerable technical difficulties. The mechanical scanning system could not produce good quality colour television transmission; the mirrors and filters which pick up the beam and split it into the primary colours of green, red and blue, were not well developed. The colour fidelity was not acceptable because it did not reproduce the original colours. These problems delayed a colour television system for many years. However, Ives's experiments encouraged other researchers to continue his work. In the United States of America, Columbia Broadcasting Systems (CBS) appointed the engineer, Peter Goldmark, to carry out colour television development research. He developed the colour television system and overcame technical hardships by improving the 3 primary colour tubes. Therefore, the electrical signals, (conversion into colour) was improved and Goldmark enabled CBS to produce a colour transmission system in 1951, while the National Television Systems Committee (NTSC) developed a full colour television system in 1953. American public broadcasting started colour television transmission in 1954. However, the cost of colour television equipment (such as electronic cameras, video machines and television receivers) were too high for mass sales. Accordingly, in the 1950s, most of the television audience continued to own black and white television sets. In the 1960s, other industrial countries started to establish their colour television systems. Japan launched its colour television network in 1960 and the United Kingdom in 1967.

From 1954 onwards, television broadcasting technology increased rapidly. There were crucial improvements in colour quality and power transmission (Gerbner, 1986: 29). Scientists in industrialised countries, such as the United States of America, Great Britain, Japan, France and Germany, continued with advanced research in order to achieve a high definition television picture containing 1250 lines, as distinct from the earlier 625 lines, this meant that television pictures became more realistic than ever before. (Giscard, 1990: 33). There is also more depth to colour transmissions, providing a sharpness and clarity of colour image; carrying more detailed objects that have been photographed by an electronic television camera. This type of electronic technology enabled television broadcasting to become an extraordinary electronic medium for entertainment, information and education in today's world. Advanced television technology increases our need and dependence on the television screen in our daily lives. Wherever we go we use it in our homes, school and college classrooms and offices. Nowadays television has become most powerful and persuasive medium, and plays an important role in global communications (Berger, 1987: 3).

Television broadcasting has witnessed significant new developments through the application of microcomputers used as a powerful component to improve the output of television broadcast equipment in cameras, video, audio and editing facilities. The computation of broadcast and production devices made television programmes better in quality and faster in technical production (Carmen, 1989:19). The computer controls and adjusts the amount of colour and light needed for clear, attractive television images; dominating video recording operations and operates while it synchronises sound with electronic pictures through fast electronic editing. Manual control is a thing of the past.

The propagation of television signals has made further progress through space technology. Satellites circulating 22,500 miles above the earth's surface strengthen

and beam audio and video signals to be received in our homes. Satellites have become the main platform for international television transmission and reception. Each orbital satellite can cover 1/3 of the globe which means that every country in the world can receive television signals from just 3 satellites. This type of space technology makes the potential for a "global village" and assists the development of cultural, educational, technical and scientific exchange. The development of satellite communication technology has also resulted in new systems and electronic technology, which have been applied to all levels of electronic media units especially radio and television. This recent advanced space technology enables television signals to go beyond political barriers. It eliminates the experiences of delivery over vast distances and speeds up the process of news and general information dissemination throughout the world (Drummon,1988: 227).

Television broadcasting services now make increasing use of digital information systems. Television broadcasting by the transmission of images, sound, samples, and general data at the high speed of 128,000 bits is likely to make it an even more efficient medium. Electronic scientists are carrying out research into the new systems to develop the transmission of more digital information through television sets—to advance further development in the television services sector. Integrated digital network services will allow even more use of audio-visual information in our daily lives, providing news and statistical information concerning the most important elements of economic, political, social and scientific matters.

Television broadcasting transmission is making further developments by using recent fibre optic technology that permits audio and video signals to be carried over thousands of miles without interference (Jordine, 1989: 28). There is no place for interference as with other traditional copper cables; it is produced from fine spun glass, a mixture of oxygen and silicon N.14 through which the digital codes are able to move in a pulsing light. The exchange of communication and television signals

between the United States of America, Great Britain and France was very successful after the application of this type of new technology when in 1988, they were linked with fibre optic cable on the ocean floor— especially as the use of laser beams to transmit television signals through fibre optics overcame geographical and weather obstacles. This technology can expand and improve television broadcasting transmission, particularly if it is implemented in developing countries such as Libya.

1. 2 Television Broadcasting Technology in the Arab Countries

Advanced broadcasting technology has been available only in recent years, and it has not yet come to be widely used and adopted in developing countries, (Astra, 1989: 123). This is because of economic, political, geographical and social factors surrounding the establishment of television and its development up to this decade.

The foundation of Arab broadcasting systems can be divided into 4 groups. The first group includes Algeria, Morocco, Lebanon, Iraq and Kuwait, which established their television networks in the 1950s during the colonial era. For instance, television transmission in Morocco began in 1954 under the private French company (FRT), the earliest television broadcasting system founded in an Arab Country. The main television station was established in Rabat, the main capital of the kingdom of Morocco. The French television transmission system (SECAM) was adopted in the Moroccan television network and all the broadcasting equipment was imported from France. In 1962, national television broadcasting in Morocco was started with Arabic programmes following the French television transmission model (UNESCO, 1975: 87).

The second group comprises Egypt, Libya, Jordan, Syria, Sudan, South Yemen, Saudi Arabia, United Arab Emirates and Tunisia. These countries founded their television systems after they had struggled successfully to obtain their independence. It is, thus, the largest group of Arab Countries to have built their own television

network. In the 1960's, thanks to oil, these countries became rich and able to buy and install their advanced television broadcasting facilities.

The third group consists of Bahrain, Djibouti, Dubai, Oman, North Yemen, and Qatar, which founded their television systems in the 1970's. Most of these countries are small in size and population but with a high gross national product which enabled them to make a rapid progress in the television broadcasting sector. An example is the small state of Qatar, only 4,000 sq. miles with a population of 500,000 inhabitants and an annual per capita income \$17,700 (£9,000 sterling) (Johnson, 1991:249). This enabled Qatar to make remarkable developments in television transmission and to make it available to all its people.

The fourth group is the smallest, and includes only 2 countries: Somalia and Mauritania. They established their television stations in the 1980's and are among the poorest and most underdeveloped countries in the world. They lived in a state of critical economic, political and social development which forced them to delay their broadcasting systems (UNESCO, 1990: 157), being the last Arab countries to establish and develop television broadcasting networks (BBC, 1992). For example, the Somalia gross domestic product in 1991 was \$1.5 billion (£750,000 sterling) and \$190 (£95 sterling) annual per capita income, the lowest in the Arab world. In 1982, the television broadcasting system stopped its daily transmission and development ceased after repeatedly destroyed by Somalian armed coups .

This data reveals that the establishment and development of television broadcasting in Arab States was achieved as it depended on internal economic conditions. Countries with high gross domestic product, such as the United Arab Emirates, Saudi Arabia, Kuwait and Qatar, now have well established broadcasting networks and have made improvements in television services. States with low national domestic product and low political stability have barely extended television systems, which

remain in an underdeveloped condition. They are still in urgent need of political and economic growth to make broadcasting developments possible.

Table 1. 1 Arab Television Broadcasting Systems

Group No.	Name of the Arab Country	Date of foundation	Broadcast Model
(1) 1950's	Algeria	1956	French
	Iraq	1956	British
	Kuwait	1956	British
	Lebanon	1957	French
	Morocco	1954	French
(2) 1960's	Egypt	1960	British
	Libya	1968	British
	Jordan	1968	British
	Syria	1960	French
	Sudan	1962	British
	South Yemen	1964	British
	Saudi Arabia	1965	British
	Tunisia	1966	French
U.A.Emirates	1969	French	
(3) 1970's	Bahrain	1973	British
	Dubai	1978	British
	Djibout	1972	British
	Oman	1974	British
	North Yemen	1975	British
	Qatar	1970	British
(4) 1980's	Mauritania	1981	British
	Somalia	1981	French

Sources: (1) UNESCO, World Communications 1975
(2) Arab Broadcasting 1991

1 .3 The Earliest Transfer of Television Technology To Libyan Soil

On Thursday September 9th, 1954 the Libyan Monarchist Government signed an agreement with the United States of America that permitted it to establish the largest air base on the southern shore of the Mediterranean Sea, located to the North East of Tripoli. This was in return for annual economic aid of \$40 million (21 million sterling) for 20 years. In October 1954, the United States began to ship arms to Tripoli for its Air Force (UNESCO, 1969). After the establishment of the Wheelus air base and the arrival of American soldiers, the officers who were responsible for

the base requested the establishment of a small television station at Tripoli. The American Broadcasting Overseas Committee (ABOC), which was responsible for the foundation of overseas broadcasting stations in American bases, looked at the possibilities of the construction of a television station to serve the Wheelus base. The result of the Committee's survey encouraged the foundation of a television station, the Bureau of American Overseas Broadcast Arms shipped the necessary equipment to Tripoli. On September 15th, 1956 the US Forces Television Channel started to broadcast its programmes in American English, with a 5 kilowatt transmission power, for 6 hours a day, from 6 to 11 p.m. (Elmehdawi, 1992: int.). After 6 months, it initiated one hour of its 'air' time for Arabic language transmission. The main content of its Arabic programme was divided into: 15 minutes of local news concentrating on Libya's monarchist government activities; 20 minutes of light entertainment such as music; and 25 minutes of miscellaneous shows mostly presenting information about the United States of America (M. Elbishti, 1992: int.).

The station reached most of Tripoli city, especially the areas around the Air Base. However, the American television station did not gain a wide audience among Libyans, with most of the local population being unaware of it. The Americans, after all, preferred to transmit American television programmes to its own service personnel to keep them in touch with American culture and domestic lifestyle. Moreover, during the 1950's, there were no television receivers available in local Libyan markets, because quite simply there was no national television station in existence. The imported television receivers for individuals were very expensive and the majority of Tripoli's residents could not afford them. A very limited number of Libyans who worked on the American base did manage to obtain television sets and others imported television sets privately from Italy. However, the programmes were not favoured by Libyan viewers. A. Elakkari, who scrutinised the Air Base's television transmission in the 1950's, stated:

The American Air Force television programmes were not suitable for Libyan families as part of Islamic Arab society. The television programmes depicted the drinking alcohol and sexual relations without marriage which are prohibited by Islamic religion and the social traditions. Therefore, most of the transmitted programmes were not suited for Libyan society; they were produced for Western societies, not for us. Very limited television programmes are suitable for viewing, such as the World of the Seas, the Wild Kingdom (animals) and Science programmes.

(Elakkari A., 1992: int.)

Even though the American television station transmitted for an hour in the Arabic language, most of its broadcast services were originally made to serve the American armed forces in Libya.

1. 4 Public Calls for The Establishment of National Television

In 1959, when Abdulmajeed Kabar was Prime Minister of the Libyan Monarchist government, some elite Libyans (such as Ataweil M., Masoad S., T. Thaw and Erhoma E. who read about and even viewed the television transmissions in Morocco and Algeria during their visits to those countries) called upon the government at a public convention to establish national television stations in Sebha, Benghazi and Tripoli. The elite public assembly sent a request to the United Nations for assistance with their foundation. The Development Bureau of the UN replied that the United Nations could not provide such assistance without an official letter from the Libyan government requesting the type of broadcast assistance needed to establish the

broadcasting system. At this point, Prime Minister Kabar resigned in 1960 and the foundation of the television network was delayed (Habeeb, 1981: 92). In 1960, Mohamed Asseed succeeded Kabar. He faced political and financial difficulties, such as a limited budget, which made him unable to respond to public demands, including the establishment of a broadcasting system. He announced that the government was regrettably not able even to explore the possibilities of the foundation of a television system, because there was no cash to be invested. On March 21st, 1963 Asseed resigned for health reasons.

By the late 1960's, television broadcasting systems were being established in many Arab countries; about 65% of them founded their own television networks. This encouraged many Libyans to petition the government through public letters to establish a national television broadcasting system. On 21st March, 1963 Idris, the King of Libya, appointed Dr. Mahye Edeen Efkeeni as Prime Minister. He promised the Libyan public that he would explore the possibilities of founding a television broadcasting system, to unify the Western, Southern, and Eastern Libyan provinces, and to establish better communications between the government and the public. Efkeeni started to carry out what he promised; he united the Libyan provinces and employed many Libyans in the government and private sectors. In 1964 some students were killed by police when they demonstrated for better and faster development in education and political reform. Fkeeni agreed that the students had the right to demonstrate for further national development and he appealed to the king to expel Baukwteen, (the director of police) who ordered the shooting of the High School protestors. When King Idris refused, public demonstrations increased throughout the country. They wanted King Idris to remove the general director of the police force from his position. Again the King refused the appeal and Efkeeni resigned on January 24th, 1964.

On the same day, Mahmaud Almontaser became the Prime Minister, and the King ordered him to appoint the Cabinet (the Council of Secretaries). Public demonstrations increased and the people called on the king to return Dr. Efkeeni to his position as Prime Minister. King Idris rejected the public appeal because he considered Efkeeni had himself protested against the order to stop the public riots as a means of maintaining the Monarchist government. The police continued to threaten the demonstrators with harsh treatment, beatings and imprisonment. This misunderstanding between the government and the public put the political stability of the country in danger. From 1964 to 1967, 5 different governments were appointed by King Idris; all of them failed to achieve any political, economic and social stability. Each government survived for a short period, without making any improvement in the health, education, agricultural and media sectors. Most of high government officials were getting their monthly salaries without having to work hard to promote the kind of development that was needed in all areas throughout the country, causing even greater public dissatisfaction (Ettallisi K, 1989: int.).

1. 5 The Establishment of National Television Broadcasting

In October, 1967 Abdulhameed Albakkosh, a well known solicitor and former Home Secretary, became Prime Minister. He promised the public that he would carry out the plan for the foundation of a television broadcasting system. On November 10th, 1967 the Libyan Parliament met and discussed his general plan. Members of the parliament finally approved the foundation of a television system and the Committee of Television Erection was founded under the supervision of K. Ettellsei, the Secretary of Media and Culture. The Committee contacted international television installation companies in Western Countries, such as Great Britain, West Germany, France and Italy. The Crown Agents (British), German, French and Italian Broadcast authorities, sent their representatives to Libya to find out what equipment was required. The representatives met the Libyan Television Establishment Committee (LTEC) and discussed what type of television equipment

was most appropriate to Libyan needs, as well as the cost of importation and installation. The LTEC concluded that they required the following: 3 transmitters each capable of 2-5 kilowatt power transmission, 9 electronic black and white cameras; 7 Ampex video machines; 2 full master controls; 2 labs for cinema tape processing; 8 light cinema cameras; 120 light projectors, and other devices which were needed for television broadcasting functions (Radio and Television, 1968: 10).

The representatives of the international television broadcasting corporations concluded that the basic cost of importation and installation of the necessary equipment would be 30 million Libyan pounds (£60 million sterling). The Libyan Television Committee contacted the Arab television networks, particularly in Egypt and Iraq to get advice concerning the cost and the type of broadcasting facilities needed. These broadcasting experts advised the Libyan Television Authority that this estimate was very high and that the actual value of the required equipment would be no more than 18 million Libyan pounds (£36 million sterling). Accordingly, the Television Committee prepared the price list and contacted the same international television corporations and companies to negotiate a reduction of the cost; but, by then, the work of the television committee had been discontinued, because King Idris had accused the Prime Minister Albakkush of planning a Coup to overthrow him. So he was forced by the King to resign and to stand trial.

Abduljameed Albakkosh was replaced by Wenees Algathafi as Prime Minister during September 1968. The new Cabinet (Council of Secretaries) approved the continuation of the foundation of a television system, and a new committee was appointed under the supervision of Ahmed Asslhein Alhuni, the Secretary of Media and Culture. The Television Foundation Committee recalled the same installation companies which had negotiated with the previous Committee. It informed them that the figures they had presented were unreasonable and should be reduced.

1. 6 The Crown Agents and Libyan Television Establishment

The Crown Agents were founded in 1833 to assist the British Colonies in the developing regions (Whitaker, 1992:302). They were not part of the British government; they were a public corporation established by an Act of Parliament. Crown Agents provided general professional services to public authorities, and did not act for individuals or for the private sector (Crown A. 1991:T.A.). Nowadays, The Crown Agents conducts business with more than 3,000 clients in 100 countries and carries out many types of projects in developing countries. In the 1960's, and 1970's Crown Agents imported and installed broadcasting equipment in Brunei, Kenya, Mauritius, Mozambique, Nigeria and Yemen (Tomson, 1992: 1).

Over the years, Crown Agents established branch offices in many countries throughout the world—including Bangladesh, Barbados, Bolivia, Congo, China, Ecuador, Ethiopia, Gulf States, Hong Kong, India, Japan, Kenya, Korea, Mozambique, Malaysia, Madagascar, Nigeria, Pakistan, Saudi Arabia, Singapore, Sudan, Tanzania, Thailand, United States of America, Uganda, Venezuela, Zimbabwe and Zambia. In 1968, the Libyan Television Authority chose Crown Agents to import and install a Libyan television system, simply because Crown Agents had more experience than any one else in the installation of broadcasting equipment in developing states. In the 1960's, Libya and Great Britain enjoyed good diplomatic relations, and the British Embassy in Libya advised the Libyan Television Authority to get assistance from Crown Agents (Ben Shaban, 1992: int.), who then provided much needed broadcast equipment and agreed to reduce the cost to 20 million Libyan pounds (£40 million sterling). Crown Agents promised that it could import and install the television network within 4 months, to be completed before 24 December 1968 in time for the national celebrations of independence and the foundation of a Libyan monarchy.

D. Tomson, the Crown Agents' current manager at the time (responsible for providing technical advice on broadcasting) stated that the agreement between the

Libyan government and the Crown Agents in 1968 was to install colour television, not monochrome, and the agreement had included new broadcast television equipment (Tomson, 1993:). This resulted in a corruption scandal among certain government officials, such as the Secretary of Media and Culture and the members of Television Establishment Committee which had not, as of yet, been made public. The agreed figure of 20 million Libyan pounds was for a colour television system and for new, not second-hand equipment. The former Secretary of Media and Culture, A. S Elhuni denied that any corruption or secret agreements were committed to allow the government officials to gain illegal money allowances. He refused to meet this researcher to discuss this matter and rejected many letters sent to him during 1993 and 1994.

The Television Authority did not build a new television building for the new installation. The only way to solve this problem, as the Secretary of Media and Culture suggested, was to occupy part of the existing radio broadcasting stations in Tripoli and Benghazi (Ashoor, 1992: int.). Television took the largest studios and other rooms from the radio stations and converted them into television studios: a master control room, a telecinema with video machines, a video tape library, and viewing and editing rooms. In September 1968, the British Crown Agents shipped the broadcast equipment from Britain to Tripoli and Benghazi, having purchased it in the United Kingdom and the United States of America. Studio cameras and the audio equipment came from Great Britain; the video recording machines and the video tapes came from the United States. Crown Agents assigned British engineers for the installation of the television equipment. Much of the television broadcasting equipment (particularly the video machines installed) was second hand broadcast equipment (M. Elgheriani, 1993: int.). On December 20th, 1968, both television stations in Benghazi and Tripoli were ready to go on air. On Tuesday December 24th, 1968 at 07:40 am, regular Libyan national television broadcasting officially began and its daily programmes and have continued ever since.

Table 1. 2 Broadcast equipment in 1968

Quantity	Type of Equipment
160	Audio cassettes
0 4	Audio consle
200	Audio recording reels
0 8	Audio recording machines
010	Black and white cameras
4	Audio consle
2	Audio recording reels
36	Audio recording machines
250	Empty video cassettes
6	16 mm Film editing equipment
86	35 mm Film editing equipment
4	Mobile audio -visual units
20	Microphones
6	Moviola units
4	Mobile lighting unit
36	Previewing monitors
6	Printing machines 16 mm
400	Recorded video tapes
6	Lighting boards
86	Lighting Projectors
4	Studio ladders
1000	Spare parts
04	Telecine units
02	5-10 Kilowatt broadcast transmitters
06	Turntables
6	Video recording machines

Source: Television Broadcast Documents, 1968

Transmission started from Tripoli and Benghazi, each station with a power of 5 kilowatts. They adopted the European transmission system of 625 scanning lines, Frequency Modulation (FM). Tripoli's television Channel 6 was located on Coast Street on the Mediterranean coast. Benghazi (Channel 5) was located on Abdulmonem Reyad Street also on the coast. Each of Tripoli's and Benghazi's television stations started its daily programmes without microwave connection.

In 1968, the basic equipment employed by each channel to broadcast a monochrome system were as follows: three video recording machines, 5 black and white EMI studio cameras, 125 empty video cassettes, 80 audio cassettes, 3

turntables, 10 microphones, 200 fully recorded video cassettes, 4 audio machine recorders, 18 interior previewing monitors, 2 mobile audio visual units for field broadcast recording events, 2 visual switchboard units, 2 mobile video machine 1200 Ampex, 2 audio switch board units, 1 lighting control board, 2 telecine units, 3 telecine cameras, 1 processing lab. (for developing films) 43 lighting projectors, 25 headphones, 2 studio ladders, 140 interior phone sets, 500 camera, video, telecine spare parts, 1 camera control unit(CCU) 3 moviola units(for film editing) and 1 mobile lighting unit.

Even though colour television technology had been available since 1945 Libyan television was launched in monochrome. Libya's Foundation Authority ignored the colour television system for many reasons. It was more expensive, its costs were three times those of a monochrome transmission system, and it needed more investment than the Television Authority could afford in that era (Addali, 1992: int.). In the 1960's most Arab States had chosen not to establish colour television systems. The Libyan Television Authority chose the same broadcasting system because Libyan television would be heavily dependent on the importation of Arab programmes from Egypt, Iraq, Lebanon, and Jordan. The Arab television professionals who were invited to work in the Libyan television system were experienced in black and white transmission system. Also Libya's Television Foundation Committee was attracted by the huge discounts that the television installation companies offered, because as developed countries moved to colour systems they required outlets for their obsolete equipment. Therefore, when the Libyans decided to establish a black and white system, television installation companies reduced the cost to persuade them to do so. (Ashoor, 1995: int. and Loppiccolo, 1982:10).

Libyan television began to broadcast in Arabic with British and American broadcasting equipment. It largely relied on British and Italian technicians and engineers who carried on the technical operations, although the operators who

maintained the daily television operations (lighting, audio, video and camera operators) were Italians and Arabs, from Iraq and Egypt. Libyans held the television administration positions but only 30% of the technical television broadcasting manpower was supplied by them. This was a result of fact that the Television Authority did not make provision for technical training for Libyans to gain expertise in broadcasting operations. This situation continued until 1969, when foreign television operators were gradually replaced by Libyans.

Broadcast transmission began at 7: 40 pm continuing until 11.00 pm, while in 1970 changed to start from 5: 30 to 12:30. The daily schedule relied largely on recorded programmes imported from Egypt, Iraq, Lebanon, Syria, Great Britain and the United States of America. 'Live' programmes were very limited, except for the nightly news at 9.30 pm and talk shows. The daily television schedule was loaded with Egyptian series and music. The daily Western films imported from the United States and Great Britain were televised without dubbing and subtitling. For instance, *Tom, Dick and Harry*, an American film produced in 1943, directed by Garson Kanin, was presented on Libyan television without subtitling (Eshreef, 1992:int.). This caused television viewers to complain about Western imported programmes in foreign languages, which they found untranslatable.

1. 7 National Television: The Early Hardships

In the late 1960's and early 1970's, Libya's television broadcasting was not sufficiently developed to broadcast varied entertainment, even educational and informative programmes which could satisfy the Libyan Arab Society (Chimutengwende, 1983: 225). Hence, it did not take affirmative action in contributing to the country's social, political and economic improvement. The basis for this claim is that television faced many difficulties which handicapped its rapid improvement and retarded its function as a new electronic medium. The 5 kilowatt

transmitters were barely adequate to cover 1/10 of Libya's size of 1,775,000 sq. kilometres.

Libyans who settled in the coastal towns, interior villages and desert oasis had no access to television reception, since no television transmitters were located in the inner heartland. In the South East, South and South West of Libya, high mountains blocked television signals emanating from metropolitan areas. The weather conditions (particularly during the rainy and windy seasons) weakened the television signals. Reception was poor in the winter and better in the summer. There were no microwave relay stations, ground or submarine cables or ionospheric scatters to transmit good quality television signals over long distances. Moreover, television transmitters remained in urgent need of periodic maintenance and replacement of spare parts resulting in transmission of poor television signals, even in areas close to the main television stations (Schramm, 1964: 203).

The building, designed originally for radio broadcasting operations, proved to be unsuitable for programme production and television transmission. Production equipment was installed in small rooms that were not large enough for the free movement required for television studio cameras, and mobile lighting projectors (Elbergh-thi, 1992:int.). The ceilings of the television production rooms, particularly the studios, were so low that the temperature would rise dramatically and equipment, such as cameras become over-heated. This resulted in damaged studio equipment, often because there was no air conditioning during the broadcasting or recording periods, as it was switched off to prevent noise interference. For instance, on Saturday August 23 1969, 3 segments of children's programme were scheduled to be recorded. Only 1 segment was recorded because the studio floor was too hot and the air conditioning system was not cool enough to keep the studio's temperature suitable for the equipment, or for the operators to continue the programme production.

Television cameras and video machines were very difficult to handle and operate because of their lack of maintenance. Some equipment was old or obsolete particularly the telecine, processing lab and telecinema projectors (Alhuni, 1969:23). These technical hardships meant that television signals and programme production were very limited, and handicapping domestic programme production. For instance, in July 1969, the Department of Programme Production set the time for recording part 2 of "Land". This was a television series planned to present the local farmers struggle to establish their farms and improve them for fruit and vegetable production for local communities. During the recording, the operation of the camera had to discontinue because of the high temperature in the studio, and the video recording machine also broke down due to over use. The outcome of that event was that "Land" was cancelled and the Department of Programme Production ordered that the television room and equipment were not to be used to produce further television series. The series was instead imported from Egypt (If, 1969: 10 d).

Chapter Two

Improvement to the National Broadcasting System: The Growth of Television Services

◆ Introduction

The creation of a suitable physical environment was urgently needed for progress to be made in technical and artistic facilities. The Libyan national government, therefore, took action towards the improvement of all the amenities related to the broadcasting field. The procedures were to consist of better conditions for the development of television services. This was achieved by improving the broadcasting skills of television manpower through provision of academic and practical training courses. This was designed to increase the number of national television professionals, and decrease the dependence on foreign technical operators, for the importing and installing of more sophisticated television equipment, including electronic cameras, audio, video machines. The establishment of new television services (such as a second television channel for English and French speakers) became a priority, as did establishing Sebha's television station, replacing the black and white with a colour television system, and enlarging the number of broadcast transmitters and relay stations.

Microwave, submarine and underground cables were built to enhance the television transmission signal to cover more cities throughout the country. Hence, the purpose of this chapter is to investigate these developments and assess their impact on broadcast services.

2 The Development order

On September 1st, 1969, a revolution in Libya started under the leadership of Muammar Alqaddafi and the Unitary Free Officers (Revolutionary Council). The revolution set up the main plan for national development, which involved the improvement of social, economic and political conditions. On October 1st, 1969 the Revolutionary Council pointed out that:

Developments should include every part of Libyan society and many aspects of citizen's lives. Television broadcasting needs to be improved by the foundation of new television transmitters—microwave, submarine and ground cables—and the establishment of a new television building, which would contain the most advanced broadcast equipment.

(Revolutionary Council, 1969:15).

The Revolutionary Council saw mass media—particularly television—as the main medium responsible for general national development in educational, economic and social affairs (Najem, 1970: 3). Accordingly, after 1969 the development of mass media, particularly television services, expanded into urban and rural areas. This has been achieved as follows:

2. 1 Libyanization of Television Workforce

In order to replace foreign television manpower with national employees, on April 15th, 1970, broadcast training courses were held. These aimed to teach and train Libyan broadcast engineers, technicians, cameramen, news editors, broadcast artists, video machine operators, decor makers and set designers. These practical television courses were organised by the contemporary Television Broadcasting Institution in Tripoli (Eshreef, 1993: int.). Broadcast trainers were brought from

Egyptian and Iraqi television networks. About 150 trainees registered in the Institute, including the author of this thesis.

The period of training lasted 10 months and the daily schedule was divided into 2 periods. The first started at 9 am and lasted until 3 pm. It was arranged as an academic session provided by Iraqis, Egyptians and Libyans. Daily study included television lighting set-ups, light projectors, lighting design and balance, and mobile lighting process. Television Camera Studies comprised technical knowledge of the main parts of the studio camera; its balance, control, types of shots, function of lenses, camera control and switching units. Television Audio lectures contained sessions on broadcast audio techniques, types of audio mixers, set ups of audio equipment for television production, types of wired and wireless microphones, and the operation of mobile audio-visual recording unit. Television Engineering instructions contained classes on television bands, channels, transmitters, transmission signals, and maintenance of electronic devices.

Television Announcing sessions included training in reading news 'on screen', programme introduction, selecting voices for proper announcements, techniques of announcing, pronouncing received terminology, and preparation for sitting in front of television cameras (Television Network, 1971:3). The main lectures in Television Direction included directing the daily television news, the general direction of light programmes, and the director as supervisor of the television production team. Decor studies consisted of television decor design; the importance of decor set-up in each type of television production and producing decor set-ups. The News Lectures provided much information designed to aid understanding of television broadcast news and its impact on the broadcasting service—the relationship between television broadcasting and national and international News Agencies, editing, filming, and managing news programmes, the sources of news, news worthiness, news directing, and the selection of television daily news.

The second training period ran from 3 pm till 10 pm. This session was designed to provide practical experience of the daily routine of television broadcasting. Five trainees practised a particular area of television affairs. The first group of five practised the studio work of lighting men, cameramen, floor managers, and announcers. The second group trained in the master control room, as directors, switchers, assistant directors and camera control unit operators. A third group were assigned to the video machine room for editing and operating the audio-visual devices. A fourth group were directed to the newsroom to be trained in writing, reading, editing and selecting of broadcast news. A fifth group were instructed in television engineering—particularly in maintaining electronic devices—and replacement of spare parts in television equipment.

The practical television courses were completed in 10 months and the majority of the trainees became the first Libyan professionals working in the television broadcasting field. A large number of them are still working today in the Tripoli and Benghazi television stations, while others were sent to the United States of America, Great Britain, France, Canada and Germany for higher broadcasting studies. From 1971 to 1978 National Television Broadcasting provided scholarships for 250 broadcast trainees and sent them to Western Europe and North America (particularly Great Britain and the United States of America) for short training and extended higher academic studies (Eshreef 1994 int.). Also, the television network carried on broadcast training courses locally, from time to time as required. These courses were very important in filling vacant broadcasting positions.

The main purpose behind the local broadcast training and the scholarships for overseas media studies was to fulfil the need for broadcasting manpower, to create new specialists in television broadcasting professions, and to enable them to maintain essential types of art and technical broadcast operations (Labshari, 1975: 3); to increase the capability of television workers to become more professional in their

broadcast careers, to provide the television artists, technicians and operators with knowledge of the latest developments in television broadcasting equipment and production techniques. In addition, the aim was to establish broadcasting instructors able to teach practical and academic broadcasting courses to be employed in television network buildings or at the University Colleges in different locations in Libya.

The outcome of the Broadcast Training and Education Policy was that a great improvement was made in television and radio broadcasting manpower. In 1968, local manpower represented only 30% of technical television operations, but after the practical training courses of the 1970's, the representation of Libyan broadcasting manpower was rapidly increased to 70% between 1971 and 1975.

Table 2. 1 Development of Broadcast Training

Year	Number of Libyan Television Operators	Number of Foreign Television Operators
1968	30	500
1973	700	80
1978	1100	70
1983	1500	40
1988	1700	20
1993	2000	5

Sources: • Television Network 1993 • National Manpower 1993

By 1981, the percentage of Libyan television operators had risen to 88%, and in 1987 it grew from 88% to 98% (Ettokhi, 1973: 102). Nowadays, television broadcasting, art and technical operations are maintained by Libyan manpower with around 2,000 broadcast professionals employed in Tripoli, Benghazi and Sebha

2. 2 Expansion of Television Services Into The Desert

Sebha is an important oasis city, located in the deep south of Libya, 800 kilometres from Tripoli. It is considered to be the main city of Southern Libya, and

its population is about 75,000 inhabitants. Before 1969, Sebha was ignored by the Monarchy because the government directed more development at the main coastal cities of Tripoli and Benghazi. Sebha, (as well as Brak, Murzok and Oubari) were left behind in housing, health, education and media development. Since 1969, however, the southern desert oases were improved, with many schools and health centres being built, with improved television reception thanks to the establishment of more transmitters and distribution stations.

Sebha's television broadcasting establishment began in 1970 when the Secretary of Media and Culture, B. Esghair, and the Secretary of Communication and Transportation, T. B. Amer, carried out the main plan for the erection of a new broadcasting television station (Ezzwy, 1975: 8). On January 2nd, 1970, the Foundation Committee was appointed by the Secretary of Media and Culture. Most members of the Committee were drawn from national television broadcasting who were experienced in television affairs. The Committee contacted the French Radio and Television Corporation (FRTC) and on January 25th 1970, 4 members from FRTC visited Libya and they met Sebha's Television Foundation Committee. The Libyan and French delegates approved a contract at a cost of 5 million Libyan Dinnar (£9.8 million sterling). The contract included the importation and installation of 1 audio console, full master control broadcast equipment, 4 monochrome studio cameras, 15 microphones, 3 video recording machines, 20 previewing monitors, 30 light projectors, a transmitter unit, 50 video cassettes, 3 light mobile cameras, and 500 different broadcast spare parts.

The television equipment was installed in the Prince's Villa located in the North East of Sebha's city centre. There was ample room for the television equipment, and although, the site was suitable for television broadcasting transmission, it was not for programme production. While Sebha's television station was being equipped, the National Television Network in Tripoli set oral and written exams to select and train

60 youths from Sebha city in all aspects of television—to staff and operate the broadcast station. Also, the Benghazi and Tripoli television networks started to send to Sebha necessary broadcast lighting equipment, along with many recorded television programme tapes. Because the television station had insufficient room and equipment to produce its own television programmes, the main function of Sebha's broadcasting station was to transmit previously recorded programmes and news for local communities.

On September 1st, 1971 Sebha's television station was launched as 'Channel 9', with a 5 kilowatt transmission power (Abaulkader, 1992: int.). The television signals covered Sebha city and the outlying areas due to its limited power transmission range. Signals were in monochrome, in keeping with the national television broadcasting network.

The administration of Sebha's television station began with essential broadcast administrative departments. The Technical Unit carried on the maintenance of the broadcast devices, arranged the main duties for the daily technical broadcasting operations, repaired the equipment and replaced the spare parts. The Programme Department arranged the daily broadcast schedule, liaised with the Tripoli and Benghazi Television networks for sending the required recorded programmes, produced nightly news at 9: 30, allocated the daily duties for the announcers, and set up the arrangements for recording local news. The main function of the Financing Unit was to pay the monthly salaries for television employees and to pay for general daily services. The television administration was very small and limited, supervised by the general manager and Heads of Technical, Programme and Financial Departments. Its local programmes were insufficient because the station's studio floors were too small to produce the required shows for the local communities (Muy, 1972: 21). Accordingly, the daily broadcast programmes were completely dependent on the national programmes sent from Tripoli and Benghazi. In 1976, Sebha's

television station hooked into the national microwave system, and local individual transmission was discontinued.

2.3 Proliferation of Television Transmission Power

By the early 1970s, most of the television broadcasting transmitters urgently needed maintenance and some of them needed to be fully replaced by more powerful units (Eljawhari, 1992: int.). Hence, in 1972, the Technical Broadcast Engineering Committee inspected the television transmitters and distributing units and replaced required spare parts, while others were fully renewed. Between 1973 and 1975, 9 new transmitters and distributing stations were established under the supervision of the Secretary of Media and Culture. The transmitters were built in different towns and cities and were incorporated into television broadcasting transmission circuits to successfully receive clear television signals. From 1975 to 1980 the number of transmitters and relay stations was increased to 17.

Table 2. 2 The Growth of Television Transmitters and Relay Stations

Year	Transmitters and Relay Stations	The Growth Rate %
1968	2	0
1975	9	450
1980	17	850
1985	26	1300
1991	40	2000

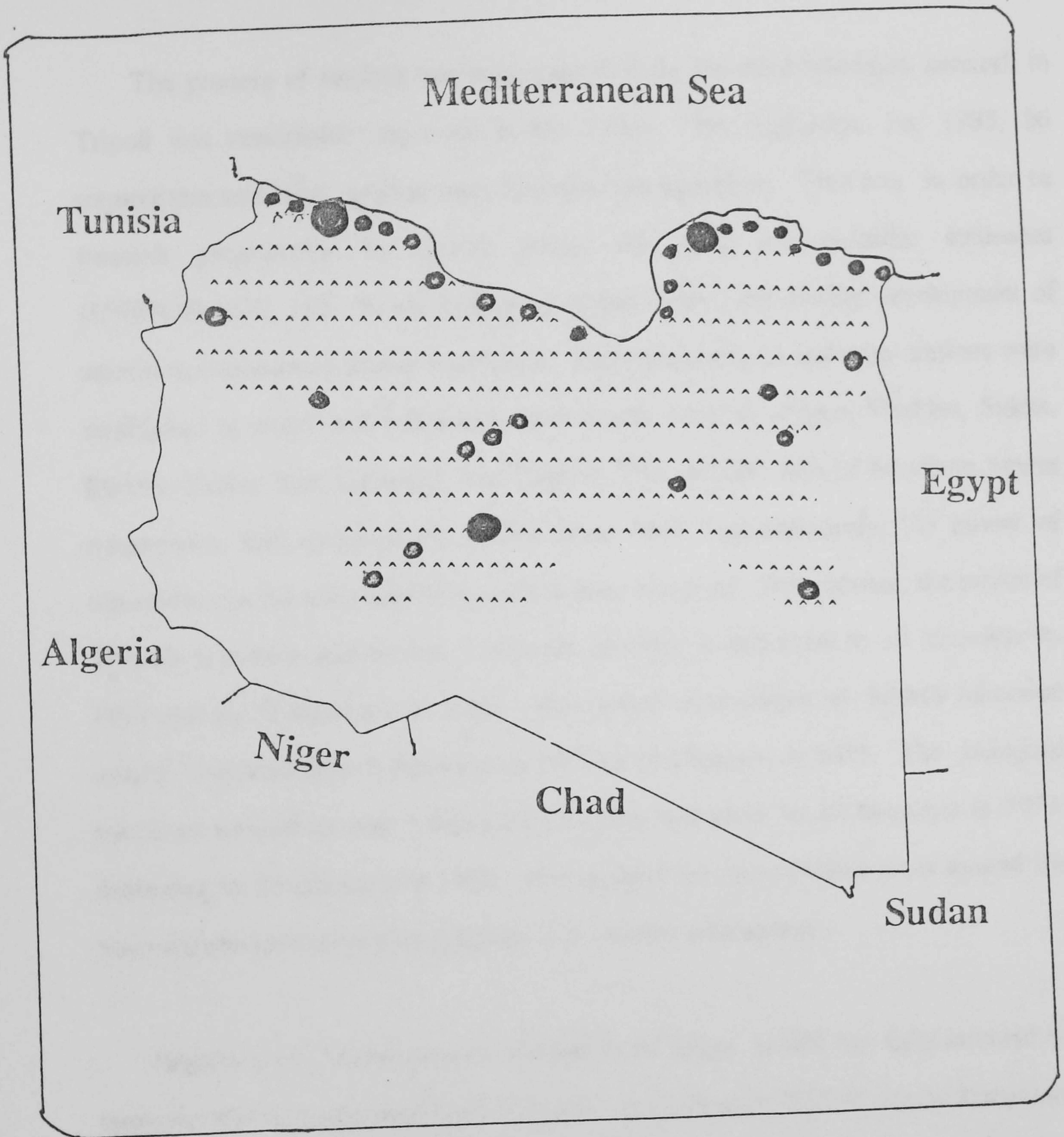
Sources: UNESCO World Television Statistics 1968
National Television, Transmission Division 1991

Table 2. 3 The Growth of Television Transmission Power

Location of Television Station	Channel Number	Transmission Power (kw)		
		1968	1974	1985
Tripoli	6	5	10	20
Benghazi	5	5	10	20
Sebha	9	0	5	10

Sources UNESCO International Broadcasting 1974
Twenty Years of Libyan Revolution 1969
Transmission Division 1985

Map of Libya 2: 3 Television Coverage



Map shows reception of television signals in small and large Libyan cities in 1995

- ^^^ Area covered by television signals
- Large cities
- Small cities

The process of sending television signals from the main television network in Tripoli was remarkably improved in the 1980s. On September 1st, 1985, 26 transmitters and relay stations were brought into operation. This was in order to transmit programmes to interior towns for rural and nomadic audiences (UNESCO,1990: 16). In the beginning of the 1990's, still further development of television transmission power took place. Forty transmission and relay stations were established in inner rural tracts and oases towns, such as at Hun, Weddan, Sukna, Elkafra, Sebha, Jalo, Ghdames, and Elfgaha. The growth rate of television power transmission had increased by 3000% since 1968. Simultaneously, the power of transmitters in the main television stations was increased. For instance, the power of Tripoli's television station was 5 kilowatt in 1968; it had risen to 10 kilowatts by 1974 and to 20 kilowatts in 1985. The power transmission of Sebha's television station increased from 5 kilowatts in 1971 to 10 kilowatts in 1985. The Benghazi television transmitter was 5 kilowatts in 1968, and grew to 10 kilowatts in 1974, increasing to 20 kilowatts in 1985. This enabled the metropolitan areas around the main stations to receive strong signals and improved reception.

Despite these developments, the whole of Libya is still not fully covered by television broadcasting transmission signals. An area of 1,775,000 square kilometres is very difficult to cover, and television signals are not easily transmitted to every single house located in deep valleys, mountains and isolated deserts. This is because the national satellite system is not fully established yet. Eshamagh, the former Secretary of Transportation and Communications stated when interviewed in 1990:

Recently, the television power transmission has much improved; but television signals may not cover every single mile of the country.[After

all]...The television authorities, companies and corporations, even in fully developed countries—such as Western Europe and the United States of America—took many years to transmit television signals to every single family; located hundreds of miles away from the main cities and isolated in deep valleys and forests where the settlements are very remote with no access to electrical power.

(Eshamkh, 1990: Secretarial Seminar)

In 1984, the National Post and Communications Company was founded, under the auspices of the Secretary of Transportation and Communications, to improve the general communications services, particularly television transmission power (Company, 1988:450). Its 'brief' was to operate and manage wired and wireless communication networks; to implement the original plans designed to improve and maintain the microwave systems to carry on television transmission programmes throughout the country; to maintain the ground satellite stations; and transmit their audio visual signals to the broadcasting stations and to connect the national communication system with global networks. The National Post and Communications Company also supervises the foundation of new television transmission relay stations and co-operates with the television broadcasting network to promote broadcasting in urban areas.

2. 4 The Development of the Microwave System

The microwave system is vital to carry the television broadcasting signals to Libya's oases and desert towns. Hence, the establishment of such a system became essential, and the decision to establish a new microwave system took place in the meeting of the Revolutionary Council on January 15th 1972—which recommended

that the Board of Ministers carry out a necessary construction plan. The Secretary of Transportation and Communications took responsibility for this task; on March 10th, 1972 the Microwave Development Committee (MDC) was founded. This Committee studied the possibility of modernising the old microwave system which had been built 14 years earlier (Nasrallah, 1995: int.).

The previous microwave system was installed in 1958 by Hycon Page (HP), an American Communications Company. But that system only covered the coastline stretching from Emsaed in the East to Ras Ejdeer in West Libya, barely 20% of the country. The results of the study produced on May 21st 1972 by the MDC, did not propose the renovation of the old microwave system, especially as it was not designed to transmit the Frequency Modulation (FM) of a colour television system adopted by Libya's television broadcasting network in 1976. Rather, its function had been to transmit the Amplitude Modulation (AM) system which was suitable for radio broadcasting and other communication facilities such as telephone, telex, and fax. This equipment was not ideally suited to Libya's changeable climate—its heat, humidity and wind and required a lot of maintenance and the constant replacement of components to keep it in good working order. The costs of upgrading, in other words, would be higher than that of a completely new system. The Microwave Development Committee, therefore, halted the modernisation of the previous microwave system and contacted many communication companies from different countries, including France, Britain, Germany and Japan, to tender for a new system. It discussed the required microwave equipment with such companies, which included full connection microwave relay stations throughout Libya's coastal areas. The distance to be covered was 1900 kilometres from the East Egyptian border to the West Tunisian border, and 700 kilometres from the North Coast to the South where oases and desert towns were located.

The Japanese Nippon Electronic Company (NEC) accepted the contract for the importation and installation of about 100 microwave 'repeaters' and 50 distributing units. The Microwave Development Committee approved the agreement with the NEC because it had long experience in telecommunications. Founded in 1899, it remains among the world's 10 largest telecommunications equipment manufacturers. It conducts business in 130 countries (Kodansha, 1983:9), and its manufacturing communication devices have proved successful in developing countries, such as Iraq, Saudi Arabia, Nigeria and Kuwait. According to the contract, the Libyan microwave system would be built in a chain of repeaters, each one to receive, amplify and transmit electromagnetic signals from one mast to another. All the microwave tower repeaters were to be aligned to each other as microwave signals travel in straight lines (line of sight). The distance between the 'repeaters' was not to be more than 30-40 kilometres because of the curvature of Libyan land, valleys and hills. By this design the microwave installation was completed in 1975, and put into use in 1976.

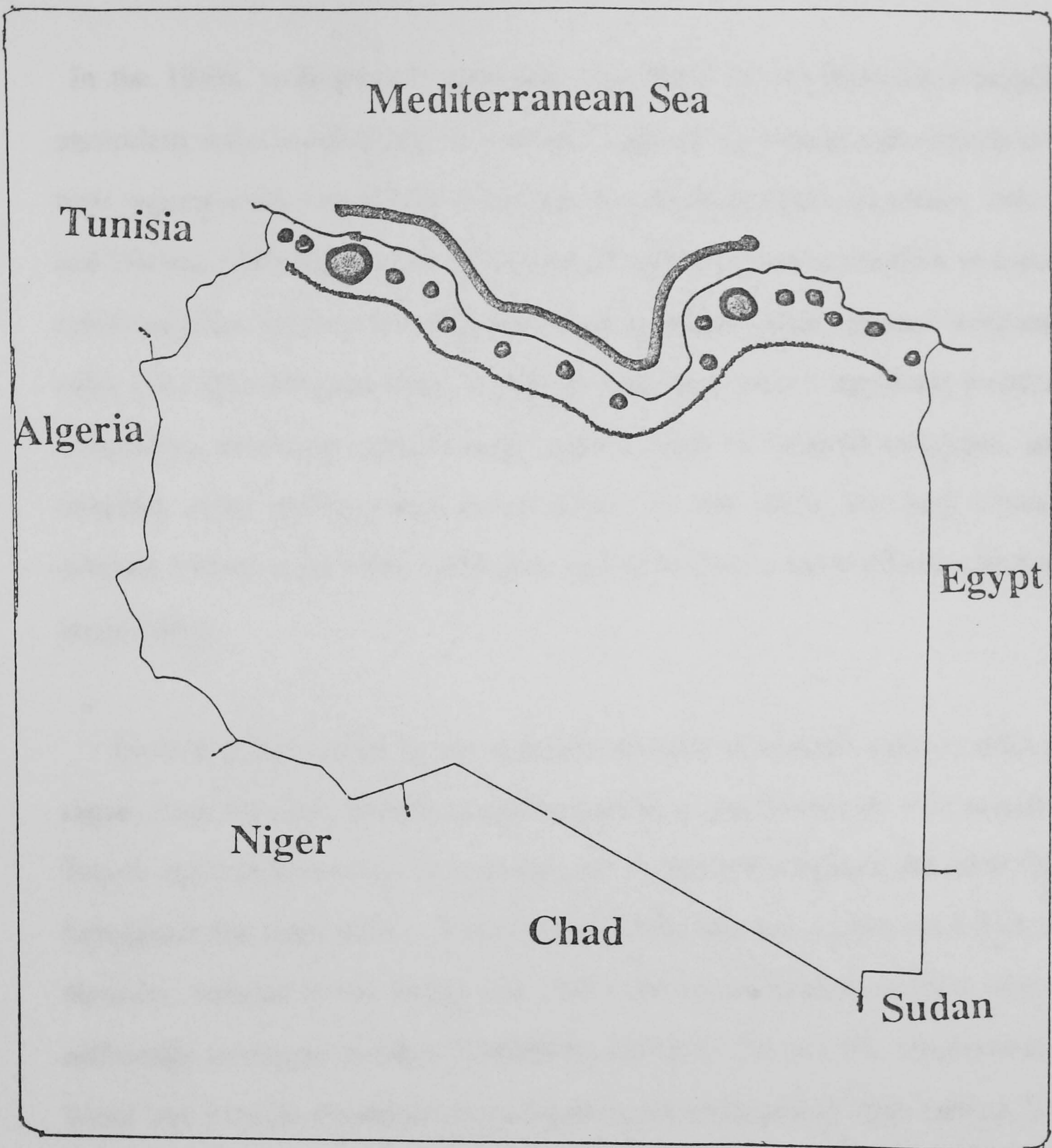
Television broadcasting transmission was vastly improved by this system. All the main coastline cities and towns were connected by microwave enabling them to receive greatly improved television reception. Many rural and desert towns received clear television signals for the first time. As a result, the Benghazi and Sebha stations were incorporated into the national television network (based in Tripoli) by the microwave system, and their local transmissions were discontinued. Today, the microwave system is an important channel for communication as well as for broadcasting colour television services; the availability of television had been vastly improved through the microwave relay stations that transmit programmes to Libya's peasant and pastoral areas where the majority of Libyans live.

2. 5 The establishment of Submarine and Underground cables


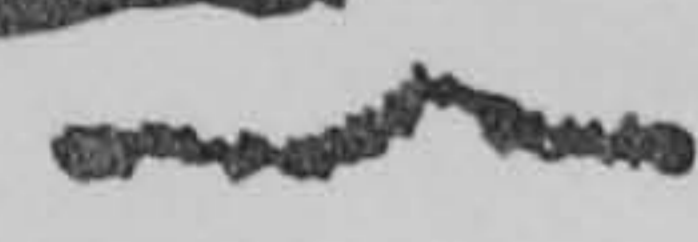


Developing countries situated along coastlines (such as Libya) also chose to implement submarine communication technology to improve communications generally, as well as television broadcasting services. Libya has a 1900 kilometre

coastline, and it was therefore decided in 1970s to build submarine cables to connect all the coastal towns, such as Ras Ejdeer, Sabrata Azzawya, Tripoli, Elgarbooli, Alghames, Zleetan, Musrata, Towergha, Sert, Essedra, Ezzwetena, Benghazi, Elmerej, Elbaytha, Shahat, Susa, Derna, Tubreq and Emsaed. In 1979, the Secretary of Communication Systems and Transportation was responsible for implementing the main plan of submarine cable establishment. The main companies involved in installing the cable network were the German firm Siemens and the Japanese Nippon Electronic Company. In 1980 the submarine cable system came into use and began to transmit television programme services between Benghazi and Tripoli. Recently, submarine cable has been used to transmit television programmes from the main television network in Tripoli to Benghazi, in the foreseeable event of the microwave system suffering from technical problems or adverse weather conditions. Map 2: 4 shows submarine and underground cables

Map of Libya 2: 4 Submarine and Underground Cables



Submarine and Underground Cables in 1995

-  Submarine cables
-  Underground Cables
-  Large cities
-  Small cities

In the 1930s, underground cable was often used for communication purposes, particularly radio broadcasting. It was used in Britain to transmit radio signals to the rural regions which were too far from radio broadcasting stations (Laitham, 1981: 10 and Watson, 1985: 26). In the 1950's ground cable was used in the USA to transmit communication signals (radio and television) to isolated areas situated hundreds of miles away from the main cities. Today, ground cable plays a significant function in transmitting electronic communication signals, such as facsimile telephone, telex, telegram, radio and television broadcasting. In the 1970s, the Arab Countries adopted underground cable technology and it became a most effective means of broadcasting.

In 1958, Libya started to use underground cable to transmit radio broadcasting signals from the main radio broadcasting stations to the transmitter units around the Tripoli and Benghazi areas. It was also used to transmit telephone and telex signals throughout the main cities. Underground cable was not widely used over long distances, because in the 1950's and 1960's the communication systems were not sufficiently developed in Libya (UNESCO, 1969:15). Since 1985, the Company of Wired and Wireless Communications began to use underground cable extensively. It was used to transmit radio and television signals throughout the Northern Region, and many towns in southern areas. From 1986 to 1988 Libya installed 2,900 kilometres of ground cable to transmit radio and television programmes to coastal zones. B. Huda the former cable installation engineer pointed out:

Recently, underground cable has been greatly used as an important channel for transmitting signals of general communications, particularly radio and television. It is more protected from

natural interruptions. The use of submarine and underground cables will increase if we conclude that they work well in Libya's communications systems.

(Huda, 1992: int.)

2. 6 Adoption of a Colour Television System

In 1975, the Libyan Television Authority studied the quality of three colour television systems and decided to adopt two systems: Sequential Colour and Memory (SECAM) and Phase Alternating Line (PAL). In 1962, Permanent Artificial Lighting was developed in Germany, and it was refined and modified to become suitable for practical use in Britain and Germany in 1967. On February 21st, 1976 Libya's colour television system adopted PAL in the power transmission systems which means that all transmitters and relay stations transmit in the PAL colour system with 625/50 scanning lines. The adoption of PAL in Libya's television transmission was due to the fact that PAL had better quality and was the most widely used of international colour television broadcasting systems—installed in more than 100 countries in the world, including most of the Arab states (Ashoor, 1995: int.).

SECAM was developed in France in 1959 and adopted by Russia in 1966. It uses sequential chroma signals (the saturation of colour without white) and a memory of device. It utilises a single frequency modulated sub carrier for transmission of the chrominance channel. SECAM and PAL have the same lining system: 625/50 scanning lines. The adoption of SECAM throughout the world is greater than the American colour network NTSC but less than PAL. Libya's colour television network used the French colour system in studio broadcast production. This means that all the television broadcast recording equipment (such as video machines and cameras) must use the SECAM colour transmission system.

The Libyan broadcasting authority adapted PAL and SECAM colour television systems as consequence of economic and political expediencies. In the 1970s Libya enjoyed both economic and political ties with Western industrialised countries, including Britain, France and Germany. The governments of such countries were encouraged to adopt mutually beneficial political relations with the Libyan government, especially as such a relationship was intensified by the excellent crude oil production facilities strategically placed near European markets. Also, Libya, which had opened its market for Western products, encouraged industrialised companies to find Libya an attractive place for advanced mass production. Accordingly, when Libya was required to buy any product (including television broadcasting technology), British, French and German corporations welcomed such a request to buy into their stocks and expertise in broadcasting facilities (Ben, 1993: int).

As the same time Libya's television broadcasting authority was attracted by the massive discounts offered by Western agencies, companies, and corporations who were experienced in production and installation of broadcasting equipment. For instance, in the late 1960s the Crown Agents (British) won the contract to establish Libya's PAL television broadcasting system. In 1975, French Radio and Television (FRT) won the contract to replace black and white television with the SECAM colour system. Also, BOASH (Germany) won the contract to update and modernise the colour television equipment in the main studios of the Tripoli and Benghazi television networks.

Beside these economic and political factors there is also the fact that many Arab states use both French and British colour television systems—PAL for power transmission and SECAM for television recording programmes. The Libyan colour television system was designed to be compatible with many other Arab states, because the Libyan television network depends on the import of television

programmes from other Arab countries, and these need to be recorded using the same system to allow broadcasting in colour without difficulties (Eljazwi, 1993: int.). The main Arab countries which adopted the two European colour television systems were Egypt, Lebanon, Syria, Jordan, Iraq and Kuwait.

2. 7 Replacement of Monochrome with Colour Television Equipment

In 1976, the Libyan broadcasting network imported and installed colour television system in the Tripoli and Benghazi stations. Most of the equipment was imported from Germany and Japan, and included 2 full sets of master controls, 12 colour system studio cameras, 12 video recording machines, 25 portable cameras, 3 camera control units, 2,000 videotapes, 7 telecine units, 8 teleprojectors, 3 processing colour system laboratories, 40 light projectors, 30 preview monitors, 25 microphones, 3 mobile television service units, 30 headphone sets, 8 audio recording machines, 6 mobile video editing units, 100 television sets and 1,500 video, camera and general broadcast spare parts. Most of this colour television equipment was put to use in both Benghazi and Tripoli (Husin, 1992:int.). The transmission started in full colour, and the audience gradually replaced their black and white television receivers.

2. 8 The Foundation of a Second Television Channel

In late 1976, the Television Authority introduced a second television channel. Originally, it was intended to serve British and French people who were working in Libya; for English and French speakers who came from different countries in the world. It was launched from the main building of the television broadcasting network in Tripoli and its daily programme schedule ran from 7.30 pm to 10.30 pm. The second channel served only the 2 main cities of Benghazi and Tripoli. There were several reasons for the foundation of the channel: to project Libyan achievements in agriculture and education; to promote Arab and Islamic culture; to explain Libya's viewpoint of world events; and to give general information concerning the Libyan situation, past and present.

Although the second channel was basically for foreigners, it has now become a very important television channel for Libyan viewers. This is because its nightly programme schedule is at a suitable time for adults who return home after work, with time to spare, relax, and watch television. It is therefore a good opportunity to enlarge the audience. This daily broadcasting schedule is not overloaded with political and discussion programmes which the viewers can watch in the first channel (national television) every day. Even though such programmes are very important in presenting economic, political and social activities in Libyan society, the television audience sometimes needs to escape political rhetoric, thus making the second channel a softer option (Eshebani, 1986:23). The second television channel presents different cultures (American, British, French) and the audience likes to watch the cultures and lifestyles reflected in its these programmes. This is not a result of succumbing to Western imperialism, but rather a reflection of the audiences' desire—especially within the developing community—to see what is going on in different societies (Martin, 1992: int.). It broadcasts a good variety of programmes; light entertainment—comedies, and cartoons. Its daily schedule contains many attractive, informative and educational programmes, such as the documentaries *Bottom of the Seas*, *Urgent Surgeries*, *Secret of Tropical Forests*, and *Life Crafts*. The popularity of the second channel among foreigners and large number of Libyans led the Television Authority to study the possibilities of expanding its transmission to other coastal towns.

Some foreigners were employees in Libya, including Bell Morag (British) and Martin Youth (American) who viewed the second channel programmes and presented their viewpoints. They were of the opinion that the second channel programme was very limited; 2-3 hours a day was not sufficient to satisfy viewers eager to watch more television programmes. They argued that its blatant repetition of programmes should be reduced, and more new programmes should be shown. The international

side of nightly news should be increased to present more global events; the nightly news reader should be more fluent in English and French; while British, American and French programmes should be included more in daily transmission (Bell and Morag, 1992: int.). These points of view may be valid—but as its general manager explained, Channel 2 has a limited budget which does not allow for the importation of new Western television programmes, or for an increase in daily transmission hours. Also, local television production was restricted by high costs, which meant that the station could not increase its new local programmes.

Channel 2 has no separate administration to make decisions on proposed improvements. It is in the main administration of the television network—the point at which policy makers decide the time and the structure of future development (Lejeeli, 1992:int.) Channel 2 was established to transmit daily English and French programmes to a small audience in a limited time.

Since the second channel became well known among foreigners (as well as among a large number of Libyans) and built an extensive audience, the television authority should allocate more money to improve its daily broadcast service. This is in order to establish more transmitters and relay stations to transmit its programmes to further areas; to produce and import new shows for its daily transmission hours, if it is to serve the entire indigenous population.

2. 9 The Construction of the New Television Building

Broadcasting development in Third World nations needs to start with the basics. This include the construction of suitable buildings for housing full television facilities that allow enough space for free movement of equipment in programme production rooms (Merrill, 1981:3). Libya, as a developing country, made huge strides in the television broadcasting field with the construction of a well-equipped Radio and Television Broadcasting Complex in 1986. The Radio Broadcasting Section contains full modern broadcasting and recording equipment, with large studios made for

advanced production (Corporation of Radio and Television, 1984: 7B). The Television Broadcasting Section has complete television facilities, consisting of large studios fully equipped with the latest appliances for technical operations, such as audio equipment, lighting, cameras, projectors and audio-visual effects. The Telecine and Video Section is well furnished with the most modern devices for editing, recording and viewing television programme production. The Maintenance and Technical Unit is also fully supplied with modern electronic broadcast equipment to maintain the broadcast facilities, and keep them in good working condition.

The Broadcasting Complex comprises the main radio and television administration offices, a concert hall and a Broadcast Transportation Garage. The Decor Annexe includes the latest equipment installed to provide 'sets' needed for television production. Furthermore, a fleet of well equipped vehicles is kept available for outside broadcast recording and telecasting of national events. The main purpose of the television and radio complex is to act as an essential broadcasting centre for recording and transmitting television programmes to metropolitan and rural areas while improving the television service throughout Libyan Arab Society through the dissemination of education and entertainment.

2. 10 The Establishment of Mass Media Services Company

The Mass Media Services Company (MMSC) was founded in 1984 as a public organisation (Elmezewghi, 1992: int.). Its main role remains to improve media services by participating in television programme production. This includes co-operating with the national television network in order to use its facilities and staff if they are needed; making contracts with domestic and Arab producers to produce broadcasting shows—drama serials and light entertainment; establishing audio-visual media centres throughout Libya to provide media services, such as recording, and to sell videotape copies to the public according; to agreements with local and regional Arab producers (Sharfeddin, 1989: 11). It also co-operates with the National Film Company to produce features and documentary films to be broadcast on television.

Due to limited financial resources and a lack of artistic and technical staff and equipment, the MMSC did not make much progress during the first decade of its establishment. It did not contribute much to the development of television programmes. Most of its produced television shows were created by the staff and equipment of the national television network. This meant that various genre types could be produced directly by the national television network, being better in quality and less costly (Shokri, 1990: 8). Many television shows which were produced in Arab countries (such as Lebanon) under the supervision of MMSC were expensive and could be economically produced locally by domestic television talents. The MMCS failed to find a good market to sell or exchange its television production throughout the Arab States, because it did not produce high quality programmes desired to television stations in Arab countries.

Since the Mass Media Services Company is supervised by the Secretary of Mass Media and Culture, it is obliged to allocate more cash investment to be spent on its development process. This is in order to carry out its objectives and motivate its contribution to the growth of television genre production. This can be attained by purchasing its own audio-visual production equipment including lightweight, portable and small hand-held cameras, in order to shoot all the programme segments needed to create television shows. It would also benefit from a provision of audio and visual recording equipment, such as microphones, audio recorders, video machines, tapes and lighting projectors; employing a full production staff—cameramen, video and audio operators, set designers, writers and programme directors; establishing new administrative staff who have good experience in the management of audio-visual equipment. Most importantly, it needs to co-operate with Arab and international corporations specialised in audio-visual media production in order to gain more ability and experience in television genre arts, with adequate funding resources to look for Arab markets in which to sell its product. It needs enlarged audio and

video copying facilities to increase the number of recorded tapes to be sold to the public at reasonable prices. It needs to create more distributing audio and videotape centres in small and large cities throughout Libya, to establish local markets for produced tapes (Elmenefi, 1995: int). It needs more contracts with Arab and national singers and musicians to record material to be sold in domestic and regional market.

For further improvement the Mass Media Services Company needs to implement all these elements if it is to contribute effectively to television programme production. If the MMSC fails to make any further growth in its one year development plan, it should be unified with, and supervised by, the national television network, which already has the facilities and staff to run it properly (Shokri, 1987: 8).

2. 11 The Germination of Television Research Institutions

During the late 1960s, (the formative years of Libya's television network) there were no broadcast institutions founded to provide television studies. In the 1970s, academic broadcast media courses were established in the national universities. For instance, in 1975, the University of Gar Younis (Benghazi) School of Arts, established the Department of Mass Media Studies to teach advanced courses in general media studies, including press, radio and television (Idris, 1995: int.). Enrolled students had to study for 4 years in order to receive a Bachelor of Arts in broadcast journalism. During this period, the courses provided were in broadcast writing, news editing, television programme directing, set designing, and the scripting of artistic and technical programme production. In addition, there were several technical courses in studio lighting, electronic camera operation, audio editing, video machine operating, and many other practical courses related to television broadcast affairs. The graduates were expected to contribute to the improvement of national television broadcasting.

As a further development in providing more specialists for the broadcasting profession, the School of Fine Arts at Elfateh University was founded in 1985. It

consists of many departments, including the Department of Music, Department of Drawing, Department of Theater, Department of Visual Media Arts and Educational Arts. The School of Fine Arts provides further academic studies in cinema production, photography, Arab cinematography, acting, scenario, set production, directing, media administration, and electronic picturing. Also, more practical courses are given to the students who majored in a broadcasting field (Almajdob,1994: int). This involved programme production operations, such as lighting, audio, camera and video machine control. Graduates from the School of Fine Arts, particularly those who specialised in broadcasting, were immediately employed in national radio and television stations.

By visiting the School of Fine Arts in Tripoli and the Department of Media Studies at the University of Gar Younis (Benghazi), and interviewing students and professors in those schools, it was ascertained that theoretical studies were well developed, due to the high standard of qualifications of the teaching staff. However, practical teaching (field training) needs further improvement. A shortage of broadcast training equipment hinders further growth of technical teaching (Ben Aros, 1995: int.). For instance, the audio-visual facilities—large and lightweight electronic cameras—advanced audio production equipment—recording and editing tools, video machines and audio-visual board controls—are all inadequate. This is also a need for large amounts of such equipment, as it is the bare minimum requirement for the sensible performance of practical teaching .

For advanced development in practical broadcast studies, media institutions should be supplied with larger number of technical facilities urgently required in field training—specifically audio, camera, video and lighting equipment. The classes and laboratories where the students take practical lectures should be enlarged to contain more audio-visual equipment with illustrated figures to enable students to understand theoretical, as well as practical information. The authorities of mass

media schools should co-operate with national Radio and Television Corporation in order to allow students to visit the broadcast network frequently, to watch and practise the real world of television work in the field. Summer training overseas visits should be continued to enable students to see advanced media development in Western countries, such as Great Britain and the United States of America.

To achieve these developments, Elfateh and Gar Younis Universities—as well as other media institutions—should appeal to the Secretary of Higher Education to allocate more cash to be invested in general training improvements. This is particularly important if it is to employ more technical training staff and buy more audio-visual equipment for advanced practical training.

2. 12 The Growth of Television Receivers

The number of television receivers expanded slowly in the early years of Libya's television establishment. In 1968, the Libyan population was 2,500,000 people but there were only 2300 television receivers in use (1 television set for 1000 inhabitants) because television was still a novelty, with just a small number of people living in the city owning television receivers. In other words, more than 95% of the population had yet to acquire television sets (UNESCO, 1971: 107). By the 1970's, the foundation of microwave and television transmitters in many coastal and inland towns widened television coverage, caused the number of television receivers to increase. In 1972, there were 38,000 television sets which increased to 85,000 receivers in 1976. In 1980, there were 165,000 television sets—increased to 235,000 in 1985 (UNESCO, 1990:10.2). Recently, the growth of television sets has exploded; in 1991 there were 1,531,000 which increased to 2,231,000 receivers in 1995. Table 2: 4 outlines The Growth of Television Receivers from 1968 to 1995

Table 2. 4 The Growth of Television Receivers from 1968 to 1995.

Year	Number of Tv Receivers	Tv sets per 1000 person
1968	2200	05
1972	38 000	17
1976	85 000	45
1980	165 000	60
1984	235 000	77
1988	500 000	166
1992	1,531,000	321
1995	2,231,000	421

Sources: Europa World Year Book 1991
 UNESCO Statistical Year Book 1990
 Libya's National Television, Statistical Pamphlet 1995

The Chairman of the Electronic Company (responsible for providing national television receivers) stated that these public statistics were not accurate because the Libyan public has free access to television transmission—there is no system of television licensing. This means that more people can afford to buy television sets across the country. Many Libyans (as well as other organisations and foreign construction companies) import their television sets privately. Furthermore, many television receivers are imported to Libya, but are taken out of Libya by foreign workers on return visits to their own countries. These factors prevent the calculation of accurate statistics for the number of television receivers in use in Libya.

In 1988, UNESCO estimated that there were 295,000 television receivers used in Libya; but in the same year, the Libyan Electronics Importation Company estimated that there were more than a million television receivers in use. H. Elboughari, the director of Electronic Communication Devices Division, felt that the Libyan estimation was more accurate, because, from 1976 to 1991, the Electronic Company imported more than 965,000 television sets, while the factory which made radio and television receivers had produced thousands of these television units. Also, many Libyans, National Organisations, and foreign construction companies had privately imported their own television receivers, without permission from the Electronic Importation Company (Elbukhari, 1991: int.). Therefore, in 1992, about

1,225,000 television sets were in use after the subtraction of the figure for the number of television receivers which have been taken out of Libya. In 1995 the Libyan population increased to 4,800,000, and the number of television receivers also increased from 1,531, 000 to 2, 232, 000. Television set ownership figures are raised further because each Libyan family is able to buy 1-3 television sets.

Notably, the number of television receivers domestically owned has increased according to population size, along with the expansion of television signals to wider areas throughout the country. When the transmission power of Benghazi, Sebha and Tripoli increased and the national microwave system had been erected, the number of television sets in operation increased remarkably. This was because more people became able to receive better television signals, which required further use of television sets.

Chapter Three

Television Broadcasting Regulations: Past and Present

Introduction

Media regulations play an important role in supervising the media units of the press, radio and television networks. This is because all media activities function under certain codes, which are approved by the national authorities, to guide them as public organisations (Benhaleem, 1962: 2). Media regulation has an historical background predating the Libyan revolution—these rules were used to control all sources of information during the colonial and Monarchic regime. The first written media communication codes were introduced by the Turks during their occupation of Libya, to regulate printed media—books, magazines and newspapers.

When radio broadcasting was transferred to Libya by Italy, Britain and the United States of America, certain regulations were introduced to instruct the daily transmission services. The first national broadcasting Act was issued by the Monarchist Government in 1958, to regulate the radio transmission services. The first television broadcast codes were made in 1968 to place the broadcast services under central government control. The latest Canon was issued in 1988 by the present national government. The main intention of this chapter is to explore past and contemporary broadcast media regulations, and to investigate their similarities and differences as they reflect the structure of the television broadcasting system.

3. 1 The Earliest Media Control

For more than four hundred years, the media in Libya has barely existed. Local newspapers and magazines were scant, and only just survived; their circulation was very small and the production quality poor. Few people were able to read the press because of illiteracy and the media had no effective role for most inhabitants—even though media control was integral to the Turkish Empire (ruling Libya) when it took over the press (Belal, 1970:18). In 1553, the Turkish governor in Tripoli issued the first government regulations to control the modest press and general communications. Manna, the historian, explains:

The Turks' Sultan (who was appointed by Istanbul's government to rule Libya) imposed the first rules to ensure communication networks and the press under the Turkish regime. This included all print and publishing activities—books, magazines, newspapers and any printed material—to be officially diffused. In other words, any published data should be viewed and approved by the Turkish authorities.

(Manna, 1993:int.)

The regulations mainly concentrated on publishing and printing activities. However, there is no evidence that violent actions were undertaken by the Turkish rulers against the local media producers. This was because the domestic press was run by Turkish citizens who came to live in Libya to carry out Turkish policies.

More harsh media control was introduced by the Italian government following their invasion of Libya. In 1934, all media information was controlled directly by the Italian government in Rome (Antony, 1969:125). Strict rules dictated that all information being printed and published should be inspected by the Italian authorities

in Tripoli. This encompassed books, magazines, newspapers, pamphlets and any published and distributed data. Any printing sources disseminating material against the policies of the Italians was closed down. All articles in magazines and newspapers had to be viewed by the Italian Press Division (IPD) prior to publication. All local journalists had to be registered with the IPD, and each article had to be translated from Arabic into Italian, in order to identify its content before allowing its publication (Whaton, 1985:31). Publishing facilities were controlled by Italian nationalists who were appointed by the IPD to ensure that no information could be published without the prior approval of the Italian authorities (Manna, 1993:int.).

3. 2 National Government Media Regulations

The first constitution (approved by Idris the First, King of Libya and the Prime Minister, M. Almontaser) was issued in 1951, and legislated that national communications, including the postal service, press and broadcasting, should be supervised by the central government. There were no details concerning the construction and supervision of general media, presumably because, at that time Libya was a newly independent developing country and the national media were not yet reformed (Council, 1958:11). Hence, the constitution concentrated on political, economic and social regulations, rather than analysing media control.

The Media Act, concerning the press, was issued in 1954 by the old Monarchist Government. It contained 15 articles and 30 sections which were introduced to supervise the press units. The Act defined the press as any activity related to the production of daily and periodical newspapers and magazines, printed and distributed throughout the country. In effective, it meant that the Libyan Monarchist Government would supervise the press service, including printing centres, facilities and employees. The Secretary of Mass Media and Guidance oversaw general press activities, including: the establishment of printing centres; the importation and installation of press equipment; the appointing of the main chairmen of newspaper headquarters and printing centres; the estimation of the annual budget to run the

national press service; the entitling of newspapers and appointing their printing locations.

The Media Act noted that all large Libyan cities (Tripoli, Benghazi, Elbetha and Sebha) should have press printing centres to produce local newspapers serving the local community. Magazines and newspapers were to be funded by the central government in order to make them available to the public at inexpensive rates, regardless of their actual costs. Ownership of the print media might be given to the private sector, but it would ultimately be under government supervision. The public as well as the private press, was founded to "enlighten" the public on all national and international news along with general information concerning political, economic and social matters relating to day-to-day life. The private and public press (specifically magazines and newspapers) were free to publish any information; but if the disseminated data was incorrect or damaging to national policy or unity, it would be subject to legal investigations. Each private newspaper or magazine would be licensed under the guidance of the Secretary of Mass Media (Annwab, 1985:20). The ownership of the private press was limited to Libyan nationalists; foreign owners—including company corporations, and individuals—were not permitted to own any of the press units throughout the kingdom.

Generally, the earliest press regulations for newspapers and magazines were authorised to carry private advertising in return for payment, whereas in the 1960s and 1970s broadcasting rules did not permit commercials. Parts of the press (magazines and newspapers) were allowed to be run by the private sector; whereas the radio and television broadcasting regulations forbade private ownership of the national broadcasting system. It is probable that government regulations encouraged factions of the press—particularly newspapers, to be owned and run by the private sector, even though not many newspapers and magazines were privately owned. This was because those elites who were able to establish private newspapers saw the press

as unprofitable, that advertising was very limited and cheap, and the price of newspapers was too low to cover the production costs.

3.3 The Earliest Broadcasting Disciplines

The earliest broadcasting system was transferred to Libyan soil in the 1950s by the British Broadcasting Corporation (BBC). The British Air Base radio station was founded in Tobruk, in the eastern region of Libya, in 1954 (Elmenefi, 1993:int.). Also a radio station was established by the BBC in Tripoli in the western part of Libya—to serve the British people in those areas. The broadcasting of programmes followed the policy of the BBC in news and entertainment in order to keep the British army in contact with its own country. Transmission power was limited to the main 2 cities, Tripoli and Tobruk. The administrative and technical staffs were appointed by the BBC with approval of the Commander of the Air Base.

In the 1950s, the United States of America built the Wheelus Air Base radio station in Tripoli. 'Wheelus' radio was established by the American government to provide a broadcast service to American people who were living in Libya, particularly the Air Base personnel (Alahrash,1994: int.). The main goal of the radio broadcasting station was to broadcast news and light entertainment to keep the American army in contact with their country. The daily broadcasting transmission was to be continued as long as the Wheelus Air Base was in operation in Libya. A limited broadcasting service in the Arabic language might be provided with requests from the Libyan government.

The earliest regulations of press and broadcasting in Libya mainly represented general rules, without detailed explanations. Rather, they concentrated on practical rules practised within the daily broadcasting service. They did not include much information about administrative staff, broadcast units, daily transmission times, the location of programme production, government bureaus or organisations to supervise the broadcast service or contracts with the Libyan monarchist government

to administer the service. Accordingly, data concerning the earliest broadcasting guidelines is very limited and hardly exists today. This was because the information relating to the armed forces broadcasts was not published (Wonkeryo, 1987: 11). The broadcasting service of the British and American Air Bases did not release any significant information relating to its service. Nor did the Libyan Monarchist Government broadcast files reveal any information about the broadcasts of foreign armed services in Libya. The most important source proved to be a face to face interviews with E. Alahrash (who worked in the American Air Base in Tripoli) and M. Elmenefi (who worked for 15 years in the British Air Base in Tobruk).

3. 4 The National Radio Broadcasting Regulations

The Monarchist Government of three Libyan provinces, Fazzan, Syrneaica and Tripolitania (United Kingdom of Libya)—including both Councils of Representatives and Senates—devised the Radio Broadcasting Establishment Act which was approved by Idris the First, the King of Libya, in 1958 (Benhaleem, 1962:6). The Prime Minister, Abdulmajeed Kabar pointed out:

The Radio Broadcasting Act was the first common rule set by the Monarchist Government. It regulates the radio broadcasting service as an important government body specially founded to transmit radio programmes to Libyan society. The Act was made to legalise and facilitate the radio broadcasting service. It was based on previous media rules—which had been studied and analysed—to allow the implementation of this law.

(Kabar, 1958:11)

The Radio Broadcasting Act contained 8 articles and 10 sections which presented the main principles of how the radio system needed to be run (Appendix,1). The first article bestowed its official name: the Radio Broadcasting Corporation of the Kingdom of Libya (Radio Broadcasting Establishment Act, 1958:1). Changed in 1969 to the Radio Broadcasting Corporation of the Libyan Arab Republic, the present title is the Radio Broadcasting Corporation of the Libyan Arab Jamaheriya. The national radio system was founded by a government decree, rule 1, section B. The establishment included the erection of a broadcasting building and the installation of the radio programme production and transmission facilities (Radio Broadcasting Act, 1958:1). The national radio system is fully owned by the central government. The ownership encompasses the location of the radio station home base, the transmission and production equipment, including transmitters, relay stations, and the recording instruments.

The broadcasting service is generally supervised by the Secretary of Mass Media and Guidance (Council of Secretaries, 1958:8). He represents the broadcasting network in the Council of Secretaries where final decisions are taken—for example, appointing the General Broadcasting Chairman who is the most important overseer of the national broadcasting network. The Chairman is responsible for appointing an artistic and technical broadcasting staff to run the daily service; creating managerial units and positioning its managers; estimating the annual budget that is to be allocated to keep the broadcasting system in operation; approving the resolutions made by the broadcast field managers; representing the broadcasting network in law courts and in dealing with other public or private organisations, co-operating with Arab and international corporations to aid further developments. This is all achieved by collaboration with his broadcasting staff. Notably, the General Broadcasting Chairman has been given more effective responsibilities than the Secretary of Mass Media himself, who appoints him. The Chairman plans and carries out all the

assigned tasks relating to broadcasting affairs; but the Secretary of Mass Media's task is limited to general honorific supervision.

The broadcast technicians, presenters and all employees relating to the radio broadcasting field are selected and appointed by the Chairman. All radio broadcasting workers practise their daily working hours according to the shifts arranged by the departments and units who they work for (Article 4, 1958:2). For security reasons, the broadcast employees are given identification cards and each one must show his or her own card to the radio station guards in order to be admitted . Article 4, Sections B and C emphasise:

Any employee who does not show his or her broadcasting admission card to the guards shall not be admitted and shall be classified as absent from the assigned broadcasting duty. Each employee shall be detained by the radio station guards in order to be identified before entering the radio network for assigned duty. If any employee without identification is discovered inside the restricted area they will be severely reprimanded.

(Radio Broadcasting Act, 1958:2)

Interviewing Attajori, a former radio broadcasting guard, showed that if any employee did not present their admission card they would not be allowed in—if he or she refused the order and tried to enter into the broadcast building they were likely to be arrested and interrogated.

The Public Radio Broadcasting Corporation is fully financed by the central government. which enables the radio programme service to be transmitted to the public free of any charges—there are no licence fees, radio set taxes, or any means of payment. Public service advertising is provided free whereas private commercials are not permitted (Alkadeki, 1973:60). Hence, local and international business bodies (including corporations and organisations) are not permitted to broadcast their private commercials through the national broadcasting network (Article 7, 1958:3). This is because the monarchist government saw that private advertising might dominate public broadcasting and encourage a private broadcasting sector, which was not authorised or permitted.

It can be said that the Radio Broadcasting Act was the most important step to regulate the broadcast service as a government organisation. Also, it is the main source used to produce the present television broadcast amendments.

3. 5 Television Broadcasting Codes

In 1968, 4 months before the establishment of television broadcasting, the old Monarchist Government started making regulations for the broadcasting system. Parliament (which included the Council of Representatives and the House of Senate) discussed television control, and then issued television broadcasting codes which were approved by King Idris (Appendix (2), Television Broadcasting Act 1968). The television broadcasting canon consisted of 10 Articles and 10 Sections sketching general rules to run the broadcasting services. It concentrated on government ownership, funding and broadcast employees. Article 3, Section B indicated that:

All television facilities—including the broadcasting building, light and heavy equipment, programme production equipment, transmitters, relay and distribution stations and any other amenities related to television

broadcasting—are considered the government's property.

(Article 3, 1968:S.B.)

The private broadcasting sector whether in domestic, regional Arab or international companies, corporations and organisations is not permitted to own or control any television stations throughout the country (Article 3, 1968:S.C.). Article 3, Section C was, therefore, violated by the King Idris in the 1950s, when the United States and Britain established a broadcast stations at Tripoli and Tubruk. The Monarchist Government presumably did not see this as a violation of the broadcasting regulations, because the construction of the American television station took place in the period before the broadcast canon was formed and issued (Price, 1984:7), Subsequently, the Broadcast Act could not be applied to the actions which occurred before its formation.

Television, like the radio service, is supervised by the Secretary of Mass Media and Guidance. He appoints the General Broadcasting Chairman who is responsible for running the daily television transmission activities. The Chairman employs all the managerial, technical and artistic staff who carry out assigned broadcasting duties under his guidance. Article 4, Section B declares:

The Public Radio and Television Broadcasting Corporation shall have only one General Broadcasting Chairman. He is appointed by the Secretary of Mass Media and Guidance to coordinate radio and television services. The main responsibilities of the General Chairman are: to select, appoint and supervise the broadcasting administrative staff; to plan and carry out

general television work as necessary; estimating the annual budget to be allocated for the running of the radio and television services; representing the Public Radio and Television Corporation in Courts of Law, and in any dealings with other organisations.

(Article 4, Section C, 1968)

The television broadcasting service is funded by the central government; providing a free programme transmission service for Libyan society. Unlike Britain, no licence fees are paid by the television set owners. Ben Shaban (the General Broadcasting Chairman) indicated in 1968 that because the national television system was fully sponsored by the government, there was no need for television advertising. Private business commercials were not permitted although public announcements were. Short messages could be televised to call for public help in particular matters—appealing for blood, health, safety and policy instructions, and national and international charity appeals for certain matters, like earthquakes, famine and wars.

The 1968 regulations were the main outlining principles for daily television broadcasting activities (Jolous, 1981:13; Abdullah, 1968:2). They consisted of short instructions without further explanation. For instance, Article 9 did not elucidate on the related meaning of "public advertising service" and "private commercials". Such legal expressions should, perhaps, be clarified in order to make them interpretable to the people involved in advertising affairs. The Broadcasting Act relates to broadcasting control, includes the manpower, ownership, funding and supervision of the general broadcast service. It did not introduce information related to television programme production and transmission.

3. 6 Present Broadcasting Controls

In 1988, the General People's Committee (The Council of Secretaries) reviewed the previous media laws including the 1964 News Agency Establishment Act, the 1973 Press Act and the Local Popular Committee's Act; and studied the suggestions of the Secretary of Mass Media and Enlightenment. This resulted in the present regulations in force today. A canon was issued, with 30 Articles dealing with radio and television as a public corporation (Regulation, 1981:2). Article 1 concluded that the official name of the national broadcasting network would be the Broadcasting Corporation of the Great Libyan Arab Jamahiriya, supervised by the Secretary of Mass Media and Culture. The broadcast service is represented at the General People's Delegation (Congress), and the General People's Committee (Council of Secretaries).

The Broadcasting Corporation Committee consists of 4 members and a Chairman who has considerable experience in radio and television affairs. The committee is appointed through the recommendations of the Secretary of Mass Media and Enlightenment, and the approval of the General People's Committee (Council of Secretaries) (Broadcasting Act, 1988:752). The main responsibilities of the Broadcasting Board are making and carrying out the broadcasting plans; suggesting the self-governing rules to be approved by the General People's Committee through the Secretary of Mass Media and Culture; suggesting the annual budget to be allocated to run the broadcasting service; establishing the broadcast branches throughout the country, according to public need; studying the reports submitted by the broadcast managers and taking appropriate action; appointing the necessary broadcasting staff and providing local and overseas training courses; forming the minor broadcast committees needed to supervise the television service, such as monitoring, programme production, and training panels.

The Chairman is selected by the Broadcasting Board to carry out the following tasks: supervising the daily broadcast service; carrying out proposals decided by the

Broadcasting Committee; representing the Radio and Television Broadcasting Corporation in courts of law and any dealings with local or international corporations; developing the broadcasting system according to the financial ability of the national broadcast network, and preparing the financial reports concerning the income and expenditure of national television in order to ascertain the financial allowances necessary to run the annual services. If the Chairman of the Broadcasting Board can not carry out these responsibilities—through sickness or absence abroad—the oldest and most experienced member of the Board replaces him until his return. This is different from the ruling of 1968, which gave full power for the Chairman, enabling him to oversee the broadcast network without sharing any power with the broadcast authority to manage its general service. This was a more developed set of regulations which allowed the service to be run by the Broadcasting Board as opposed to any one individual.

According to Article 2, the main broadcasting headquarters were to be based in Tripoli. Other radio and television stations could be established in different cities throughout the state. It dictated that any new broadcasting branch should be established according to suggestions from the Broadcasting Committee, and an approval of the Secretary of Mass Media and Culture and the General People's Committee. Each radio and television station is managed by a local manager, appointed by the Broadcasting Committee and approved by the Secretary of Mass Media and Culture. The local broadcast manager is responsible for carrying out all broadcasting duties. This includes supervising the daily transmission service, and employing technical and administrative staff. Generally, the local manager is authorised to carry out such duties but always in consultation with the main Broadcasting Committee especially the Chairman (Esfagsi, 1989:43).

The general duties of local television station managers presented in today's broadcasting rules are similar to the 1968 regulations. For instance, Article 5 still

authorises the station's manager to select, appoint and supervise the broadcasting staff. Many other sections of previous broadcasting acts (such as these in 1958 and 1968) remained unchanged when formulated in the 1988 regulations. At the same time, many others were discarded and replaced with new ones, articulating more modern media codes. For example, advertising is now an issue in television broadcasting schemes, and is permitted by the present television act. Today, public services and private commercials are permitted, as long as they serve the people's needs, and at times compatible with the existing broadcasting schedule. The advertiser can nominate the television date and time but cannot select its place in the television transmission schedule. The broadcasting authority has the right to refuse any commercial, without reason, at which point the advertiser can submit his advertisement again. The Television Advertising Bureau was therefore formed to make commercial agreements with national advertisers (Secretary of Mass Media, 1990: 16).

Even though the television broadcasting service is financed by the national government, radio and television advertising is now considered an important source of revenue. Article 3, Section 9 and Article 22 stated that the revenue of radio and television advertising is an important source for contributing to improvements in programme production and transmission. Due to the fact that the annual amount of funding allocated to the television service is not enough to sustain the growth it needs, the revenue from advertising is therefore a good source of revenue to meet the shortfall of government money needed to provide a better broadcasting service.

3. 7 Basis of Government Broadcasting Control

The main basis for the national government's control of the television broadcasting system are visible in developmental, economic, geographical and historical factors (UNESCO, 1990:5). Media supervision is strongly affected by these factors:

3. 7. 2 Economic Basis

In the 1950s and early 1960s (the initial period of radio and television broadcasting development) Libya experienced a very limited gross national and per capita income. There was no oil production to increase the national income and assist in establishing an independent media system. Today, there are no indigenous mass production corporations which can look for a market to sell their mass product through television commercials. The national and international corporations did not insist that the government should encourage the establishment of commercial broadcasting stations. This is because they saw that it was simply not profitable. Advertisers who were willing to pay for advertising were few in number; nor could the television station charge fees to the public for maintaining the transmission services (Government Decrees, 1989:16). Accordingly, the central government is the only viable single economic actor able to fund the television broadcasting system, regardless of its cost.

3. 7. 3 Geographical Basis

Libya is surrounded by other Arab countries (including Algeria, Egypt, Sudan and Tunisia) who all founded their television broadcasting systems before Libya. None of these states established a free private television network which could be transferred across the border into Libya. The vision of independent television stations is undermined by a political systems that govern most of the African and Arab regions (Ennwab, 1985: 21). Normally, countries which have established television broadcasting earlier than their neighbouring states, have a great impact on the broadcasting systems of countries located on their borders. For instance, the United States commercial broadcasting system greatly influenced Canada and Mexico allowing it to enliven the commercial broadcasting schemes of both countries. The same applies also to Libya, which is influenced by its neighbours, especially with imposed governmental broadcasting control.

3. 7. 4 Historical Basis

Historically, the power which occupied Libyan land did not encourage or assist Libya in establishing free private media during their occupation (Ebraheem, 1981:70). Probably, the illiteracy and poverty of the Libyan people discouraged them from setting up a private commercial broadcasting system (Kurain, 1987:79). The alien media units (such as the press, radio and television) were transferred to Libya from direct control of the armed forces (government control). For instance, Radio Marelli was an Italian radio station—established in Tripoli during the Italian occupation—and controlled by Rome's government. Also, the American radio and television air bases were controlled by the Bureau of Broadcast Overseas Service, similar to the Voice of America which was directly supervised by the American government (George, 1989:134).

The existing literature suggests that all broadcast services were founded in Libya by foreign powers during their occupation and were directly controlled by motherland governments. Legum states that:

After independence, television was operated on the same basis as radio—it was wholly owned and controlled by the government, usually under the direct authority of the Ministry of Information or Communication.. under ministry supervision. The case was the same with news service. Those that existed before independence were under the direct control of the colonial government, this practice has been continued

(Legume, quoted by Wilcox, 1971:12).

Notably, the Libyan government was influenced by past patterns of media control and had chosen media overseen. Nowadays, all media units—press, radio and television systems—are still owned, financed and supervised by Libya's present national government.

3. 7. 5 Developmental Basis: The Role of Media: Theory and Practice

It is essential to give a general description of media theories and their application in developing countries such as Libya. This is in order to organise the application of which theory can be applied in Libya, which is an emerging state under a period of transition and general development. The most important theories are as follows:

Authoritarian Theory was introduced by Seibert in 1956. Its main theme was that all media elements—including press, radio and television—should be placed under strict government control. Media should not present any offence to moral and national political values and should not cripple any policy planned or implemented by the national government. Broadcasters, journalists and any media professionals have no right to be independent within the media institutions where they are employed. Censorship is required to enforce set guidelines and applied to economic, political and ideological matters. Authoritarian theory can be identified by "legislation; direct state control of production; enforceable codes of conduct; use of taxation and other kinds of economic sanction, controlled import of foreign media; government right of appointment of editorial staff; suspension of publication" (MaQuail, 1987: 111). This theory is not applicable to Libya's mass media because it is not placed under harsh restrictions even though they are supervised by national government.

Communist media theory was originally the idea of Marx and Engels and was implemented by Lenin. It constituted the structure of the media system within the former Soviet Union and its allied countries. The most important elements of

Communist 'media theory' are that the working class retains absolute power in communist, society and in order to keep political and economic power should control all media institutions. Similarly, the press as well as radio and television, should serve the interests of the Communist Party and should not be permitted to be privately owned; media channels should present an objective view of Communist society as enumerated by the main guidelines drawn by Marx and Lenin. Press and broadcast media staff, including journalists, broadcasters and general national writers should practise their profession according to the ideals of Soviet society. Media instruments should serve the local society affirmatively, providing educational and informative presentations which are responsive to the needs of the majority of the citizens. Soviet society has the right to erect a censorship system to avoid, or penalise, any publications that criticise the Communist economy or any political policy which has been planned or implemented.

Since 1969, Libya has banned all economic, political and social activities related to all aspects of Communist philosophy. Thus, Communist 'media theory' cannot be applied to Libya's national mass media. Even though Libya has forged diplomatic relations with the present Russian Federation there is no place to implement its media ideology (Belgasem, 1990: 2).

Social responsibility theory was formulated in the United States of America and its main theme is that "the mass media are guaranteed freedom by the constitution and are therefore obliged to perform certain essential functions" (Rivers, 1971: 87). Media channels should present accuracy, objectivity, and truth in all broadcast and published information; they should work under self-regulation within established institutions and the structure of the law. Press, radio and television should reflect the diversity of the society and perform their function with the interest, necessity and convenience of the people in mind. They should promote public morals and

conformity to accepted standards of good taste in telecast programmes and in any published material. Social responsibility theory emphasises that society has to accept high standards of performance, and that constitutional intervention can be applied to secure public welfare (Rivers, 1971: 91). All media channels granted can be privately owned under a system of codes supervised by government commissions; for example, the Federal Communication Commission (FCC) in the United States of America.

Social responsibility theory could not adequately be applied to Libya's mass media framework simply because Libya, as a developing country, is not ready yet to establish a commercial free broadcasting network able to finance itself, while providing a better broadcast service in the foreseeable future.

Democratic-participant media theory is one of the latest normative theories of mass media framework and is expected to be practised by any democratic society. It was introduced in reaction to other media 'concepts' and as a positive move toward the construction of new forms of media institutions. Indeed the inadequacy of the social responsibility concept precipitated complaints about the relationship the bureaucratic state and the media. This dissatisfaction called for a wider participation of the audience, which gave ammunition to democratic-participant media theory (Wonkeryo, 1987: 10).

The main principles of democratic participant theory as given by MaQuail are: citizens and minorities have right of access to all forms of media and should be served according to their needs; government control should not affect the organisation and content of mass media channels; media instruments should be established for audiences—not for clients, organisations and professionals employed by media institutions; local communities, organisations and groups should have their own media; small scale interactive and participatory media forms

are a means of serving individual needs, in contrast to the mass consumer and image oriented operations of large scale professional media. It can be said that the democratic-participant theory is concentrated on active audiences in the modern state and empowers such an audience with right to speak back and use all means of communication facilities for interaction within the society.

In Libya, it is very difficult at present to implement a democratic-participant theory. This is due to deficiencies in the overall infrastructure, which does not allow the establishment of a broadcast media enterprise system able to finance itself independently. The national government is the only institution capable of financing and regulating including the press, radio and television.

Media and modernisation theory is introduced as a new concept to be applied to emerging nations. Its main impetus is to reorganise developing countries which have not yet experienced an industrial revolution, with a subsequent acceleration of modern technology. For better development, the emerging states should make proper savings and better investment. To make such investment and to instigate an industrial revolution each developing country should seek to build the same economic, political and social structure as in Western industrialised countries. If 'third world' countries applied these policies, they would develop further and their media might contribute better to their national development in general.

Modernisation theory has been criticised by many scholars including G. Frank, F. Casmir and A. Mohammadi. They argue that modernisation theory is empirically untenable and theoretically insufficient; logically, it is unable to stimulate development in developing countries (Casmir, 1991: 56). This is because such a theory does not account for cultural, national and political identity. Third world countries should co-operate with industrialised countries to attain more advanced technologies and skills to further develop their general national

development, including press and broadcast media. However all these developing states will not agree on the kind of assimilation which often accompanies the economic, political and social lifestyle practised in developed states. This is especially true as these emerging countries have a cultural, national, and political identity that is integral to their sense of place and nationalism. For instance, even if the government of a developing state (such as the shah Iran) tries to mimic the economic and cultural structure of Western industrialised countries, elements in the local community will resist such an application due to religious and social beliefs (Mohammadi, 1995: 375).

Modernisation theory could be partially applied in Libya to make vast improvements in its media facilities and to take an effective role in national development; but it is not necessary to assume a Western economic, political and social structure as a framework for national development. Without doubt, Libya should make more capital investment, co-operate with advanced Western countries to obtain advanced technology, and use such tools in a policy for common national development. But development should respect the cultural, political and social identity of Libyan society (Sultan, 1989:10). Thus, some elements of this theory are applicable to Libya's national development, but, others could not be applied as a practical way of progress.

Development media theory has emerged as a result of criticism made of previous media concepts, alongside their reliance on Western technologies and styles which are often, unsuitable for developing countries. Accordingly, this theory is expected to be more applicable to third world states, including Libya, which are characterised by a national objective which sets economic, political, and social development as a primary goal. The focal point of this theory is that media channels should carry out all positive growth tasks according to the economic

development and the general needs of an emerging society. The general principles of this theory can be outlined as given by MaQuail

Media should accept and carry out positive development tasks in line with nationally established policy. Freedom of media should be open to restriction according to (1) economic priorities and (2) development needs of society. Media should give priority of their content to the national culture and language. Media should give priority in news and information to links with other developing countries which are close geographically, culturally or politically. Journalists and other media workers have responsibilities as well as freedoms in their information-gathering and dissemination tasks. In the interest of development ends, the state has right to intervene in, or restrict, media operations, and devices of censorship, subsidy and direct control can be justified.

(MaQuail, 1987: 121)

Most of the features of 'development media theory' can be applied to the mass media in Libya which, as an emerging state, looks for continued growth in economic and social conditions. The media—particularly radio and television—are the most important tools facilitating a general national development.

Media channels can create the idea of the 'nation' as a collective of citizens with rights, joined together by an homogenous culture, heritage and sociological makeup. Broadcasting is therefore an important vehicle for the transmission of a sense of culture and tradition from generation to generation within a society. Any scientific knowledge, enlightened notions concerning health care, environmental protection and national security can be disseminated among the members of a society, educating and informing its members about their natural and domestic environment.

Radio and television can play an important function in national education—both formal and informal—by teaching adults and children such abilities as functional literacy and writing, as well as mathematics; telecast many kinds of arts including painting, drawing, dance, singing, sculpture, instrumental music, handicrafts and drama from, other parts of the nation and abroad; inform learners (audiences) about scientific and social events on a global scale. Broadcasting has a remarkable ability to teach a variety of age groups within the general populace. Their telecast programmes introduce young children (pre-schoolers) to reading and mathematical problems and increase their linguistic abilities while acquainting them with practical science, social events and general family values.

Broadcasting plays a crucial role in presenting explanations about ways of participating in economic, political, social, and civic affairs; it can "foster a scientific viewpoint toward natural phenomena, in contrast to a traditional unquestioning acceptance of magical, supernatural explanations of events. This scientific outlook would include information about such political matters as health, sanitation, nutrition and food storage and preparation" (Michel, 1987: 126).

In developing countries, such as Libya, the agriculture sector plays an important function in national food production. Accordingly, radio and television

can play an effective role in agricultural development by offering presentations which consist of practical information concerning the use of modern agricultural technology and its application. Not only does this increase the quality and quantity of national crop production, it offers an appropriate methodology for irrigating and planting these crops in different weather conditions according to annual seasons, while demonstrating the use of modern technology in packaging and storage of crops for national and foreign marketing. Similarly, soil fertilisation, chemical and physical treatment of agricultural land can be explained via such networks, showing productivity in crops such as wheat, fruits, barley and vegetables, enlarging the area of agricultural land, preparing it for a wider variety of fruit trees and vegetable plants wherever appropriate for national soil and weather conditions.

It can be concluded that Libya's broadcast system can operate under 'development theory' and sustain its broadcast services under national government supervision. The national radio and television system plays a considerable role in contributing to national development, especially agriculture, education and health care. To contribute more effectively to economic, political and social developments national television should invest money and time in the development of television programme production and transmission (see the conclusion).

Chapter Four

The Role and Construction of Television Broadcast Administration

Introduction

Television administration provides the backbone for running the artistic and technical aspects of broadcasting. No business related to the television system can succeed without good management, which is able to provide immediate services. At the same time, if the administration is not functioning well, it handicaps the entire television service, including daily programme production and transmissions. Television authorities, therefore, are always trying to improve broadcast management by employing capable staff; creating and enlarging the administrative departments, divisions and units that carry out day-to-day duties.

Broadcasting management is not like other organisational administrations. It is complex and contains a number of administrative units, each of which consist of many departments. Every department comprises various divisions, sections and units as well as many bureaux. Each one of these administrative units is expected to carry out assigned duties according to its specialisation. Hence, this chapter examines the structure and role of each unit and analyses the daily assigned tasks which make the television network operate appropriately.

4. 1 The Role of Television Broadcasting Administration

Management is the process of getting things done through a professional workforce manpower (Armstrong, 1984: 13). Mustafa (formely the general manager of radio and television management) believes that:

Broadcasting Administration is an essential element needed to carry out daily broadcasting services. Without professional managerial personnel, the broadcasting corporation can not fulfill the needs of the transmission process, nor reach its goals in serving society's broadcasting needs.

(Mustafa, 1989: int.)

The main principles of Libyan television broadcasting management are: to maintain the broadcasting employment and general facilities related to the broadcasting services; to ensure that the Libyan Broadcasting Corporation meets its legal responsibilities towards its personnel and administrative rules; selecting the required quality and quantity of broadcasting manpower to carry out the short (one year) and long (5 years) term plans; to provide general training in basic skills for selected people who are able to improve their professional skills; designing and implementing the main plans for further development in broadcasting fields, including technical and artistic occupations; and to foster and improve the relationship with the audience and other public media associations which cooperate with television broadcasting (General People's Congress, 1991: 1).

The broadcasting administration has the authority to associate with and build good relationships with other Arab broadcasting networks; to improve developments in managerial broadcasting shcemes by improving connections with other broadcasting corporations; and to train administrative staff to achieve further

improvements in broadcasting management (Ezzwy, 1975: 3). It needs to create a co-operative climate among the working staff within the broadcasting corporation to accomplish its administrative duties without delay. And lastly, it must bear the general administrative functions which are needed to keep the daily operations of television broadcasting running smoothly (Mustafa , 1993: int).

The television administration runs the managerial services to enable the broadcasting network to carry out its primary targets. These include publicizing the revolutionary policy and making the people aware of national and international affairs; disseminating all the strands of Arab Islamic heritage and culture, thus strengthening national feeling and unity; spreading solidarity between the social groups (Drummond, 1988: 307); enlightening public opinion with local, national and international news and providing general information dealing with inventions and scientific developments; cultivating civil liberties within Libyan society; keeping the national political system integrated and stable by producing television programmes which serve the Libyan television audience (National Television, 1982).

4. 2 Television Personnel Hierarchy

Today, Libya's television broadcasting network is managed by different levels of personnel. The administrative authority is arranged from higher to lower staff. The Broadcasting Committee is the foremost position in the television Broadcasting Corporation. The appointment of its members are nominated by the secretary of Mass Media and Culture and approved by the General Peoples' Committee (General People's Committee, 1991: 16). The Broadcasting Committee is fully authorised to maintain all broadcasting services, presenting the television broadcasting in local or foreign communication to improve co-operation, proposing the annual broadcasting budget, appointing the administrative staff and general broadcasting professionals as needed, suggesting the locations where new television stations might be established, and studying the reports (sent by the broadcasting administrations) before taking the required action.

Figure 4. 1 Chart of Libyan Television Administrative System



Source: Broadcast Managerial Service 1994

4. 2. 1 Managers

Managers are persons who supervise the television broadcasting service within a particular administrative division (Black and Mouton, 1979: 17). They are appointed by the Chairman of The Broadcasting Committee. The main function of television managers is to make sure that their employees are in a position to finish assignments, and telling their subordinates what to do according to the daily work schedule. They ascertain the general requirements (such as the equipment and employment) to be approved by the Chairman, and arrange periodic meetings with working staff to present new plans and discuss whether they are to be carried out on a 'short' or 'long'- term basis. They also contact the General Chairman for immediate decisions on required facilities.

5. 2. 2 Department Heads

Departmental Heads are individuals who provide direct managerial services in specific broadcasting divisions. They are nominated by general managers and

appointed by the Chairman. The Departmental Heads carry out their duties under the direction of managers (Reyad, 1993: 1). The main task of these Heads is to bear the services assigned by managers, to ensure that the working staff are carrying out their assignments on a daily basis—giving details about general needs for approval by managers in order to operate the normal service as required—whilst meeting the employees within the division and discussing work problems and sorting them out, taking action regarding employees' absences and understanding personnel—especially the work status of their personnel—in order to overcome manpower difficulties.

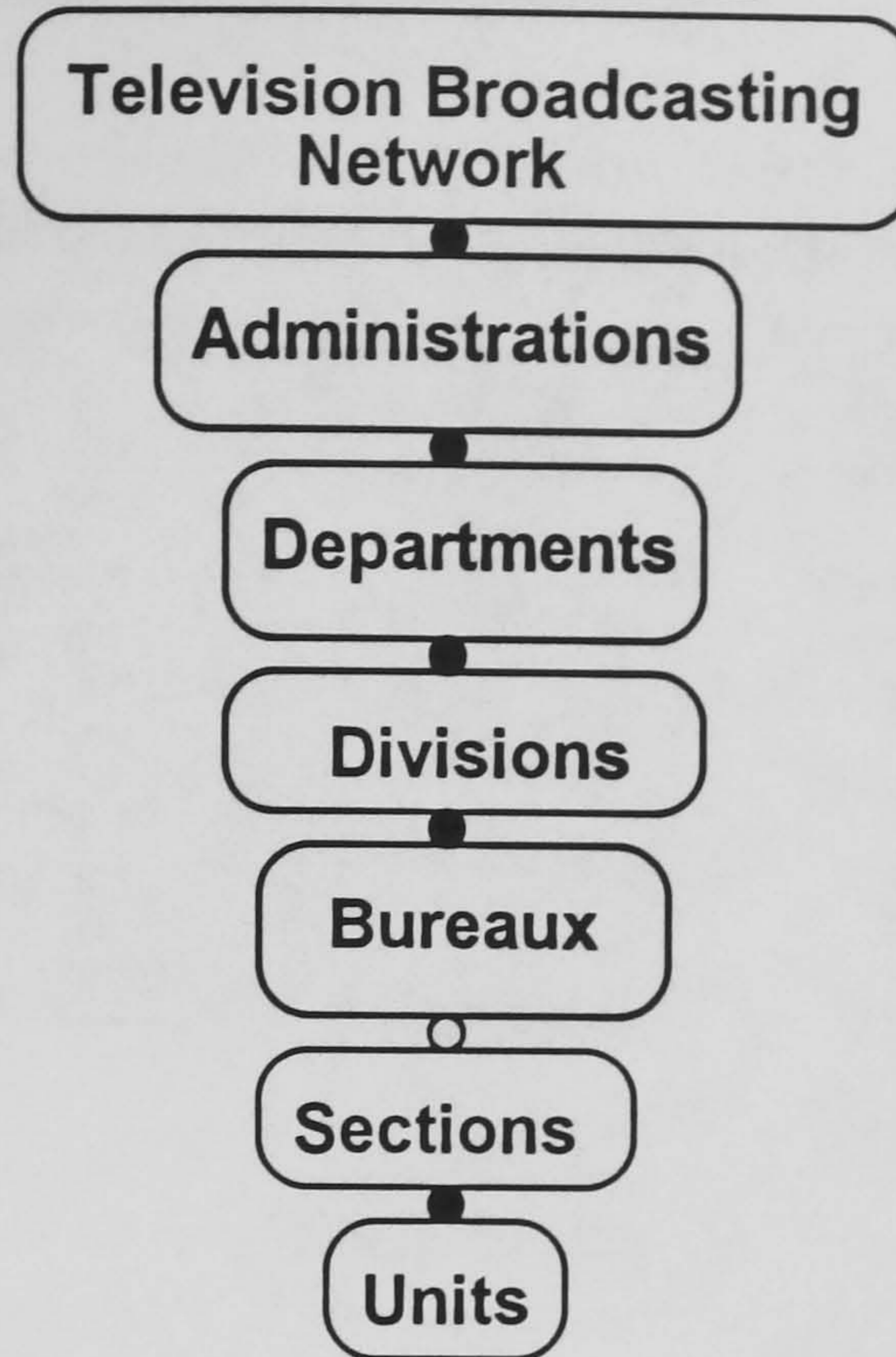
4. 2. 3 Foremen

Such officers are associate members of the television administrative team , and are responsible for implementing policies and procedures in different broadcast departments (Rosenberg, 1984: 211). In Libya's television network, foremen are appointed by the department heads and approved by the Chairman of the Broadcasting Committee. Foremen are responsible for directing small groups of television workers to carry out jobs assigned by the Heads of Department. For instance, a group of studio lighting men would be directed by a lighting foreman responsible for the implementation of the orders of the lighting director. The use of the foreman as an instrument of small group supervision is common in technical units spanning areas as diverse as external television filming, video recording and editing, studio floor managing, studio decor installation, news editing and outside broadcast reporting.

4. 3 The Structure of the Television Broadcasting Administration

Today, the television broadcasting administration contains large managerial divisions, including, bureaus, departments and centres.

Figure 4. 2 Structure of Broadcast Administration



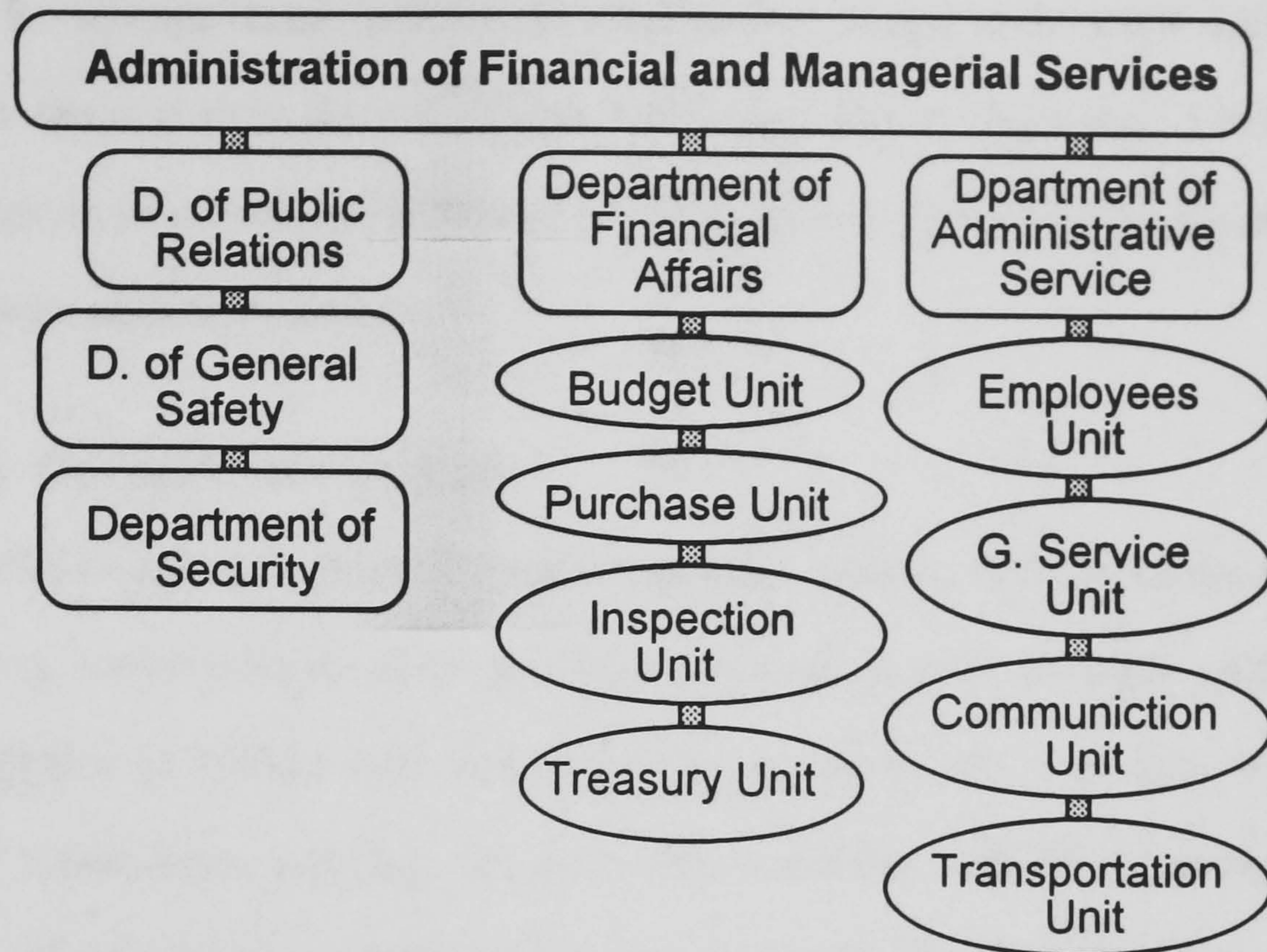
Source: Television Managment 1994

Each administrative division is operated by a general manager and assisted by Heads of Department and unit supervisors who work under their supervision. These dedicated administrators (in collaboation with their departments) provide a major service as illustrated by the following:

4. 3. 1 Administration of Financial and Managerial Services

This administration was the first service created on the advent of television broadcasting in 1968. It was formely known as the Administrative and Financial Unit. In 1980, this administration developed and became larger, containing 3 divisions: the Department of Personnel; the General Service Division; and the Financial Unit. In 1988, its services were expanded with new departments, such as the Department of Communication and Public Relations, and the Department of General Safety Services. The Administration of Financial and Managerial Services consists of many departments and units as this chart illustrates:

Figure 4. 3 Chart of Broadcast Managerial Service



Source: National Television Management 1991

4. 3. 1. 1 Department of Administrative Service

The main function of this department is to carry out daily managerial services, such as preparing and typing letters and reports for all the broadcasting offices. It files and arranges all the official managerial documents that can be viewed or used as required and also receives oral or written messages emanating from different broadcasting departments and sends back replies. The Department of Administrative Service contains the following units:

4. 3. 1. 1. 2 Employees Affairs Unit

This unit is responsible for all services concerning television manpower. It organizes the personnel ranks according to educational levels and broadcasting experience, and carries out general managerial procedures concerning new employees; for example, making new files. It also timetables the annual vacation for each employee. It will take action on complaints by individuals, and arranges general meetings with broadcasting staff to strengthen the relationships between them (Ettweir, 1989: 17). A further crucial function is supplying the main administration with statistics and data concerning broadcasting manpower and promoting television

labour according to employee career improvement and general professional competence. It advises those individuals who do not attend their shifts and takes action against them if they do not follow working policies (Alalwani, 1993: int). Finally, it attempts to encourage increased professionalism by issuing certificates and giving employees cash allowances.

4. 3. 1. 1. 3 General Service Unit

The role of this unit is to provide an internal daily service. It delivers the mail to all broadcasting administrative units, provides catering services to night shifts and cafeterias, supplies all offices with stationary (paper, pens, ink, files and records), maintains the typewriters, copying, fax and telex machines, and furnishes the main broadcasting offices with these items, if they are required. The General Service Unit should be improved by enlarging its premises; employing young people to speed up the required daily service. It also should be supplied frequently with stationary materials in order to supply all the broadcast managerial units.

4. 3. 1. 1. 4 Communication Unit

This unit carries out regular communication services, providing telephone lines in studios and broadcasting bureaus; installing communication systems, like intercoms and telephones; contacting the Wires and Wireless Communication Company to provide any communication service if needed (Mustafa, 1982: 2); connecting public calls with 'live' or 'recorded' social programmes; and supervising the telephone switchboard teams and arranging periodic schedules for their use. It also recommends the criteria for suitable employees to be employed in this unit, appointing day or nightshifts for them according to required working practices. The Communication Unit is still in need of further development to improve its daily basic service. This includes employing more technicians to repair and maintain the internal communication facilities including telephone switchboards. It also should be supplied with adequate spare telephone sets, wires and general spare units.

4. 3. 1. 1. 5 Transportation Unit

The main concern of this unit is to provide a transportation service for the broadcasting staff who do not have private transport. It employs a driving staff and makes schedules for the drivers' 'team' to keep the transportation operation running smoothly, while providing spare parts and technicians to repair and maintain vehicles to be used. For further development the Transportation Unit should be authorised to make plans for transportation requirements (in the long-term), to be presented by the Head of Department and approved by the General Broadcasting Chairman.

4. 3. 1. 2 Department of Public Relations

This department has an essentially dual function: to influence the internal structure of the broadcast network by forging links with the external environment of the audience or consumer. The most important function of the Department of Public Relations is to create attitudes favourable to the broadcasting corporation; to cover all information activities addressed to the public; to establish greater public understanding and support for broadcasting operations; and to carry out a wide range of daily routine duties planned to ensure a continuous flow of information to key members of the public (Carlson, 1989: 391). Public relations is expected to cultivate systematic relations with the broadcasting corporation and other media institutions and relevant government bodies.

The daily assigned practical duties of the Department of Public Relations are supervising the foreign broadcasting staff who come from different countries to co-operate with Libya's television, welcoming them and providing suitable accommodation through hotel or flat reservations, taking care of broadcasting admission procedures, and issuing the admission cards for guests' short term visits, as well as long-term admission for local television staff (Blao, 1993: int). It contacts people related to broadcasting business and makes appointments for visits to the television network, and it is also responsible for selecting the public relations staff who are to be employed in this department.

If it is to develop further, the Department of Public Relations should employ more public relations officers who have good experience in public relations related to the broadcasting business. Also, this department should provide training courses for its present employees in order to advance their knowledge and skill in public relations.

4. 3. 1. 3 Department of General Safety

The main purpose of this department is to maintain and provide health and safety conditions for all broadcasting staff (Verhoeven,1982: 378), to accommodate integrated safety job training and direction for all broadcasting employees, to supply the broadcasting stations with safety devices and protective equipment required by work statutes, and instruct on their use in critical situations; to make sure that tools, substances and articles have been designed and constructed within safety regulations without risk to human and environmental health. For advanced improvement, the Department of General Safety should communicate with the National Safety Division to organise co-operation for general safety requirements and obtain its assistance if needed; it also should publish pamphlets which deal with safety in broadcasting work, particularly the technical divisions dealing with electricity, radiation, lighting and heavy duties.

4. 3. 1. 4 Security Division

This is the most important department for providing security to enable the television broadcasting network to operate under government control (Gebran,1992: int.). The Security Division employs armed guards who protect the main gates and all television buildings. The security rules dictate that no-one may come into the broadcasting station, except the broadcasting staff who carry admission cards. If any of the television workers forget their card, they are not allowed to enter the broadcasting station until they can produce it. Visitors must get a short term entry card from the security bureau, which is located outside the broadcasting network.

Broadcasting guards are not under broadcasting administrative control; they are controlled by the headquarters of the national armed forces.

4. 3. 1. 5 Department of Financial Affairs

The purpose of this department is to arrange all the monetary transactions of the broadcasting network (Abushala, 1990: R3) and provide financial reports concerning the television budget. It carries out its functions through the following units:

4. 3. 1. 5. 1 Budgeting Unit

The role of this unit is to estimate the annual salaries of the broadcasting employees; plus other accrued expences, such as overtime and programme production allowances. To make better development in financial services, the Budget Unit should calculate the money that is required to produce and import television programmes; prepare annual reports which explain the broadcasting budget and make suggestions for expected income and expenditure.

4. 3. 1. 5. 2 Purchasing and Storage Unit

The function of this unit is to supervise the purchasing operations of all the television broadcast departments, approving all the facilities reserved by the administrative departments to be bought from local or international markets; controlling the storage and distribution of television tools and spare parts for the entire broadcasting divisions. The Purchasing and Storage Unit should revive its responsibility for implementing and developing storage facilities in the main and branch television stations; estimating the quantity and quality of the annual use of television equipment and spare parts to be purchased from local or overseas companies.

4. 3. 1. 5. 3 Auditing Unit

This unit is responsible for vetting receipts and bills to make sure that the sums have been used for designated purposes (Salah, 1993: int). It traces all expenditure, and ensures that the spending procedures are accurate and well documented,

accounting for the annual amount of money which has been received and spent. This information is then reported to the general Chairman. It also reviews the monthly payment process to ensure that all broadcasting employees have been paid their full salaries.

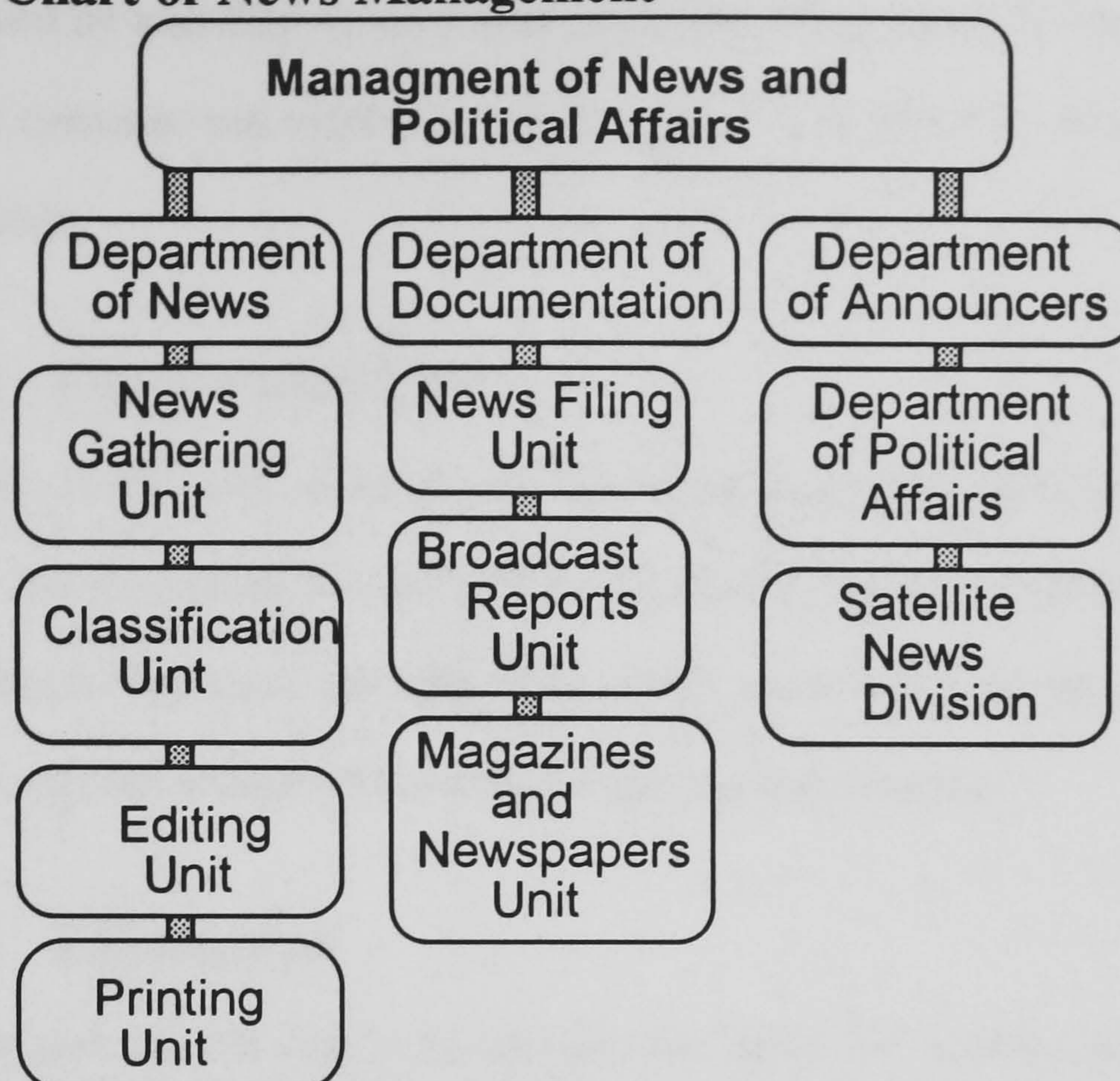
4. 3. 1. 5. 4 Treasury Unit

This unit is the main department where broadcasting money is received, kept and paid out (Muktar, 1993: int). It carries out daily services—paying cash for television workers, covering all the payments that are required for private companies and people, in return for television services, and paying the cost of the materials which have been bought for the television network, such as stationary and electronic broadcasting equipment

4. 3. 2 Administration of News and Political Affairs

Management of News and Political Affairs is making better development, but it should be improved further. The premises of its departments and units should be enlarged and supplied with modern office facilities—chairs, desks and shelves in order to enable staff to work comfortably; computer facilities should be rapidly installed and employed in news information gathering and editing; more new capable staff—editors, readers and reporters—should be employed to carry out assigned daily tasks; transportation facilities must be provided for all newsmen to be used as required. This is because this administration is essential in collecting, editing and presenting news and political information concerning national and international events.

The administration of News and Political Affairs achieves its aims through the following departments and units as illustrated in Figure 5. 4:

Figure 4. 4 Chart of News Management

Source: Broadcast News Management 1995

4. 3. 2. 1 Department of News

This department was established with the advent of television in 1968, and was known as *News Unit* (Elweseh, 1993: int). In 1973, it was officially reformed and became the *Department of News and Political Affairs*. Today, it is the most important division in the area of news management, and carries out its functions through these units.

4. 3. 2. 1. 1 News Gathering Unit

The main activity of this unit is to collect the news from various sources. But the most important source of news is the national news agency JNA. It is the only public organisation authorised to gather, edit and distribute the news information to the general media, including television (Anwar, 1987: int). Local and national news is gathered from the government departments; social news is gained from public places; and development news is obtained from private and public corporations (Alarabi, 1993: int). The national news is received by fax, telex or phone from its various sources, and also obtained by the editing news team. News Gathering Unit

can be improved by installing more phone lines, providing an audio-visual mobile unit—lightweight cameras and video recording machines in order to shoot news events from its locations.

4. 3. 2. 1. 2 Classification Unit

The duty of this unit is to group the news according to its importance and specialization by separating all national, international, political, economic and social news, and categorising each element (Fraj, 1993: int.); selecting the most important news and making the information ready for editing and viewing.

4. 3. 2. 1. 3 Editing Unit

The main task of this unit is to prepare the news for broadcasting by deciding what information shall be used or omitted. It edits television news bulletins and sets out the information according to the pictures available (Aziz, 1989: 4), perfecting and arranging the broadcasting news to be televised on each daily date and time, while co-operating with other television units—such as the video Editing and Cinema Units.

4. 3. 2. 1. 4 Printing Unit

The function of this unit is to type daily news bulletins and make them clear for delivery by the announcer; reviewing the printed news to ensure that there are no mistakes and no information has been omitted; and keeping extra printed copies of each daily television news items for reviewing and documentation. It is also responsible for contacting the Technical Service Division to maintain or repair the printing system.

4. 3. 2. 2 Department of Political Affairs

This department was separated from the Department of News in 1987. It has a responsibility to provide the daily broadcast reports which determine the news stories used in each television bulletin (Jaber, 1993: int). It produces comprehensive surveys about annual political occasions, such as the event of September First 1969 (Libya's

revolution) and memorial days like October 3rd, 1911 (the day of the Italian invasion of Libya). It audits all the political programmes which have been produced by other television departments (Amer, 1989: 5). The Department of Political Affairs should collaborate with the Department of News to produce political programmes related to national or international news, and to co-operate with the Video Editing Unit to instruct the editing process of the video tapes used in governmental programmes.

4. 3. 2. 3 Department of Announcers

The assignment of this department is to televise the daily newscasts and summaries. This includes all the news programmes which present local, national and international events (for example, commentary analysis, weather and economic reports) while telecasting 'live' or 'recorded' television presentations that require an introduction by an announcer (Eshreef, 1993: int). It also assists of the Documentary Unit in its production and presentation of agricultural, health and educational programmes.

The Department of Announcers should co-operate with the Programme Production Department to introduce any television presentations required during ceremonial events, and to provide short training courses for any individuals who have been selected to be employed in this department. In addition, it should propose new plans for further development and present them to the General Chairman via the Head of Department.

4. 3. 2. 4 Department of Archives and Documentation

This department is advised to improve its news information units by establishing more space to contain more shelving facilities—records and shelves in order to store all new information for future use. This is because the Department of Archives and Documentation is considered to be the main source of historical, economic and political information used in broadcasting programmes. It carries out its functions through the following units:

4. 3. 2. 4. 1 News Filing Unit

The purpose of this unit is to view the daily news which has been received, and place it in files according to its major subject or theme (Rezg, 1993: int). For instance, data related to the economy in the United Kingdom would be placed in the economic section in 'Great Britain's' file. The News File Unit supplies each country's file with geographical and statistical information and sets them in sections related to each country.

4. 3. 4. 2 Broadcasting Reports Unit

The role of this unit is the study and storage of the scripts of telecasted reports, which are divided into sections according to the classification of material. For example, the broadcasted reports relating to former Yugoslavia are placed in a designated record. This is to assist broadcast writers, and provide them quickly with any data dealing with a particular country. This unit provides full information about different political systems, encompassing Parliaments, Congresses, the House of Commons and Lords, scattered throughout the world (Ejroshi, 1993: int).

4. 3. 2. 4. 3 Newspapers and Magazines Unit

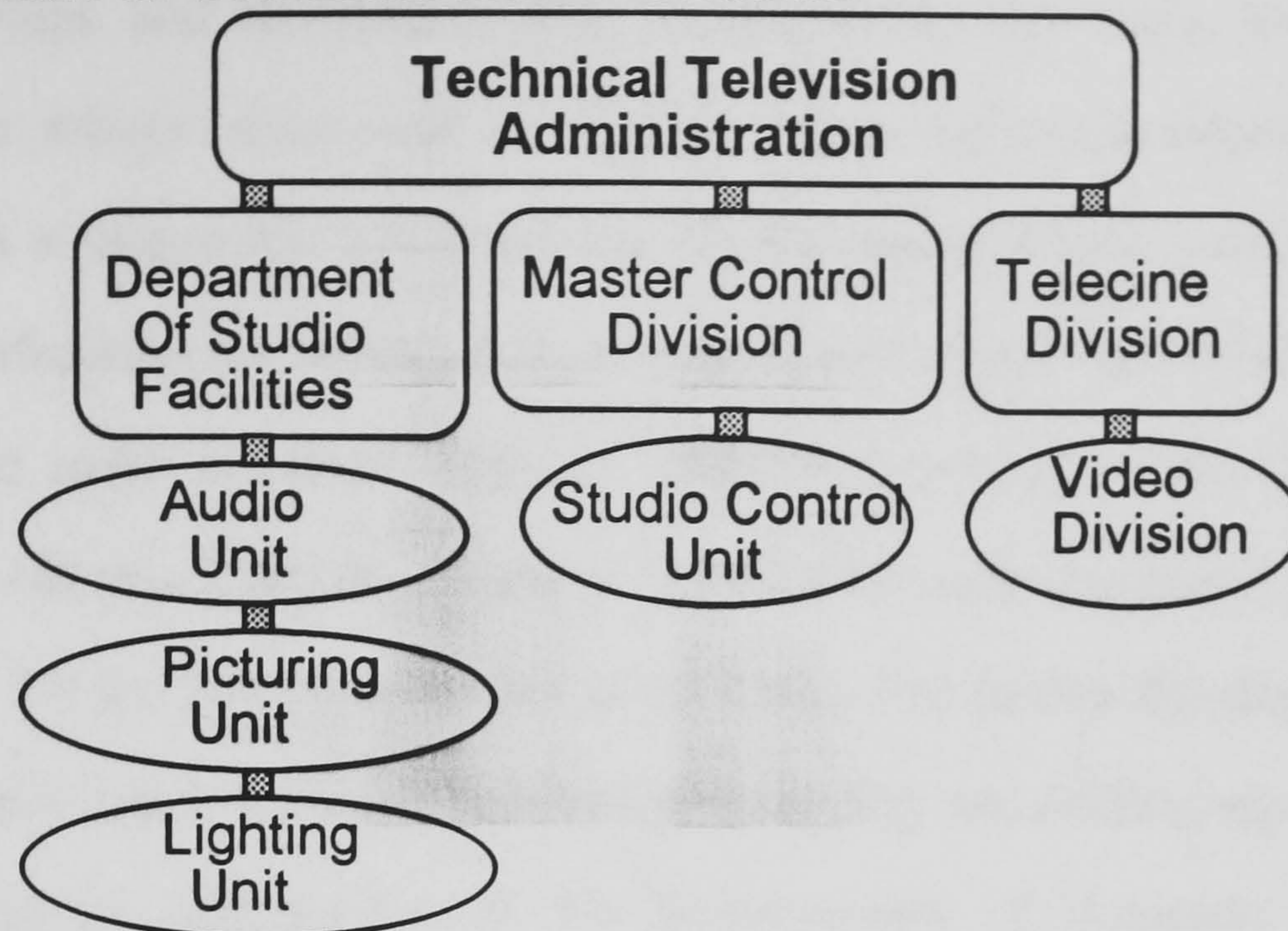
The role of this unit is to receive and search magazines or newspapers in order to select and rewrite any important information ready for documentation. It prepares general articles about national and international events which are stored and catalogued, while supplying the archives with historical and up-dated data to renew information records. The Newspapers and Magazines Unit would be better improved by enlarging its subscription of national and international magazines and newspapers. Such subscription should include a wide range of economic, political, social, and scientific periodicals in order to obtain more types of information that required for use in news bulletins and general television programmes.

4. 3. 2. 5 Satellite News Division

The main function of this division is to observe satellite television programmes and report on them. It is particularly concerned with the documentation of recent global events involving citizens, governments and general social phenomena. It evaluates transmitted news stories and analyses them by comparing them with news items broadcast by other sources. There is co-operation with satellite systems—such as the Cable News Network (CNN)—in receiving and delivering television news through the satellite networks. It supplies the Editing Unit with international news items to be examined and possibly re-edited. A weekly written evaluation is sent to the Programme Production Department, informing it about sport and social programmes which have been transmitted through the satellite system. This division one could argue, should be developed to have its own transmission system to broadcast national news through the satellite facilities.

4. 3. 3 Technical Television Administration

Technical broadcasting management means maintaining and using television broadcasting facilities (such as lighting, picturing, recording, editing) to produce the broadcast programmes (Etharat, 1993: int). This area of management is the main body of the technical service; it plays an important role in general audio-visual production and carries the applied technical elements of pre-production, production and post-production operations through the following departments and units.

Figure 4. 5 Chart of Technical Administration

Source: Technical Television Services 1993

4. 3. 3. 1 Department of Studio Facilities

The function of this department is to ensure the utilization of television studio equipment during the programme production operation (Etturky, 1993: int). It provides audio, electronic picturing and lighting services for all types of television production, carrying out its main task through these technical units.

4: 3: 3:1: 1 Audio Unit

The duty of this unit is to carry out all audio services relating to television programme production; setting up the types of microphones that are to be used (e.g. condenser, cardoid, or lavalier) according to recording requirements; selecting the microphone polar pattern to reproduce the required sound to be 'recorded' or 'televised'; operating a microphone boom, and assigning operator tasks during the programme production process; controlling the sound levels through an audio control console to provide the desired composite sound; and perfect the reproduced audio by adding, eliminating and arranging the sound portions through electronic editing processes. This unit is also responsible for connecting and 'plugging in' the microphone and intercommunication devices during the television production operation, and disconnecting and switching them off at the end of the programme (Elferjani, 1993: int). In addition, it employs the crew who operate the sound effects,

makes audio setups and determines their duties within the daily broadcasting schedule. It also delivers short-term training courses in audio techniques for audio team members. It is responsible for contacting the Maintenance Unit to maintain and repair audio broadcasting equipment, and presents a weekly report about the working conditions of the audio facilities—a report which is delivered to the Department Manager for any necessary action. Finally, it reserves the audio tapes and equipment that are required for the normal operation of the Unit. For further development, the Audio Unit should install more modern audio recording and editing equipment in order to advance its contribution in the improvement of domestic television broadcasting production.

4. 3. 3. 1. 2 Electronic Picturing Unit

Electronic picturing can be defined as the production of motion images through an electronic device (camera) to transform an optical picture. This Unit serves as an essential component in producing an electronic picture for television production, managing the Camera Control Unit (CCU) to adjust and control its output to obtain clear images, and providing camera operators who focus, move, compose and manage camera shots under the supervision of television directors (Ellmore, 1991:91). It is responsible for training new members of the camera crew, and it also oversees maintenance of the cameras themselves (via the Engineering Division) who inspect the cameras and make them ready for the next duty. It also furnishes the Promotion Unit with camera crews to operate equipment during outside broadcasts. The Electronic Picturing Unit should provide advanced training for present senior cameramen to advance their skills in electronic photography.

4. 3. 3. 1. 3 Lighting Unit

The main objectives of the Lighting Unit are to provide a sufficient level of illumination to allow the electronic television camera to operate, pick up and reproduce clear photographed images (Wurtzel, 1983: 111). It is vital in the process of directing the viewer's attention to the important ingredients of the television scene

by setting up a variety of studio lights—including backlighting, fill light, front light, highlighting, flood lighting, and cross lighting. To achieve its assigned duties the Lighting Unit provides and operates the lighting instruments—spotlights and floodlight projectors, grids, connecting plugs, patches, dimmer boards and lighting control consoles. It assigns the lighting team to set up the lighting for each type of television production, ensuring that the floor and ceiling lights are always available for daily use according to the programme production requirements, allocating the lighting directors who plan and execute the interior or exterior lighting, and employing the staff members of the lighting team and assigning them their duties. Again, a weekly report is prepared for evaluation and developmental purposes.

4. 3. 3. 2 Telecine Division

'Telecine' is the broadcast section, where the audio-visual equipment (cameras, projectors, monitors, connectors and attached switchboards) are installed and managed. This unit is used to convert film motion pictures into electronic images to be broadcast by the television system. The function of Telecine is to show slides or films on monitors to be viewed in order to determine its content (Alhuni, 1989: 14). The ingredients of film are transferred onto the videotape recording system to be broadcast or kept on videotapes, broadcasting directly on air through the master control switchboard. Due to the advanced development of electronic television cameras and video recording systems, daily television programmes do not rely much on telecine, except in the case of cinematic film shows.

4. 3. 3. 3 Video Recording Division

'Video' is the area of television broadcasting where video machines are located to perform electronic recording and editing functions. The role of this division is to electronically synchronize the audio track with the motion pictures, and record them perfectly (Bright, 1993: 16), playing back the recorded programmes for immediate or future viewing to ensure that they meet station policy and technical requirements. It also assigns video engineers to oversee maintenance and make certain the video

system is ready for broadcast. It appoints and maintains video operators and places them in the daily working schedule (Etturky, 1993: int). The Video Recording Division should install a new video machine system in the Benghazi and Sebha television centres in order to carry out this local production process.

4. 3. 3. 3. 4 Master and Studio Control Division

The Master Control Room is the main place where the director, audio operator and switcher maintain overall control of the broadcasting television station (Brown, 1983: 37). It is the nerve centre of television broadcasting in which the electronic broadcasting devices are operated to transmit the daily programmes. The Master Control Room is connected with video recording, studio control and the telecine rooms. It also contains a camera operating switchboard, an audio console and preview monitors.

The function of the Master Control Room is to act as a connecting point for receiving and delivering audio-visual signals. It obtains a video-audio output from video recording and studio control rooms and switches them via transmitters, for broadcasting. The observation of the audio visual quality of programme materials (before transmission) is also extremely important.

The role of the Studio Control Room is to operate the production facilities. It receives the camera shots and audio material from the studio and directs them into the video machines room for recording. It also receives the programme material from the video team for 'play back', in order to review the programme segments. Generally, the Studio Control Room deals mainly with interior production and has less to do with exterior television transmission.

4. 3. 4 Administration of Television Programmes

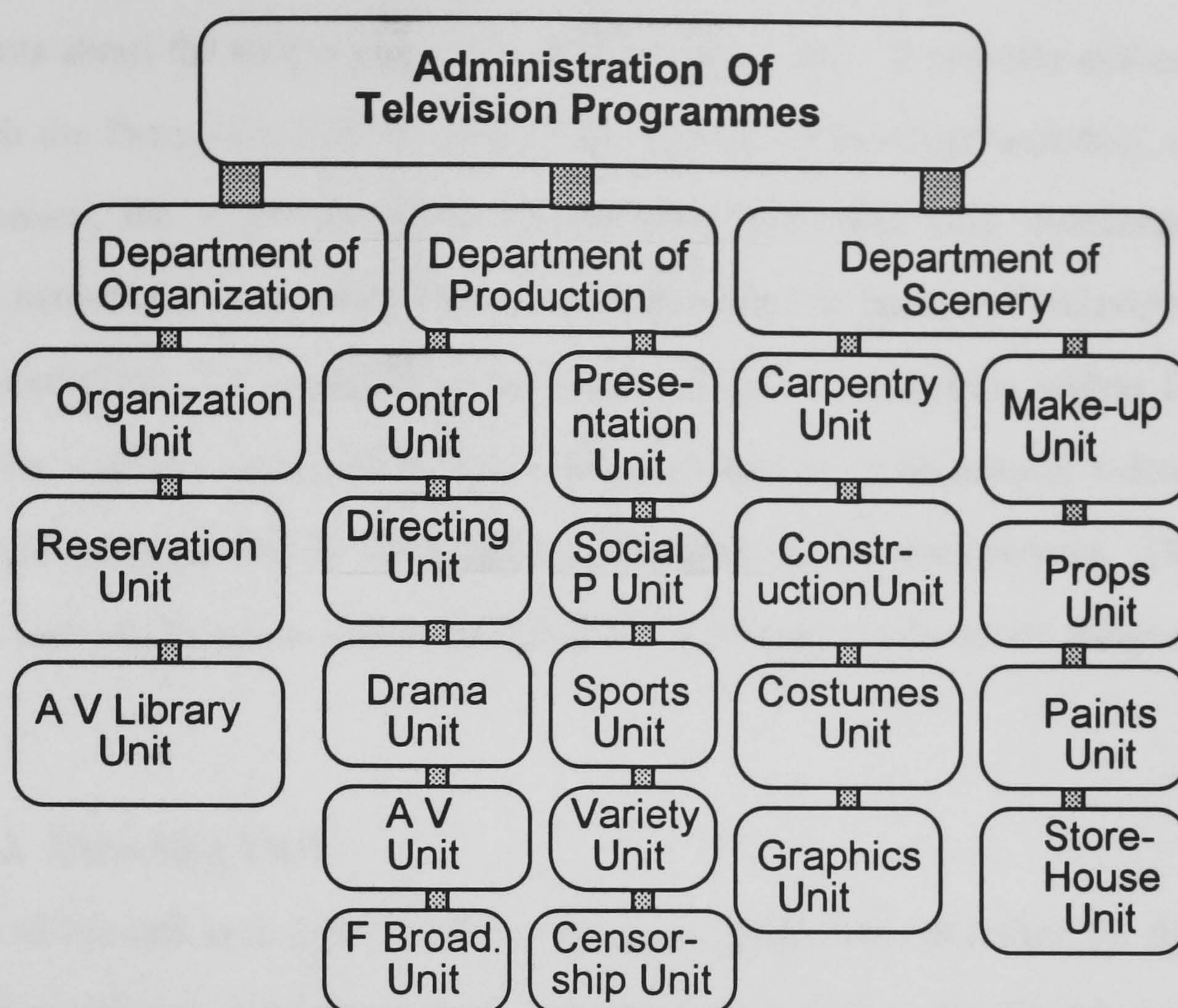
This administration is responsible for the whole operation of television programmes. It has the authority to plan, direct, produce and follow up the

broadcasting facilities, judging the television production and giving permission for broadcast transmission, suggesting and approving 'series' and 'serial' television dramas to be produced and televised.

It calculates production costs to be presented to the Financial Department; imports television shows from foreign countries or makes contacts to produce them for Libya's television network, selecting the writers and guiding their writing (Nadeem, 1992: int). Also, it employs administrative personnel as required, and collaborates with the Technical Facilities Department to make further developments in local television production. The Administration of Television Programmes should be more responsive to innovative ideas from young people concerning new television shows, including music, songs, poetry, set designing, directing and broadcast editing; encouraging them by accepting their contributions and paying them allowances. This is in order to create a new generation of domestic programme producers, and thus fill a gap in local broadcast production.

The Administration of Television Programmes carries out its assigned tasks through 3 departments and 21 units, illustrated in Figure 4. 6 :

Figure 4. 6 Chart of Television Programme Management



Source: Television Broadcasting Network 1993

4. 3. 4. 1 Department of Programme Production

This department manages the artistic procedures of television programmes. It receives numerous scripts and passes them to the Department Units, according to their speciality. For instance, if the script deals with children it is to be transferred to the Social Unit. The Department of Programme Production accepts or refuses any programme script according to the advice of the Units within the department. It also comments on the scripts which need to be adjusted in order to meet departmental policy. This department carries out its tasks through these units:

4. 3. 4. 1. 1 Contrivance Unit

‘Contrivance’ as presented here means finding the means to create television shows (Sulayman, 1995: int.). This unit is crucial to broadcasting programme preparation. It locates written and visual sources to prepare the programme material, finding people who are able to contribute to television shows with new ideas for

production and presentation, looking for writers and arranging meetings with them to give comments about the scripts and improve them before use. It contacts and co-operates with the Promotion Unit to prepare for outside audio-visual recording, as needed. Ashelwei, the supervisor of the Programme Preparation Unit, concluded: "This unit is named the Contrivance Unit because it is the first finder of television programme materials". Its responsibility is to encourage first creative scripts by internal writers, who are employed by the television network, or by exterior writers who are brought in by the unit to carry out the programme preparation process. The Contrivance Unit co-operates with other television divisions to achieve its assigned duties.

4. 3. 4. 1. 2 Directing Unit

The role of this unit is to supervise the programme production operations for the entire television network, receiving artistic and literary scripts from the Contrivance Unit and assigning them to directors. It also administers the internal television programme direction (produced inside the broadcast building) and directs the external shows broadcast in field locations (Hassan, 1990: 10). A director's team is provided to direct all types of shows during day and night shifts, while staff needed for unexpected events—such as political and social festivals—are also on hand. Training courses are provided for directors within the unit.

4. 3. 4. 1. 3 Drama Unit

The role of this unit is to manage dramatic programmes. It sketches out plans for local productions and the importation of drama series, suggesting the topics to be used and contacting writers to ensure that they carry out their assigned duties. The department also prepares and signs contracts with local or foreign producers and supervises them to ensure that the drama production is considered acceptable for broadcast. It receives drama scripts from various writers and reviews them to make corrections and comments, if necessary. Later, it transfers these scripts to the Directing Unit to assign directors to organise the production. An important

secondary task is its ability to trace drama productions from other Arab countries, in order to select those suitable for import by local television stations. For further development, the Drama Unit should encourage the art of domestic drama by locating the national writers and producers of all types of dramatic television shows, and provide intensive training courses to advance their skills. This is in order to promote local drama production and revive its appearance on national television

4. 3. 4. 1. 4 Audio-Visual Documentary Unit

This unit runs the broadcasting service related to films and videotapes which deal with documentary programmes (Ben Harros, 1988: 20). For instance, if the construction process of a petroleum refinery needs to be filmed or videotaped, this unit would trace its daily work and 'record' or film it, from beginning to end. The tapes produced would be used for informational and educational programmes. This unit liaises with its equivalent units in other Arab television stations, suggesting the documentary films to be imported and locally broadcast. In order to carry out its assigned duties, the Documentary Unit should co-operate with other departments and units (such as the External Audio-visual Unit) to film planned tasks, and with the Transportation Department to carry the equipment and crew to specified locations.

4. 3. 4. 1. 5 Field Electronic Picturing Unit

This unit is assigned to 'shoot' and 'record' the programme segments needed to be electronically photographed outside the television studio. The Field Electronic Picturing Unit provides its crew with light and mobile equipment, including shoulder-mounted camera units, lighting and audio equipment. This unit administers all the outside recording facilities and plays an important role in 'light' television programme production, travelling to the locations of political events to videotape them, monitoring social activities—including families and schoolchildren and public shows—and recording them for use in social programmes.

4. 3. 4. 1. 6 Presentation Unit

This unit is responsible for the presentation of television programmes, finding the presenters to provide an audio introduction to be synchronized with the motion pictures. It assigns the readers for each programme according to its type. For instance, if the script deals with political events, it will most likely be introduced by a male presenter, and if it deals with house holders then it would be presented by a female presenter (Brown, 1983: 10). Presenters are assigned from the Announcing Unit to introduce any planned television programme. To make further development in television programme presentation, this Unit should locate the people who have acceptable voices for presenting television programmes—training them to become professionals.

4. 3. 4. 1. 7 Social Unit

The role of this unit is to manage general social television shows, including family planning, health and informal education. It plans many types of seasonal programmes and supervises the production process in co-operation with the broadcasting Departments and Units. It makes agreements with the broadcast producers who have experience in social programme production to provide children's series (Ettayeb, 1989: 5). It is responsible for the children, who present television segments, such as music, songs, narrating stories and acting. The Social Unit is advised to make visits to nursery and primary schools, to record their activities and encourage more 'gifted' children to contribute to the television programmes. It should also be provided with a mobile crew, with transportation available to tour the country and record any social events to be televised.

4. 3. 4. 1. 8 Sports Unit

The main function of this unit is to run an overall service related to sport, including football, basketball and tennis (Berras Ali, 1993: int). It plays an important role in the development of sport, by televising weekly shows which trace national and international sporting events; viewing international sports by satellite to make reports

about them to be used in sports programmes. To allow further growth, the Sports Unit should have its own mobile team and transportation facilities to cover sporting activities in all parts of the country. It should also co-operate with the Field Broadcast Unit to obtain audio-visual equipment, if needed.

4. 3. 4. 1. 9 Variety Unit

The main role of this unit is to manage the 'variety' shows, which consist of songs, music, comedy, competitions and folk poetry. It supervises the production operations, including the selection of the writers, producers and entertainers and makes agreements with them. Literary scripts are received and read in order to make corrections or suggestions to bring them into line with television broadcasting policy. Liaison with the Department of Technical Facilities (including audio, video, studio, directing units) is also important in order to arrange the date and time of a planned production (Sulayman, 1995: int). To make better improvements, the Variety Unit should design seasonal plans for variety shows to be locally produced or imported from the Arab countries; and establish an exchange programme policy with the Arab states, particularly Kuwait, Jordan, Syria, Lebanon and United Arab Emirates. It should pursue a policy of encouraging Arab singers and musicians to co-operate with Libyan television by producing songs and music in Libyan dialects. In addition, it must collaborate with the Television Music Band to contribute to variety shows to enrich the contents of daily programmes.

4. 3. 4. 1. 10 Censorship Unit

Television programmes are produced according to a specific broadcast policy formulated for programmes. For instance, no broadcast programme should conflict with the Islamic religion or with Libyan traditions, values, morals and customs. Broadcasts must not present criminal acts, sex, nor have a negative impact on the community. Television presentations should not contain any political diatribes, nor bitterly criticise the national economic, political and social policy planned or implemented by official authorities. Accordingly vetting is applied to ensure that all

television shows are produced according to the national television programme guidelines.

The Censorship Unit, therefore, serves as a filtering mechanism to pre-view the television programmes intended for broadcast. The pre-view process is operated by monitors, who review the ingredients of each production before broadcast. The unit acts as the decision maker over all television programmes, determining whether they are to be accepted or removed. For instance, in 1995 there was a documentary programme called *World Actions* which contained many violent acts in the world including civil wars. This programme was banned because its content was not acceptable to the Censorship Unit.

The producers are required to comply with the Censorship Unit suggestions and comments to improve the reviewed programmes to meet the television policy to be telecast. The unit team also reviews imported television productions and most of the shows—particularly dramas—which are re-edited to delete those shots which do not meet accepted political and social standards. For instance, exposed human bodies will be omitted .

4. 3. 4. 2 Department of Programme Organisation

This department administers the general affairs of television production and transmission. It determines the daily broadcasting schedules, keeping the taped programmes and putting stickers on the containers to specify whether or not a programme will be televised. It controls the studio floors and assigns the available time to be used in programme production, overseeing the produced shows and approving their transmission. This Department achieves its main functions through the following units:

4. 3. 4. 2. 1 Organising Unit

The main task of this unit is to decide and arrange the segments of each day's transmission schedule. It issues the daily television programme sheets and distributes them to all of the broadcasting departments. It omits episodes of the programme schedule if there is an expected 'live' transmission, such as a political event; or adds segments to the broadcasting schedule, if the hourly transmission is suddenly increased for any reason. It is also responsible for assigning a daily schedule of supervisors to change, add, or omit the programme portions as required, and instruct the videotape library to design videotaped material for broadcast during emergencies.

The Organizing Unit should improve its service by preparing a monthly broadcasting pamphlet which explains the broadcast shows, alongside the possibilities either for the continuation of a programme, or replacement with a new one. It should also issue the weekly television programme sheets and distribute them to press—national newspapers and magazines frequently. This is in order to inform the audience in advance, about the content of the daily programme schedule.

4. 3. 4. 2. 2 Reservation Unit

The role of this unit is to maintain the studio floor activities, such as informing the television producers and directors about the assigned date and time to use the studio and video facilities; issuing a weekly chart which illustrates the hourly time devoted to each programme by a director in the studio and control room; and providing weekly time for the maintenance of studio floors and control room equipment (Almadani, 1993: int). For better service, the Reservation Unit should consult with programme directors about the place, date and time to be reserved for the production of television series, and reserves private places (gardens, hotels, houses) for television production, if required.

4. 3. 4. 2. 3 Audio-visual Library Unit

The Audio-Visual Library Unit is an important room where the cinema reels and videotapes are kept as the main source of daily supply for television programmes. The duty of this unit is to provide videotaped materials for television transmission, to receive the newly produced programmes, and set them in shelves in alphabetical order for easy accessibility. It delivers the daily programme content to the Video Unit to be telecast, and collects them to be returned to their arranged sections. The unit also assists the producers by providing them with taped material as required, and gives out the empty videotapes to those involved in 'recording' and 'editing' to access the production process. New members of staff are selected and trained within this unit.

4. 3. 4. 3 Department of Scenery

This Department was established in 1969 as a small unit, and developed into a Department in 1973. Recently, the Department of Scenery expanded to contain 8 units to carry out a television scenery service. It plays an essential role in providing the scenic forms which are visible, and performs a most important function in television shows. Wurtzel emphasizes:

Sets and staging are used to create the physical environment in which a show takes place. In most shows the audience's first impression of the programme comes from the set. A set which is well designed and effectively staged instantly communicates the show's intentions, tone and atmosphere to the viewer. It literally "sets up " the audience for the production.

(Wurtze,1983: 403)

Generally, the Scenery Department designs the basic elements for the television shows, producing sets, furniture, backgrounds and props for television performers to work with. This is to present the visible environment of the programme; to set the time and location and to create a mood—to represent the actual reality on the television screen (Millerson, 1985: 164). The Scenery Department oversees the scenic production process through the following production units:

4. 3. 4. 3. 1 Carpentry Unit

This unit is responsible for the installation, preparation and fixing of wooden parts for programme settings. It runs all the services related to woodwork, fixing and smoothing up the wooden parts according to the requests of show producers; providing wooden products (tables, flat parts, backgrounds, chairs, beds, doors, windows, containers and stairs), making light objects, such as telephone and tea tables, wall shelves, toys, plant holders trays and coat hangers.

4. 3. 4. 3. 2 Construction and Setting Unit

This unit assigns a full team to carry out the planned duties. This includes building heavy scenic forms—such as walls, backgrounds in the studio and field locations—replacing all the furniture and props used in the studio, installing the solid pieces (glass, doors and fireplaces), and creating interiors by laying carpets, putting up curtains, providing table cloths as required by the director. This unit is also responsible for removing and dismantling sets after the recording of each programme and putting them in their storage sections to be reused (Elfegi, 1993: int) The Construction Setting Unit is responsible for selecting and employng new staff within the unit and training them to handle heavy work in scenery construction.

4. 3. 4. 3. 3 Costumes Unit

The role of this unit is to manage the scenery services related to the required clothing for television programme productions. Here, the types of dresses, clothes and curtains to be used are designed and sewn according to the requirements of the

producers. The required fabric materials for the studio are supplied, and after use are collected to be stored. The Costumes Unit also supplies the daily television news readers with traditional Libyan dress. To enable Costumes Unit to provide better service, it should be supplied with more clothing and covering materials, such as suits, leather and plastic coats, shoes, slacks and so on, in order to meet the daily programme production needs.

4. 3. 4. 3. 4 Graphics Unit

This unit is responsible for producing the illustrative artwork—including letters, captions, pictures, drawings, charts, diagrams, maps, graphs and explanatory charts—to be used to produce television programmes (Bendardf, 1993: int). The unit team carries out its assigned tasks according to daily requests which specify the type of artwork required. The Graphics Unit provides calligraphy, such as the captions, show titles, programme producers names. Electronic graphics produced by the switchboard unit in Master Control are provided if demanded by the programme directors.

4. 3. 4. 3. 5 Make-up Unit

The function of this unit is to provide cosmetic treatment for television performers to change, adjust or enhance their facial features (Millerson, 1985: 188). The Make-up Unit applies certain types of makeup, for instance, straight make-up deals with performers faces to reduce less pleasing aspects and enhance more attractive ones. Corrective make-up modifies the lips, eyes, nose, cheeks, chins in accordance with the appearance desired by the programme makers. Character make-up is applied by actors to change and remodel their facial features. These are the main make-up types used by the unit team. The daily broadcasting schedule routine relies on straight makeup. This includes news readers and programme presenters who appear daily on the television screen.

4. 3. 4. 3. 6 Props Unit

'Props' is an abbreviation for 'properties'. The unit is an important component of the scenic content. It plays an important role in providing 'light' scenic elements to be used to dress the show settings. This should not include the basic scenery used in programme productions—such as flats, sofas, backgrounds and other heavy setting parts. Accordingly, this unit arranges its programme settings by adding items to those used by the actors. Generally, props can be provided in the form of portable props—including telephone sets, books, towels, knives, newspapers, pens, food, drink, coats and umbrellas (Elhuni, 1989: 16). Set 'drops' comprise the subjects which are used to set up and facilitate a view to be presented by the camera. This includes curtains, pans, pots, plates, flowers, clocks and other light mobile subjects which can be used by the actors during performance.

4. 3. 4. 3. 7 Painting Unit

The function of this unit is to manage the painting service. It colours the wooden setting parts as the set designer requests, paints the studio floors and backgrounds of television shows, brushes the set flat with required colour in each programme production, and removes and cleans washable paints and replaces them with new ones according to the colour designer's demands (Fathalla, 1993: int). If necessary the unit will travel to the field production locations to carry out any necessary painting services. It receives new scenery and parts of props for painting and preparation, and, in general, provides an entire painting and decoration service for the building which houses the television studios.

4. 3. 4. 3. 8 Storehouse Unit

This unit is a branch of television scenery used to store the elements of the set to ensure their repeated use. This unit collects and keeps the decorative elements for future use (Abushagor, 1992: int.). It receives new and second hand parts, and places them in suitable sections. For instance, heavy wooden steel and plastic parts are kept in hangars; clothes, dresses and light tools are stored in large rooms. Construction

materials like paints, colour layers, woods and glues are put in separate sections. This unit also provides some of the raw materials for scenery construction—nails, wood layers, paints—to facilitate the set production operations. It handles the 'set' and 'props' parts for the programme producers, and re-stores them after use. For further development Storehouse Unit should make plans for unit enlargement, plus section arrangement to meet the storage services which require more room and organization every year.

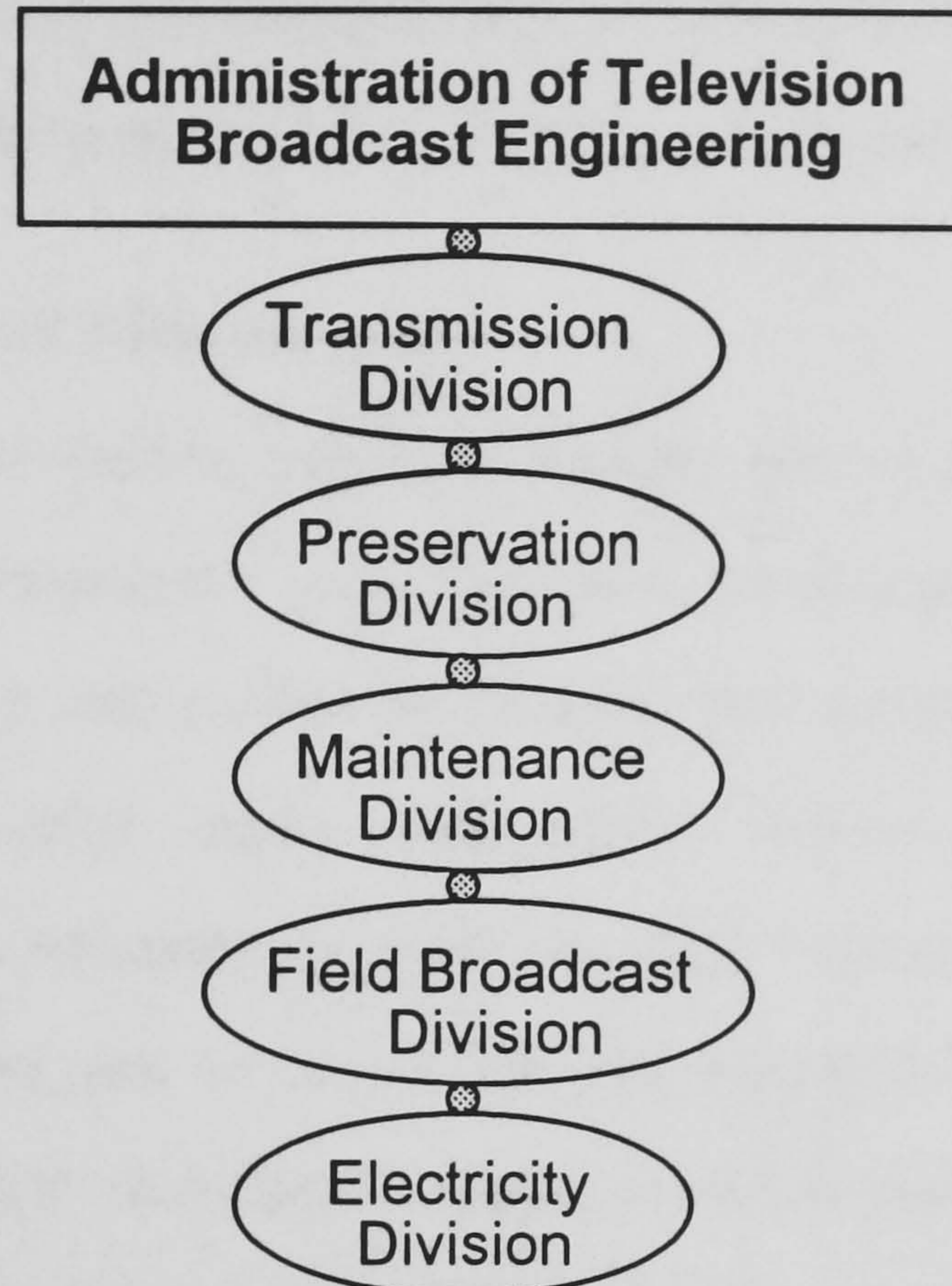
4. 3. 5 Administration of Television Broadcast Engineering

The main role of this management section is to administer the broadcast engineering services so that the television equipment is maintained in good operational order. It assigns broadcast engineers to maintain the electronic television devices to make sure that they are operating normally; provides broadcast equipment and installs it properly to be ready for use (Elbukhari, 1985: 32). It represents the Television Broadcasting Corporation in national and international telecommunication seminars in order to exchange ideas on scientific innovations and developments in broadcasting, and up-date the broadcasting technology to be used by the national television network. A central function is to contact the electronic broadcasting divisions and the communication organizations to gain information concerning the new television improvements.

The Administration of Television broadcast Engineering is advised to make further improvements to carry out its assigned tasks. This would be achieved by: employing more capable engineers and technicians willing to travel far distances and speed up the maintenance and repairs required for transmitters and relay stations throughout the country; providing more transportation facilities—Land-rovers and Rangerovers—equipped with modern devices to enable engineers to carry out and speed the maintenance and diagnostic operations. It should also co-operate with equivalent departments in Germany, Japan and Great Britain for training and

exchange of television facilities. More details concerning the construction and function of this administrative body are as following:

Figure 4. 7 Administration of Television Broadcast Engineering



Source: Television Network 1993

4. 3. 5. 1 Division of Preservation

Technically, 'preservation' means a readiness to provide television broadcasting services at unspecified times and places (Laitham, 1983: 7). The main function of this division is to carry out casual broadcasting tasks, as they arise. This is necessary for the engineering team to carry out maintenance work on a constantly updated basis. For instance, if the television transmission suddenly stopped, the engineering and technical team would be ready to trace the problem and reconstitute the programme transmissions. Also, this division oversees the broadcast electronic devices and produces weekly reports concerning their performance and working conditions.

4. 3. 5. 2 Division of Television Transmission

The responsibility of this department is to maintain the television transmission units; to check the transmitters which generate, modulate and amplify waves to be

transmitted; and to make sure that the radiated signals are strong enough to cover the designated areas (Abukhatwa,1995: int). It maintains the signal generators and replaces any necessary spare parts, installing any new television transmission devices and supervising their daily operations. Engineers and technicians are provided by this division to carry out the designated engineering and technical work.

4. 3. 5. 3 Division of Maintenance

This division is governed by the junior manager and his assistants. The division's team carries out the maintenance of all television broadcasting equipment, checking up on the transmission and production facilities such as television cameras, video machines, audio, telecine studio and master control devices and lighting switchboards. This is necessary in order to repair broken equipment and replace spared parts if required, and to ensure that the electronic devices are performing well (Nasrallah, 1993: int). A list of the spares is made so that relevant manufacturing companies can be contacted to purchase them. This unit is also responsible for supervising the garages where the television devices are kept for repair and assigns engineers to carry out maintenance and repair duties.

The practical abilities of the broadcast engineers and technicians are carefully monitored—further training is given if required. Employees of the department may, for example, be sent for advanced courses dealing in the maintenance of television facilities. This unit also works closely with the Department of Exterior ('field') Transmission, supplying them with engineers to maintain and fix the mobile broadcast devices, as required.

4. 3. 5. 4 Field Broadcast Division

Field (location) transmission is outside the television network studios where the audio and visual signals are required to be transmitted to the main television station to be telecasted or 'recorded'. The responsibility of this division is to assemble the broadcast equipment which is to be used in location transmission. It connects the

communication devices and makes them ready to beam the television signals to the transmitter locations for broadcasting, and also supervises the technical services during 'live' field transmission. It provides a mobile team to carry out necessary engineering duties on production locations. This department can procure any specified broadcasting devices required for external television transmissions. For advanced developments, the Division of Field Transmission should deliver short training courses frequently for the junior technicians working within the division to improve their professional skills.

4. 3. 5. 5 Electricity and Air Conditioning Division

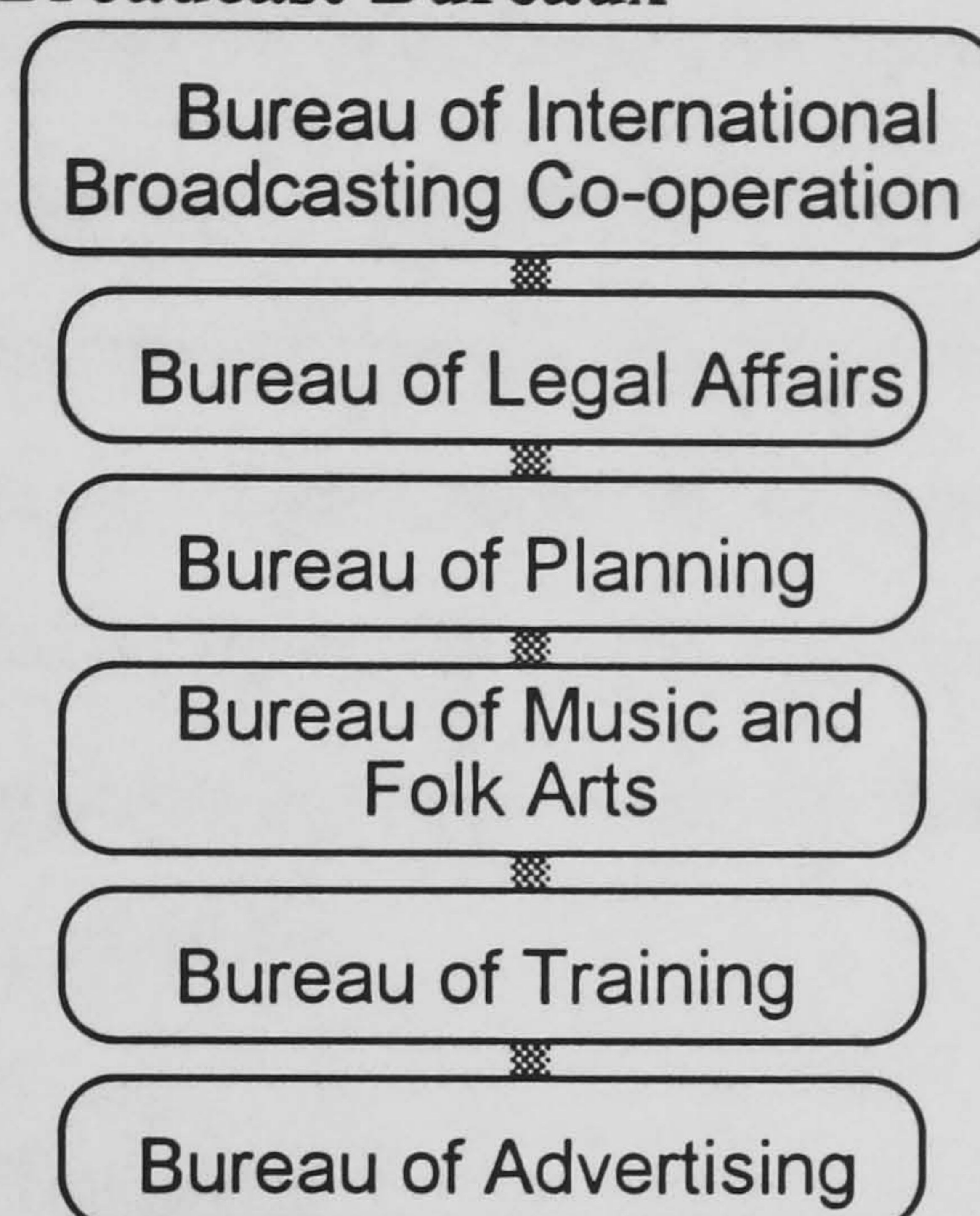
This division provides suitable air-conditioning for all broadcasting rooms, particularly where there are electronic equipments—such as studio floors, video machines, master and studio controls, telecine and film processing rooms. This is because the electronic broadcasting equipment cannot operate in over-heated places, especially in Libya, where the normal temperature ranges between 40 and 46 degrees centigrade, during the summer seasons (Kurain, 1987: 1204). This division is also responsible for installing an adequate air conditioning system for all broadcasting positions, where production and transmission take place; setting up a local operational system for each broadcasting room to control the temperature as required, supplying the broadcasting annexes with air-conditioners, if they can not be connected with the central system; and carrying out periodic maintenance.

The Electricity and Air Conditioning division also carries out electrical services, erecting electrical power stations and making them ready for operation if the main electricity supply is unexpectedly cut off, fitting a system of wires to provide electricity for the required broadcasting locations. It provides daily electrical services: replacing lamps, wires and electrical current transformers according to departmental requests. Sometimes, it is necessary to contact the National Electricity Company to provide electrical power for television broadcasting promotions if no power supplies have been extended.

4. 3. 6 Administrative Bureaux

Broadcasting bureaux are a part of the television management system. They carry out their assigned duties as they relate to their major specialization in providing a required service. For instance, the Bureau of International Broadcasting Co-operation was founded to establish relations with the global broadcasting corporations. The main managerial bureaux are outlined in this figure:

Figure 4. 8 Chart of Broadcast Bureaux



Source: Television Network 1995

4. 3. 6. 1 Bureau of Legal Affairs

This bureau is administered by an Attorney and his assisting team. Its main role is to maintain the legal procedures of the entire Broadcasting Corporation, giving legal responses for all cases that are presented by the Chairman and the general television administration. It investigates any illegal procedures which might be undertaken by the managers, the 'heads' and the general administrators, issuing the broadcasting regulations concerning the work duties and the employees rights. It reviews any contracts and agreements with the international corporations to ensure that they are lawfully completed before being signed, and presents the case for the Television Administration in the law committees, to discuss how a case relates to broadcasting affairs. It handles all law suits raised by the Broadcasting Corporation before the law courts, and interprets the common regulations to be practised by the people who are

employed within the corporation (Aljafari, 1990: 24). Complaints raised within the television management are also considered—and actions are taken accordingly.

4. 3. 6. 2 Bureau of International Broadcasting Co-operation

This manages the broadcasting relations with national and international television systems. It administers and arranges the relationship between Arab and international broadcasting unions; carries out the international communication agreements made by the United Nations—for instance, using only the radio and television bands which have been made for Libya's transmission; and attending the international broadcasting conferences, symposiums and conventions to exchange viewpoints concerning electronic media affairs (Abudabbus, 1989: 21). Communication with international media organizations and agencies is vital, in order to work together to contribute to television broadcasting development.

4. 3. 6. 3 Bureau of Planning

The main role of this bureau is to look after the daily television broadcasting services. Television production and transmission is observed and a report made to the Chairman so that he is aware of the hourly broadcasting operations (Addali, 1992: int). The bureau will study the reports presented by the television administrators and make suggestions. It also prepares a monthly report concerning the general work conditions of the entire broadcasting network. In addition, it presents the percentage of achievements that have been made in the annual plans, and informs the television administration about the level of development during each year.

To make further improvements in broadcast planning scheme, the Bureau of Planning should contribute effectively to the general broadcasting plans to be implemented with the co-operation of the technical and managerial divisions, and should co-operate with all television divisions to carry out its assigned broadcasting duties.

4. 3. 6. 4 Bureau of Music and Folk Arts

This bureau plays a central role in television programme entertainment. It organises music bands, supplying them with musical instruments; supervises and encourages the musicians and singers to make a full contribution to the programme; and looks after folk musicians and poets, adapting their productions for use in television. It is also responsible for sponsoring musical events on national and religious occasions, collaborating with the Censorship Unit to evaluate the production of local and imported musical programmes. Central to this is its promotion of song writers or singers according to their contribution to the development of national music and songs; selecting the talented artist to be sent for further musical education.

4. 3. 6. 5 Bureau of Broadcast Training

This bureau is responsible for providing training programmes for the people who are presently working, or would like to be employed, within the television broadcasting system. This includes developing plans for delivering training courses for new graduate employees to prepare them for administrative and technical broadcasting operations, selecting the trainees according to their academic background and desired television scheme. Note is taken of the trainee's particular enthusiasms in order to identify their abilities in order to place them in the right positions (Swelah, 91b9: 5). Broadcast professionals are sent to advanced countries (Great Britain and the United States of America) for further training in areas of camera, audio and video operation, co-operating with broadcasting institutions to provide teachers and trainers for short periods, as required.

4. 3. 6. 6 Bureau of Advertising

This bureau was established in 1988. Prior to this date, television regulations did not permit television advertising. However, the Broadcasting Act gave daily space in the broadcasting schedule. It states:

Television advertising is to be presented during the daily broadcasting transmission. It will appear as a message and should be intended to promote any facilities services, and products to serve society. The Television Advertising Bureau will supervise the broadcasting of commercials and arrange the general procedures for its television.

(Broadcasting Reformation Act, 1988: 61)

The Bureau of Advertising (BA) is authorized to maintain a commercial service, managing advertising production, including electronic picturing, editing and broadcasting (Benradi, 1991: 18). It appoints the time and number of commercials to be telecast each day. To perform its intended duties, this bureau runs a mobile production team for picturing or filming the commercial locations. It enlarges the advertising service by providing electronic recording equipment—cameras, audio and editing facilities. Young graduates are employed and trained in co-operation with the Broadcast Training Bureau. The BA can be considered as the first step in founding private financial sources for the television broadcasting service. It may well be the inspiration for a private broadcasting network for the far future.

Chapter Five

Television Programmes: Policy and Production

Introduction

The success and development of any television service depends on proper policy being implemented to run the daily transmission. This definition of policy encompasses both oral and written guideline, which are issued by the broadcasting authority to plan and regulate programme production and transmission. National television, therefore, is concerned with the general process of making and improving the platform of broadcast production. This policy was implemented to study the quality and quantity of television shows, to reveal production routines and content. This was to establish new plans to carry out further improvement in the broadcast field. An extension of such a policy is needed to organise and improve all the different types of television genres to be produced in a short and long term strategy.

General artistic and technical procedures applied in programme production and transmission are well defined in the new broadcast policy. This chapter, therefore, traces the foundation, content and development of television genre policy. This includes the present main guidelines used to establish local programme broadcast production and transmission; exploring the duties of artistic and technical crews and their role in broadcast production operations; analysing the common stages of domestic television show production and their impacts on general television services.

5. 1 The Need For Television Programme Development

Much of the literature on broadcasting indicates that the development of Libya's television programmes has gone through various stages. This growth was quite slow in the early days of television broadcasting establishment. During the 1960's, local television production was hampered because of lack of production facilities, such as electronic cameras, video machines, large studios, audio equipment and also an experienced staff. Domestic television genre production was very limited—there were few entertainment shows, so the daily television transmissions relied on talk shows, local news and government activities. As a result, television audiences were not satisfied with the programmes transmitted (Seleim, 1968: 32). A great number of its domestic audience sent letters to the television authorities insisting on improvements to the ingredients of broadcast genres. Mr Shaban the Chairman of television broadcasting indicated that the television programmes could not be improved rapidly, because of the limited budget which was available to the television service.

In the 1970s, better development was made in television programme services. For instance, in 1975 the General Broadcasting Chairman re-formed the Television Programme Committee to conduct a survey to assess the present status of television genres. Algeriani, a well known television programme analyst, was appointed as the Director of the Committee. He explained:

The Committee is due to study the general conditions of television programmes. This should be achieved by viewing and discussing television shows; consulting the television genre directors, writers, presenters and broadcasting artists who

contribute to television production. This is relevant if we are to get feedback from transmitted programmes. From this study, the Committee will then conclude what elements are necessary to develop the television service.

(Algeriani, 1975:2)

The Committee conducted a full study of the quality and quantity of domestic and imported television programmes. The study indicated that 65 per cent of television broadcasting was occupied by Arab imported 'feature' films, 'drama' series and general entertainment; and that there was a need for more locally produced programmes. Some drama serials imported from Egypt dealt with social and cultural areas in a degrading manner, and they included scenes which exposed sexual harassment and criminal acts that contravened local values and social standards. Some locally produced programmes were weak in content and presentation, and they failed to attract viewers (Committee Report, 1975: S 1). Women and children's programmes required more skilled directors, producers and presenters. Many dramatic television genres were repeated too many times, and others were old and offered limited values to the viewers. Educational programmes represented a low percentage of the daily transmission, and required better production and presentation (National Broadcasting, 1975: 18).

In 1976, the Programme Development Board submitted the report of its findings to the television authority and applied for further development. Accordingly, from 1976 onwards, better development was made in television programmes. Colour television was in vogue and more electronic programme production became available. Television genres (particularly news and children's programmes) improved

considerably in content and presentation. A large number of television viewers expressed their satisfaction about the improvement of daily television programme schedules (Atteya, 1976: 41). The broadcasting of domestically produced shows was increased and improved in content and yielding better viewing figures.

5. 2 The Foundation of Programme Development Policy

Television programme policy refers to the written statements issued by the television broadcasting authority with regard to the regulations of television genres which are planned, produced and broadcast as television shows.

During the early years of national television's establishment, the programme broadcasting service was in urgent need of written policy. The television service required better planning; to be arranged and organised in order to determine which genres were popular; and to create a balance between domestic and imported programmes (Stephenson, 1974: 121). A clear, planned strategy had to be taken into account to develop its content and increase the types of domestic broadcasting needed to meet public demands.

In 1975, the Secretary of Media and Culture (in consultation with the General Chairman of National Broadcasting) issued the fundamental rules which constitute the television programming process. The basic procedures included all television programmes to be maintained by the Administration of Television Programmes through an authorised committee. Any decisions concerning television programme planning, production and broadcasting were to taken by the programme committee under the guidance of an authorised programme manager (National Television, 1975: 3). The Board of Television Genres should include: broadcasting professionals who are able to carry out general duties, such as deciding which television programmes

are more beneficial to the public; suitable choice between imported and domestic broadcasting genres; evaluating programme content as to whether it should be broadcast or not (Elgazali, 1975: 27); offering suggestions and comments on written scripts, enabling programme producers to make greater improvements and selection of television genres for a seasonal broadcasting schedule.

The formation of the national television programme policy was considered a step towards further development in broadcasting. However, this policy did not include all the elements concerning television genres. It only included specific procedures—the general directions for planning and production of children's, family and educational programmes. It did not give priority guidelines for economic and agricultural programmes. More analysis concerning the television genre policy follows:

5.3 Guidelines for Television Programme Producers

During the 1960's, Libya's television network had no guidelines for television programme producers. Television genres were planned, produced and televised with only verbal directions (non-written policy). The television programming authority realised that many corrections and adjustments needed to be made in the majority of television scripts, due to a lack of clear programme preparation guidelines (Essalhein, 1994: int.). Therefore, the Chairman of the National Broadcasting Authority gave permission to the Television Programmes Board to study the Broadcasting Amendment, and suggest general guidelines for television genre makers (Ebraheem, 1989: 18). In 1976, the first precept was issued to broadcasting scriptwriters and directors to be informed about the general guidelines for television programme production.

The programme guidelines comprised general rules with regard to each genre, whether imported or locally produced for broadcasting purposes. The most important notes are as follows:

5. 3. 1 Programme Language

- All Arabic television channel programmes should be presented in a Classical (original, official 'written' Arabic) language, particularly the news, commentaries, and the interpretation of the Koran. Local dialects (cants) might be used occasionally to provide a better understanding of programme content specifically in the case of family, children's and folk programmes (Television Broadcasting, Programme Charter, 1989: S.A13).
- Television genre writers and artists should present their scripts in clear, official Arabic and must be aware of the expressions used in television presentations. Each programme script can be refused on the basis of language especially—if it needs improvement.
- Each programme should be presented in a grammatically accurate Arabic language; any presenter failing to do so will be removed from presenting broadcasting genres and sent for further training. If improvement is not found after training, then that presenter will lose his job.
- For social and family viewing, bad language should not be used at all. This should also apply to entertainment shows. If bad or offensive language occurs in any 'live' programme, the offender must be taken off the air until the language has been regulated. If the programme directors, writers and general producers fail to do this, they should be investigated and must pay a cash fine.

- English, French and other foreign language programmes may be locally produced or imported from abroad, for Channel 2—which is devoted to English and French speaking transmissions (Second Television Channel, 1989:D5). All language and presentation rules should be applied for Arabic channels. English and French programmes locally produced or imported should respect Libyan society's rules and moral values.

- Each television genre should have its own characteristic features in information and presentation, and should not carry any similarities between old and new ones. If the authorised monitors find any likeness between any two programmes, the earliest dated and submitted material should be accepted; while the derivative script may be partly or fully refused in order to be improved.

5. 3. 2 Moral Values

- Television broadcasting must respect all religious matters and the Holy books (Broadcasting Charter, 1988: 17C). No scriptwriter or general producer is allowed to desecrate any place of worship, such as mosques, churches and any religious meeting place or association.

- All programme makers, including scriptwriters, directors and artists who contribute to television production and presentation, should respect the identity, unity and dignity of the nation and the state of Libya. Any broadcasting genre that does not adhere to these guidelines will be refused approval by the television broadcasting authority.

- Arab culture, society and moral values must be respected in each television programme (Essalhein, 1988:2). No one can vilify its enlightened traditions through

the broadcasting genres. Critics are permitted if they generally recommend future development in a particular matter.

- According to Islamic and social traditions, broadcasting producers (including script editors, directors and artists) should not show a male or female naked figure in television shows.
- Television programmes completely produced by the national television crew (equipment and employees who contribute to broadcasting genres) are paid by the television network. Consequently, there are no rights enabling writers, artists, directors and general producers to own or sell copies of television programme tapes. The copyright belongs to the National Television Programme Division—a producer may obtain a copy for personal use only. All the programme contributors should be aware of these guidelines before they produce any television show.
- Alcoholic drinks, such as beers and wines, should not be presented in television shows as being appropriate to daily life; rather they should show that drinking is a bad habit to be penalised by law and society. Also, drugs (hashish, bhang and marijuana and others) are prohibited.

There is no doubt that violence is part of human nature and civilisation—the conflict between 'good' and 'evil' has been the concern of many societies. However, Libyan television programme guidelines emphasise that production staff should be careful when portraying violent actions. Television directors should not show close-ups of dead bodies, blood, or serious injuries, fighting involving sharp instruments, swords, guns, etc. Broadcasting genres containing minimal violence are better scheduled after 9 pm in the evening. If a programme is full of violence, it should be

edited or refused transmission. Children's programmes should not contain violence of any kind, because of the dangers involved in a young audience failing to distinguish between 'good' and 'bad' as well as potential identification with the wrong side in a conflict (Cutton, 1983:11). Generally, television programmes should teach adults and children ideals of ethics and morality, and should not show negative or criminal actions, such as killing, vandalising and stealing.

Libyan television programme guidelines are considered an advanced step in legislating the broadcasting producers to meet the requirements of programming policy. Further improvements could be made by the inclusion of more details, covering all types of television shows as in the case of the British Broadcasting Corporation. In 1987, BBC television issued a document giving guidelines for television producers and many points concerning violence on television could be adopted for better development. Television genre precepts should also include some details about informative genres, particularly panoramic programmes to ease their production. In addition, the guidelines should include television commercials to encourage producers to produce advertising 'slots'.

5. 4 The Television Programme Production Crew

A television programme production crew includes all the broadcasting professionals who contribute to television genre production and comprise artists and electronic equipment operators. A production staff is fundamental to the planning, production and broadcasting of television shows to cater for all areas of satisfaction for its audience. The most important members of Libya's television programme production are as follows:

5. 4. 1 The Announcers

These are the individuals who present the programme content to the audience. In Libya, the television network announcers are appointed by the Broadcasting Board to announce information programmes, particularly news and political programmes. There are a few well-known professional announcers in the national television network, including Abdulftah Elweseigh, Abdulhameid Imbeirch, Fraj Eshreif, Hureya Emthaffe, Abdulleteif Salem, and Ahmed Salem. Some announcers need to improve their skill in grammatical Arabic presentation—intensive training courses are required to train new announcers and improve those already 'in post' for further development.

5. 4. 2 The Actors

Actors are performers who carry out any required acting in television shows, especially drama programmes. Actors are the main component in all types of television drama. National television has only a small number of actors and only a few are really talented. Further development is needed in this sector to improve the skills of existing actors, and to recruit more new actors and train them so that they are able to be involved in local drama. National drama programmes (which are carried out by local actors and actresses) are very limited and can be expanded by increasing the number of able actors to carry out their jobs successfully. Libyan television has few actresses; there are not enough to provide for all the requirements of drama serials. The Department of Actors still needs to encourage females—to train them to fill an urgent demand for actresses in the profession.

6. 4. 3 The Audio Operators

These are individuals who operate the audio facilities during the process of television programme production. The audio operators' responsibilities include the

provision of all audio services during pre-production, set-up and rehearsal, production and post-production. During 1975, the National Television Network trained many broadcasting audio men and provided new facilities to improve the broadcast programme recording (Abuslah, 1992: int.). Today, it is necessary that the Audio Division should have more skilled audio operators who are able to provide any required audio functions which need to be delivered, either during 'live' or 'recorded' television programmes.

5. 4. 4 The Cameramen

These are the operators of electronic television cameras. The main duty of the cameramen is the preparation of camera shots required by the programme's director. In 1992, some veteran cameramen retired and were replaced by new ones who needed more training and experience to carry out their duties (Mohamed, 1992:2). Further improvement can be made by bringing in retired camera men to train the new operators to improve their skills. Also, higher wages and overtime payments will encourage them to work in a more dedicated way.

5. 4. 5 The Co-operative Producers

These are persons or groups of people who contribute to television programme production. Their contribution might be artistic (such as script writing) or technical, for the operation of audio-visual facilities. Co-operative producers can be divided into exterior and interior specialists. Exterior co-operative producers are not employees in the national television network, but they co-operate to contribute to certain broadcast production (Television Programme Production: 7). For instance, the co.-producer may compile literary material for a particular programme, or operate the audio equipment for limited periods—in return for reasonable payment. The television network developed this co-operative scheme by attracting many co-producers and paying them a higher rate than the official broadcast producers

(Television Network, 1993:4). It can be argued that the present co-producers have no experience in television show production, and they are not able to contribute on a large scale to broadcasting, particularly television programmes. Co-operative producers, therefore, can help; but they have no much effect on the quantity and quality of programme development.

5. 4. 6 Interior Co-producers

These are employees of the national broadcasting network and contribute to television genre production in their spare time, outside regular working hours. Interior co-producers have better experience—both technically and artistically; an ability to contribute to television programme production. They can have a remarkable effect on broadcasting genre improvement—if they are encouraged by high production rates already paid to exterior co-producers. A. Belghasem, an interior co-producer, points out:

Interior co-producers are paid 50 per cent less than exterior co-producers. In addition they have to pay 20-50 per cent extra income tax. To improve the situation and create better developments in television genres, field co-producers should be encouraged, and should receive the same rate of pay as the exterior co-producers. This is because field co-producers have more experience and ability to improve and increase the standard of television genres.

(Belgasem, 1993: int.)

5. 4. 7 The Programme Directors

The Programme Directors are individuals who guide the process of television genres through all the stages of production, including pre-production, rehearsal, production and post-production. The television programme director is responsible for overall production units—encompassing talents, lighting, cameras and audio operation. In the first decade of the advent of Libya's television network, the programme directors were limited in number . There were only four directors in the national broadcasting network, and they had very limited skill and experience in programme direction. In the late 1970s, the number was increased to 25 and their capability in programme direction became much better than it had been in previous years. About 70 % of television programme directors had no educational qualifications; they acquired their skill through experience of daily television work and short training courses. Nowadays, there are more opportunities for original directors, especially those younger people who hold a University Degree in a broadcasting Major.

5. 4. 8 The Editor

The Editor is a person who re-writes the literary material for television genres, particularly the news and current affairs programmes. For example, the editor receives the original information from the National News Agency, and rewrites it for television programming needs. The Editors have the authority to review 'oral' or 'written' data which has been given in news pamphlets, magazines or newspapers, and edit it according to the requirements of a devoted broadcasting genre. The broadcasting editors are supervised by the Department of News and Political Affairs which determines their daily work schedule and news editing duties. Today, national television has sufficient editors to carry out these general literary editing tasks. Some of the editors (particularly the new ones) need to improve their grammatical and handwriting skills in order to carry out their assignments more efficiently. This

can be done by providing local training courses—especially for new editors at the national television network .

5. 4. 9 The Floor Managers

The Floor Managers are members of the television production crew and are in charge of directing the production activities in the studio by relaying cues from the director in the control room to presenters/actors in the studio. The floor manager serves as the director's eyes and ears during the rehearsal and production stages (Millerson, 1985:13). Complicated television genres, particularly drama which contains many different talents, depend heavily on the floor manager's cues. Simple programmes involving one subject (such as the news) rely on the director's commands through the cameramen's cues.

5. 4. 10 The Graphic Producer

The Graphic Producer is the individual who produces illustrative visual material—clearly and vividly—to be presented on the television screen as part of programme production. This includes all artwork, pictures, charts, figures and captions needed to produce television genres. There are also manual and electronic graphics, manual graphics being designed and produced by the graphic producer. During the 1960s, 1970s and the beginning of the 1980s, Libya's television depended on manual graphics which were produced by both Libyan and foreign artists. Nowadays, more emphasis is placed on the use of electronic graphics. The operator of the master control keyboard can produce certain electronic graphics as required. But the manual graphic producers still play an important function in designing and producing all the symbolic or decorative material used in television programme development.

5. 4. 11 The Presenter

The Presenter is the person who participates in television programme production by introducing or explaining the content of broadcasting genres. For instance, the television presenter cites the titles of programmes and provides a summary, including details of episodes of everyday broadcasting schedules. Daily programme presenters are usually female, and it is rare to see male presenters on such television programmes (Alweseh 1992: int.). This may be for a variety of reasons—females presenters have been found to be more calm and patient, and their voices are more acceptable to the audience. However, presenters (particularly females) still need to improve their presentation skills.

5. 4. 12 The Lighting Operator

The Lighting Operator is the individual who prepares the lighting plan for programme production (Wurtzel 1983: 13). The duties of the lighting operator are hanging, focusing and balancing all the lighting instruments to create proper illumination for the broadcasting genre under production. During the 1960s and the beginning of the 1970s, there were very few television lighting operators, and the majority of these were non-Libyans. By 1973, the development of intensive local and broader training courses had taken place. As result, national television now has full crews of lighting operators—who are Libyan nationals—in order to carry out a lighting service for all types of television programmes.

5. 4. 13 The Grammarian

The Grammarian is the individual who is an expert in the Arabic language and is in the best position to correct all grammatical and spelling errors. Grammatically correct Classical Arabic is very difficult, even for educators who are not specialised in linguistics. People who write for broadcasting programmes are not always able to

present their work in a form acceptable for broadcasting, as far as grammar is concerned. Therefore, the Grammarian plays an important role in the development of broadcasting language (Eshweirf, 1994: int.) by viewing a literary work and improving it to meet any broadcasting criteria, while contacting the writer and giving him/her suggestions on how to improve the next programme episode.

To make further development in writing broadcast genres, the programme authority should provide sufficient grammarians and make them available to consult with programme writers, particularly those who do not normally work in the field of television. Many television genre writers urgently need to improve their skills in handwriting, grammar and spelling. Sometimes, they have good ideas for broadcasting, but unfortunately they do not have the language capability to write them down in a style which is appropriate for television production. The Television Programming Board should employ more language experts to improve literary programme material, and train more people to write for television genres. Further development in broadcast writing is urgently needed to increase the variety of programmes which are nationally produced—as an alternative to importation.

5. 4. 14 The Programme Committee

The Programme Committee comprises broadcast genre professionals who are responsible for nominating the television programmes to be shown each season. Part of their responsibility is to view the literary programme material which has been written by co-operative writers and to decide whether it should be approved for broadcasting production, or simply rejected. They also identify the types of genres which need to be produced locally or imported from Western or Arab countries. The first Programme Committee (founded in 1969) included four members who had experience in broadcasting genres. In 1984, the Committee was reformed and more

highly educated members were brought on to the committee to help it carry out its duties more efficiently.

To aid growth further, the members of the Committee—particularly the co-operative ones—should mostly stay in their offices and perform their duty as necessary. Many transcribed genre materials need to be read, and the co-writers should be informed about their submitted material; whether it is acceptable or not. Committee members should view seasonable programmes and make recommendations (according to feedback obtained from audiences) regarding which shows should be continued, or which should be replaced by new and improved programmes. If the committee does not respond to these responsibilities, the television authority should review its membership if the required developments are to be achieved.

5. 4. 15 The Reader

The Reader is an individual who reads the material of proposed broadcasts. The programme reader is not a telecaster or presenter, because he is not professionally appointed for this job (Television Broadcasting, 1992:2). A reader might be a programme writer, broadcast producer, announcer, technical operator, or artistic designer. Anyone with a presentable screen appearance, voice and an ability to read, (and skilled in grammatical Arabic) can be a reader on a television programme. This would exclude official programmes, such as news bulletins and political affairs. The programme reader system was founded in 1989, in order to discover new broadcasting voices to carry out television presentations (Ebraheim, 1992: int.); but this system wastes time by attempting to train newcomers to be readers for television genres who, after only a few programmes, leave because they have been appointed to better jobs. Often—even though much time has been spent on training them—some readers cannot continue because of linguistic considerations

or personality problems. Consequently, the National Television Network can only rely on its own professional announcers, who are all well trained to carry out their job efficiently.

5. 4. 16 Scriptwriter

Scriptwriter is an individual who writes the television programme script to facilitate the genre production process. There are both general and 'minor scripts'. General scripts include all the elements involved in television programme production, such as the type of lighting, camera shots, sets, sound effects, audio and the actors'/actresses'. The minor script might contain the actor/actresses' dialogue in detail (perhaps without the technical elements), or it might comprise the voices and sound effects that are required for programme production. General writers for television programmes are easily found, but professional scriptwriters are difficult to recruit (James, 1983: 13). The broadcast scriptwriter should know about each element involved in genre production including good writing for broadcast, familiarity with the use of production facilities (camera movement and position), and audio and lighting equipment. Accordingly, there are quite a few programme writers, yet not many scriptwriters who are able to write complex television programmes, especially drama. For advanced growth of broadcasting genres, the Broadcasting Authority should create more professional scriptwriters by providing intensive courses in full script writing, thus training present broadcast writers to enable them to contribute effectively to television genre development.

5. 4. 17 Switchboard Operator

The switchboard Operator is a professional person who operates the main and mini master control boards which provide audio visual services during television production. The switchboard operator is in a position to change from one camera shot to another, according to the director's cues. In addition, a switcher can be the

operator of audio and lighting boards which are essential in television genre production. They provide all the technical services which are necessary to each programme production process. In 1984, national television made further developments by training more switchers to ensure they were better equipped to carry out their assigned duties. For more advanced improvement, the switchboard operators should have more knowledge about the use of electronic graphics. A Character Generator Graphic (CGG) is an important machine in generating many types of shapes which are required in television programmes (Essedeg, A., 1993: int.). National television has few switchers trained in CGG and, therefore, operators are urgently needed to train on advanced countries, such as Great Britain, the United States of America and Japan.

5. 4. 18 The Video Operator

The Video Operator is the person who operates the video recording machine to provide the required audio visual services. The video controller plays an important function in television programme production by recording the audio-visual ingredients of the programme; playing back the recorded material; perfecting the general content by fast electronic editing; showing the serial segments of recorded material to ensure that they are acceptable to broadcast; and sending the audio-visual programme signals to the Master Control Board to be transmitted. About 15 video machine Operators are employed in Libya's national television stations.

Most of the television production teams (particularly the technical ones) have gained a vast amount of experience which enables them to carry out their assignments on a daily basis. However, others contribute to simple areas of television programme production. Television artists, such as writers, scriptwriters and directors have only a sketchy knowledge of how to handle their daily work routines smoothly, and without difficulty.

As television programme technology continues to make further developments, technical and artistic broadcasting crews should improve their careers in order to meet today's broadcasting technology requirements. Expertise, wisdom and imagination to create new styles of broadcasting, writing, directing, designing and operating are crucial to produce better quality television genres. This is exactly what Libya's national television crews need to advance the growth of television programme production.

5. 5 Stages of Domestic Television Programme Production

Domestic broadcasting production should follow certain stages in order for programmes to be accepted, produced and telecast. Each television genre must be approved by the television programme authority to be accomplished in its literary and technical processes to meet the broadcasting requirements. The most important stages of local television production are pre-production, rehearsal, production and post-production.

5. 5. 1 Pre-production Stage

Pre-production is the first phase of television genre production, which contains many stages towards programme development. The most important elements in the pre-production stage are as follows:

5. 1. 1 The Idea

This is the general thought or imaginative spark which produces a certain type of television broadcasting programme; defines the human and mechanical components involved in artistic preparation and technical production; and selects the literary material—its audio and visual sources. It conceives possible ways to employ these ideas in genre production. As Laitham has pointed out:

No one programme can be formed without thought. The 'idea' is the main key to creating a television programme and putting it into practice, in order for it to be successfully developed and produced. It is the first 'thought' which germinates from the imaginative spark to produce the literary material and the common tools involved in devoted programme production.

(Laitham, 1983: 3)

5. 5. 1. 2 The Package

The Package is a written plan which presents a common proposal and consists of the content and structure of the television programme under production. It sketches the general ingredients of each episode—exhibiting any creative or artistic literature to be presented in the programme produced. The package is required by the television authority so that they understand written material to be implemented.

5. 5. 1. 3 Presenting the Programme Plan

The presentation of a synopsis of the broadcasting genre to the Television Programme Committee is required for acceptance—or rejection. The outline should contain complete information about the programme, including the full name and academic background of the author, its objectives, the number of episodes, their time length, the title and area of specialisation; the artistic and technical elements involved; details of whether the production will be made indoors or outdoors (studio or field production), and the number of presenters required for the show. Data

concerning the programme is to be submitted in detail; if the Programme Board requires more information, it is the author's responsibility to present it as soon as he has been informed (Television Committee, 1989:2). The Programme Committee then informs the producer—within 2 weeks of receiving the written programme material—whether the programme will be approved, returned to be improved (according to the Committee specifications) or withheld. If the show is accepted for production, the programme maker will pursue further steps towards production.

5. 5. 1. 4 Required Data for Programme Production

This involves tracing the source of data in order to collect the written material which is to be employed in the show. The sources of data are varied: written information (including books, magazines, newspapers, pamphlets, leaflets, and archives) which provide a very important source of material, but require the programme writer to read and spend time gathering the right data for the show; oral information obtained at meetings when details of the show are discussed. For example, the researcher can meet the people who are connected with the genre and obtain a lot of information from them in order to learn its content. 'Recorded' data is located in audio tape or video tape libraries in the television network building. Also, some institutions and public corporations own very detailed pre-recorded audio-visual material, which might be used in broadcasting programmes—particularly those related to education, agriculture, health, and social developments. 'Natural Data' is local field information which can be obtained from natural sources, such as ancient cities, or a geographic environment—oceans, forests and zoos. This type of data is much used in 'natural history shows' which deal with the environment.

To improve the way information on such topics is collected, many programme writers should improve their research skills by taking advanced courses in programme writing topics and extending practice in writing for television before starting to

produce any broadcast show. Also, national television should employ specialists trained in relevant programme topics. This in order to enrich the content of any programme required for production.

5. 5. 1. 5 Organising and Writing the Content

'Organising and Writing the Content' means arranging the compiled data according to the programme order. It requires simplicity, unity, clarity, transition, emphasis and coherence (Ellmore, 1991:411). The broadcast literature should present all information to be seen or heard in a form which is easily understood. Each paragraph should comprise full sentences, as well as illustrative material applicable to the show. 'Drama' scripts is better presented in short sentences, which are easy to memorise for the actors and actresses; long words and complicated sentences should not, in general, be used.

Admittedly, writing for broadcasting (particularly television) is not an easy task. Television writers in developing countries—such as Libya—can improve their writing skills by reading and applying practical information about effective written communication (Roccar, 1983: 11). This can be achieved by watching good local and imported programmes, and encouraging scriptwriters to learn various ways of writing television genres. Associating with American and British television writers—through training courses or exchange visits—would assist local artists in their knowledge and experience of today's style of television programme preparation. Educators who hold Higher academic degrees would find it easier than others to gain a wide knowledge of general television schemes; at least some of them can extend their thoughts and imaginations to create and contribute to television programme literature, which is in urgent need of assistance.

5. 5. 1. 6 Scripting

Scripting is a skills-based process by which the literary material of a programme is produced in its artistic and technical form, in preparation for rehearsal and production. This includes written presentation, sound effects, audio, music, camera positions, lighting and sets. Today, many types of scripts are used in television programme production. A full script contains all the elements needed to be included in the show. It can be divided into: the 'preliminary' script, which includes dialogue and action; the 'rehearsal' script, encompassing sets, actors/actresses, action and conversation; and the camera script, which contains camera movement, shots, audio, cues, set changes and stage instructions (Millerson, 1985:317). The 'full' script can be used in complex productions, such as dramas, documentaries, opera and comedy programmes. A clear full script enables the show makers to work smoothly and without confusion. Millerson emphasises this point:

The production crew may be unable to function meaningfully without a full script, which makes it clear how shots and sequences are inter-related and reveals continuity. So the full script can be a valuable co-ordinating document, enabling you to see at a glance the relationship between dialogue, action, treatment and mechanics.

(Millerson, 1985: 321)

The simple script (semi script) outlines any important elements, such as actors/actresses, dialogue, and technical facilities to be used in light broadcast shows. A semi-script is often used in easily produced programmes—those which are

improvised, interviews, discussions, and demonstrations. Some directors do not use script at all, particularly in a short one episode programme. For instance, some shows—public meetings and 'news abbreviates'—are produced without a script. Presumably, this is because of a director's predominant broadcast abilities. (Algazali, 1993: int.). Nevertheless, directors, producers, and general television show makers would be advised to produce programmes with scripts to avoid confusion, delay or needless rehearsals.

5. 5. 1. 7 Submission of a Literary Script

Submission of Literary Script is the delivery of the programme script (scenario) to the Programme Committee to view the written material—extending its technical and creative elements. If there are any suggestions for further improvement, the material is returned to the writer or scripter to be improved. If the programme literature does not need any development, it will be transferred to the director who is responsible for taking further steps towards the production stage. The programme director reads the written presentation and meets the scriptwriter to discuss its content, and exchanges opinions about any practical procedures for further production.

5. 5. 2 Rehearsal

Rehearsal is any general preparation before the electronic production stages takes place. It is common practice to make the artistic and technical elements work as one unit (Dudek, 1982: 8). Rehearsal can be divided into several types, such as cue, dry run, dress, read through, and run through rehearsals .

5. 5. 2. 1 Cue rehearsal

Cue rehearsal is appointing pre-arranged visual or audio signals to start television production. This includes: picture, sound, speech and movement by actors/actresses. 'Cues' can be given by hand movements, cue cards, light signals, music or some action made by a performer during the show. Normally, these cues are given by the stage manager or cameramen during the rehearsal and production stages.

5. 5. 2. 2 Dry run rehearsal

This is a full rehearsal without mechanical and electronic equipment, such as cameras, audio, lighting, costumes and props. It only consists of the actors/actresses who perform the written words or dialogue used in the programme production. The main goal of a 'dry' rehearsal is to acquaint the players and presenters with each other in preparation for a good genre production (Bettinger, 1985:151). Dry rehearsal takes a great deal of time in a complex production (such as a drama); but single presenter (reader) shows do not need a long rehearsal time.

5. 5. 2. 3 Read Through Rehearsal

The 'Read Through Rehearsal' is the first reading of the programme content (script). It is a full length practice in order to correct any pronunciation of words, thus making the later production process run smoothly. Read-through-rehearsals enable the actors and actresses to become familiar with the script, and avoid any confusion during the production stage.

5. 5. 2. 4 Technical Rehearsal

A technical rehearsal uses all the mechanical and electronic equipment available(including lighting, audio, and cameras) before the production stage. Its aim

is to give the technical production staff an opportunity to work out all the production equipment and prepare them for 'recording' or 'telecasting'. For instance, the audio operator sets up the sound equipment, and the lighting man prepares the lighting projectors and directs them to designated locations. Cameramen set up cameras in the right positions and the camera unit operator adjusts the camera colour and lighting levels. Technical rehearsal is very important for complex programme production—particularly drama serials which require more artistic and technical rehearsal.

5. 5. 2. 5 Run Through Rehearsal

Run Through Rehearsal involves full production facilities, actors/actresses and operators to practice the programme development and see how the production components work together as a whole. It is a complete performance of presenters, actors, singers and readers, along with broadcast equipment—containing audio, cameras, lighting and sets (Elberghthi, 1993: int.). 'Run through rehearsals' can be done just once or numerous times, depending on the type of show and its complexity or simplicity. It is essential that each programme produced is done so smoothly and with minimum problems.

5. 5. 2. 6 Dress Rehearsal

The Dress Rehearsal is the last rehearsal before the production stage. It goes straight through the whole programme without interruption, just as when the programme takes place. Ellmore explains:

The dress rehearsal is the final rehearsal of a play or television programme before its performance. It is carried out without interruption, as if the play or programme

were actually being presented to an audience, or being broadcast.

(Ellmore, 1991:186)

A dress rehearsal is carried out from start to finish, to ensure that all the programme makers co-operate in readiness for the final production stage. If the dress rehearsal cannot be completed as one continuous run—for whatever reason—it should be repeated again until it can be done as a whole piece to avoid interruption later in the production stage.

5. 5. 3 Production Stage

Production is the third stage in the television show process (Wurtzel, 1983:606). It involves the full work of all production staff and actors/actresses, along with all the other broadcasting equipment—utilising audio, cameras, lighting, props, and video tape machines to produce electronic motion pictures synchronised with sound. The result of this process is 'live' or 'recorded' programmes. 'Live' shows are televised directly on air, and include the daily news bulletins with summaries and sport programmes; there is no editing to be done on such shows. Thus, directors and producers should prepare and rehearse well before the time of broadcast. This is vital because there is no spare time for electronic editing; any mistakes will be seen 'on air' and could result in the programme being taken off the air. It was such direct transmission problems which drove scientists to make further developments in the 1950s; the electronic recording system/videotape machine was invented as a result.

Today, video taped programmes represent 90 percent of daily programme transmission. The video taping system is more suitable for programme makers as it

provides time for the electronic editing of the show. It is now a toned and tested system used to refine and perfect all types of television broadcast production.

5. 5. 4 Post Production Phase

The Post Production Phase is the final stage of television programme production. It is the last artistic procedure before the programme is telecast. The most important steps in this stage are editing, screening, storing, and scheduling. 'Editing' is the perfection of the show's content by revising, adding, or omitting camera shots or programme segments. The director is responsible for editing in order to make the show as he intended it to appear on screen. The producer or scriptwriter can give their point of view with regard to the production process, but they have no final decision in programme editing (Alfeno, 1983:3).

5. 5. 4. 1 Screening

Screening is viewing the taped and edited programme in order to finalise the evaluation and approval of the programme to be accepted and then televised. It is achieved by television programme monitors, who are appointed by the Broadcasting Board to view programme tapes. Most of the edited and taped programmes are usually approved and telecast, but a few of them are returned to the scripter and director for further technical or artistic improvement. Sulayman explains:

In 1994 a very limited number of taped and edited television genres were returned to the scriptwriters and directors for necessary artistic and technical developments. But this was in spite of the fact that they were well scripted and produced; and most of them

met the literary, artistic and technical standards set. Television programme monitors did not disapprove of any produced and taped broadcasting genre; those which were returned were for very minor improvement. If a script submitted as a proposed programme is found unacceptable, it should be returned to the author at an early stage—it should never reach the production stage.

(Sulayman, 1995: int.)

Traditionally, the national television network would only pay the programme makers after the monitors had approved the genre to be telecast.

5. 5. 4. 2 Programme Storage

Programme Storage is the delivery of the taped programme to the video tape library for storage until it is telecast. Taped television programmes are given a serial number according to title and specialisation. For instance, a programme entitled "Caring for Orange Trees" comes under the agriculture area of specialisation, episode 4. Its written sticker is: COFT 4 Agriculture. This classification shows the location of the video tape so that it can be found easily—in the shortest possible time.

Taped programmes should be kept on wooden shelves in order to make them as durable as possible (Saeid, 1988:120). This is because steel shelves damage the chemical components of the tape and its audio-visual data would be corrupted if stored for a number of years. Accordingly, for future development, Libya's television

video tape library should store all taped programmes on wooden shelving, particularly those of greatest cultural value. The national television videotape library would be advised to draw a plan to install wooden shelves in all library sections and withdraw all steel shelves currently in use. This is in order to keep all films and videotaped materials in good quality for the longest possible period.

5. 5. 4. 3 The Daily Television Programme Transmission Organiser

The transmission organiser is a television specialist who assigns the date and time of transmission for new taped programme episodes in the daily schedule (Appendix 4, 1994). Elhuni, a senior television programme director, argued that some organisers schedule the episodes of daily programmes, disregarding the written notes from scripters and directors of newly produced programmes. In spite of television production codes—which transfer the final decision to the organiser for timetabling programmes—the director and scriptwriter have full knowledge of the show they have produced, and they can suggest an appropriate time and date for its transmission. Also, the broadcasting production rules gave directors and writers the right to suggest a favourable date and time for the scheduling of shows they produce. For advanced development of programme scheduling, the daily organisers should consider the writers' and directors' notes concerning the scheduling time—not enforce his or her own practices in arranging the segmentation of daily programme schedules. This will help the new television genre to reach its target audience, while enabling it to ascertain from the viewers (through comments, and letters, etc...) whether the transmission of the programme should continue.

5. 5. 4. 4 Feedback

Feedback is the response of the television audience to the programme. This is the last stage in television production and determines whether a series should continue or be removed from the schedule after its first transmission (Wells, 1979:191). A

television spectator's reaction to each programme is very important with regard to an understanding of the programme's strengths and weaknesses, so that it can be improved in future episode production. If the new broadcasting genre cannot be improved in order to educate or entertain its audience, it would not have a large number of viewers to continue its broadcasts. Therefore, the success or failure of any programme depends on the number of people who have viewed it. Audience rating should be observed frequently—and can be achieved by contacting the audience by various means of communications—telephone, radio and television.

The Television programme authority is advised to account for the opinion of television viewers. This is because each programme audience can make reasonable suggestions concerning the content and presentation of any show under evaluation (Coles, 1983:32). The progress of any new show should not be under the jurisdiction of the broadcasting programme authority alone. It should be divided between the audience and any relevant organisations—documented by means of scientific survey. In order to ensure full growth in newly scheduled programmes, more consideration should be given to the audiences' views about serials and serial shows, particularly those dealing with social, economic and political affairs. This will help television scriptwriters and directors to be more successful in the contribution and production of those types of programmes which are actually in demand.

Chapter Six

Television Programme Patterns

Introduction

Broadcast programmes are daily presentations intended to educate, entertain and inform the audience in order to create an enhanced standard of living. Television genres can play an important function in developing countries—such as Libya—and contribute more effectively to economic, cultural and social developments. This is certainly the case if they are well constructed, produced and telecast to the general public. Even though greater improvements are being made in broadcast genres, more care should be given to locally produced ones—including factual shows which tend to represent quite dissonant aspects of the local community and helps its people to get the most from actual life.

Libya's national television network provides various daily presentations, including children's, cultural, educational, persuasive, religious and sports shows. Such programmes present entertainment and knowledge to a general audience. This part of the thesis, therefore, elucidates the categories of imported and domestically produced television genres; investigating their content and introduction, evaluating the quality of daily telecasts; and delineating its recent developments and weaknesses, including need for better literary material, direction and presentation.

6. 1 Types Of Television Programmes

National television provides many types of broadcasting genres to inform, educate and entertain the urban, as well as rural, dwellers throughout the country. Recently, the quality and quantity of television programmes has witnessed significant improvement. Some of them are domestically produced and others are imported from Arab countries, such as Egypt, Jordan, Lebanon and Syria. The television genres which the daily programme schedule depends on are, in detail:

6. 1. 1 Children's Programmes

Genres specially designed for audience ages between two and twelve years are considered as children's programmes. These types of programmes should be carefully written, directed and telecast. It is important that the programmes should be presented in simple language, including monosyllabic words and sentences that enable each child to understand the content of the programme. They are to be directed by someone who is able to use illustrative audio-visual figures to attract the children and enrich their knowledge according to their age. Its telecasting time should coincide with the time when children are at home during the day, after school and before bed time (Hassan, 1990: 10).

Today, the television screen presents some violence which may cause children to commit crimes and violent acts. Therefore, all television genres (particularly those for children) should not use any violence which has a negative impact on a young audience. If violence is needed to attract viewers, more care should be taken to avoid hazardous situations. Thompson emphasises this point:

Avoid dangerous situations which could be easy for children to imitate, e.g. karate chops, or weapons which are easily

accessible—knives, ropes, broken bottles, etc. Scenes in which people are locked up in empty rooms or cellars; hide in old refrigerators or ovens. Details of criminal techniques should not be shown, e.g. picking locks, making weapons, etc. Good characters—especially those with whom children readily identify—should, where possible, only use legitimate and legal means to achieve their objectives.

(Thompson, 1987: 17)

Much literature accentuates the idea that a lot of violent and criminal acts are committed by children as a result of violence on television (Price, (1984: 5). Some children can not distinguish between 'good' and 'evil'—they tend to commit themselves to one side as it is represented on the screen. For instance in 1992, Libyan television telecast imported cartoons in which many episodes dealt with using ropes and hanging procedures. During the week of televising the cartoon serial, 2 children choked and died as a result of using ropes in choking and hanging (Faheem, 1995: int.). Young children were thus felt to have emulated the actions as they saw them on television. In 1991, children's programme codes were reformed—they required that each television genre produced for children, or to be broadcast before 10 p.m., should not contain much violence. Imported programmes which showed violent actions, the code stipulated, must be edited to fit the children's environment.

6. 1. 2 Presentation and Content

In the early years of the establishment of national television, children's programmes were barely produced. As a consequence of a lack of experience in

children's genre production, its ingredients were limited to a group of children trained to play music and sing, and did not include much variety—such as games, competitions, and painting. Even though, nowadays, children's programmes need to be further developed, they have improved. National television now provides many types of children's programmes; some are still imported from Arab countries, but plenty of them are produced locally.

6. 1. 3 Cartoons

These are animated pictures and figures achieved by repeated photographing of a series of fine drawings. Cartoons are the most attractive television programmes for children—they play an important function in a child's entertainment and informal education. They are used as an illustrative tool to make children understand presented audio-visual material in a pleasant and pleasurable way (Ezwawi, 1992: int.). Animated programmes are presented in everyday television transmission schedules—either by creating new, or repeating old, episodes.

Libya's national television gave a reasonable proportion of its daily programme schedule to cartoons but most of them were not domestically produced; they were imported from the Arab Gulf States, Lebanon and Western countries such as Japan, the United States of America and Great Britain. Many (if not all) cartoon series are repeated in daily transmissions. A few of them are very old and the quality of the sound and picture has deteriorated and no longer meets technical transmission regulations. Consequently they cannot be used.

According to interviews done with television animation artists—such as Jabran (Lebanese), Esam (Egyptian) and Azwawi (Libyan)—it can be argued that the local Arab production of animated television programmes has not made much

development. Even though some cartoons were made for Arabic-speaking audiences by the process of 'looping', the original animated drawings were produced in Great Britain, Japan or the United States of America. In 1995, more than 97 per cent of daily televised cartoons were imported from Western countries. Libyan cartoon genres are therefore in urgent need of national production. Fine artists who have the ability to draw and make animated films are very limited. The modern electronic equipment required is not widely available, nor have the staff been trained to a high level of expertise to operate this equipment (Jabran1990: int).

For better improvement, television broadcasting authorities should encourage the local television artists who possess creative potentials to learn the technique of animation and send them to countries which have greater experience in the cartoon industry. Young artists should be located and encouraged to promote their drawing skills to be developed for television animation by providing local or broad courses to become animators. There is also a need to provide further animation equipment (for example, computers) and to train people to use them to contribute to domestic cartoon production.

6. 1. 4 *Puppets*

This is a very old form of children's entertainment which originated with the Children's Theatre founded in Egypt in 1930s, before the advent of television. During the 1970s, theatre toys were appropriate for television as animated programmes, similar in style to cartoons, but they were not regularly presented in everyday broadcasting schedules, like other animations. *Puppets* are limited and mostly imported from Egypt; they are not highly successful and never became popular with young children (Faheem, 1995: int.). Even today, they are still produced by traditional forms of manual movement: the strings that move the puppets are clearly visible, the movements are not always synchronised with the

content of the scene. Its imitative sounds mostly failed to present a programme message understandable to children. This type of children programme needs to be improved, but the Children Programme Department indicated that *Pupptes* would be replaced by other cartoon shows—*Adventures* and *Long Shadow*.

6. 1. 5 Children's Presentation

This is a programme prepared to present current children's affairs. It was officially started a year after the establishment of television in 1968 (Broadcasting Documents, 1970: 4). It has been named the *Garden of Flowers*, *Children's Joy* and recently *Children's World*. Such Presentations are introduced by a female presenter and a few children. It contains many segments performed by children, including songs, music, plays and poems. The segments performed in this show are domestically produced by local television programme makers in Tripoli and Benghazi.

It can be argued that *Children's Presentations* have always been classically introduced by female presenters, who have limited experience and who are not adequately prepared to organise the general information of the programme. In general, the children who introduce the various segments of the programme are not well-trained; they often read incoherently from an auto-cue. The programme content relied on studio (indoor) equipment and no involvement of field (outdoor) production (Etlobah, 1994: int.). This made it weak in ingredients and dull to watch. No environmental entertainment material has been largely presented—such as programme visits to the national zoos enabling the children to meet resident animals; visiting the sea shore and defining water life for young viewers; touring the ancient cities to make children aware of Libya's historical sites.

Childrens' Presentations could be improved by employing a full team, including writers, presenters, directors, field equipment, operators and groups of perceptive children to improve this undeveloped genre. There is a definite need for light mobile audio-visual field equipment suitable for travelling long distances and which is easy to operate; to supply the programme with a transportation unit (including mini-buses and drivers) to carry the children, equipment and crew to field locations. Youths who are well educated and have ambitions to contribute to children's shows should not be prevented by the insulting conservatism of older broadcasters. Instead, the professional broadcasters should instruct them to build new ideas to improve the quality of broadcasting genres.

6. 1. 6 Iftah Ya-Semsem

This programme is similar to *Sesame Street* and is designed specially for children adapted from the American programme (UNESCO, 1985: 17). *Sesame Street* has been imported by countries all over the world (Hollingsworth, 1994: 43). Libyan television imported *Iftah Ya-Semsem* from Arabian Gulf States Joint Programme Institutions, where it is reproduced and dubbed. It contains entertainment and educational segments, teaching children Arabic vocabulary, pronunciation, and face to face communication. Some of the *Open Sesame* songs were translated from American English to the Arabic language while the animated toys were dubbed into Arabic. The programme is telecast on most days of the week. Arab UNESCO experts such as Abubaker, Kandil and Labib have indicated that *Iftah Ya-Semsem* is not very beneficial for Arab children as it does not identify them with their local environment. Even though this genre is acceptable and gives educational entertainment for young children, and is also more advanced than local programme production.

Iftah Ya-Semsem can however be improved by building new content related to domestic Arab culture and religious values, therefore producing more children's

entertainment dealing with local community life (Elhemri, 1994: int). The programme should include increased visits to more cities in different Arab countries to make children aware of their land and nation. Producers should not always adopt foreign conceptions of childrens' shows, but rather learn and become more independent to apply their own ideas and innovations in relation to local environmental facts in accordance with young children's needs.

6. 1. 7 Mini Channel

This television programme is made for primary school pupils. It runs from 9 a.m. to 1 p.m. every day, excluding Fridays. This childrens' programme contains First, Second, Third and Fourth year presentations in reading and mathematics. It is considered as a further step towards formal education throughout television broadcasting. Childrens' education is desperately needed, especially for young pupils who did not do well in the daily school classes.

Notably, the producers of this programme are restricted by the same limitations imposed on a class teacher: chalk, blackboard and children sitting to listen makes the presentations authoritarian and unpopular with young viewers. Television is a one way communication medium, and it does not present eye to eye contact; its success relies on use of entertainment. Accordingly, further improvements can be made by using a new technique of television production which makes the medium more desirable when it is viewed (Adam, 1990: 22). It needs to use different colours, shapes, figures, animated toys, music, songs and environmental scenes to explain the material presented. For instance, words and sentences (reading) could be formed into songs and illustrated by calligraphy and animation. Mathematics might be enhanced by varying shapes of large coloured numbers. The use of animation and 'landscape views' is far more attractive than the class elements of walls, chairs, tables and instructions.

The *Mini Channel* programme is run by class teachers who have not been well trained to present their material. Their movement, eye contact and presentations do not meet the requirements of television. The television screen demands straight and direct eye contact to make the viewer feel a part of the show, and all the class actions should be carried out with care and smooth operation (Isam, 1983: 120). This includes speaking slowly and clearly, whilst being aware of the microphone and camera situations, using the blackboard without blocking the view of the camera; presenting the material in a fluent understandable language. Putting these suggestions into practice might enable the programme to make further developments in general education; to improve its domestic audio-visual production and enlighten the ingredients of childrens' instructional genres.

6. 1. 8 Primary School Activities

This television show caters for young childrens' art work and music so that it can be recorded and telecast. Childrens' contributions are recorded during school musical shows, art work fairs, and national and religious festivals. It gives more consideration to music and singing activities in an endeavour to discover new child singers and musicians to contribute to television shows. Nursery school activities are not always being recorded because the school activities which can be recorded as television programme occur only occasionally during the year. On viewing this genre's documents and recorded videotapes, it can be said that most of its episodes were quite well selected and produced. They are repeatedly broadcast because childrens' entertainment, especially when it contains music and songs is desirable to a young audience (Adam, 1990: 24). Many of its segments are used in other children's programmes to fortify their musical ingredients. The music and songs recorded from these programmes were frequently used as single songs during the daily television schedule (Viewing Videotapes, 1994: Vt. no. 134.) Generally, the recorded material of school musical activities made a remarkable contribution to the

enrichment of children's broadcasting shows. Viewing figures indicate that this programme is popular and should be continued in the future.

6. 1. 9 Words and Sentences

This is a programme designed for children between the ages of 4 and 13 years to teach them the Arabic language. It defines the application of words and sentences by using examples written on a blackboard. It had originally been written and produced as an instructional programme for educational purposes, and was similar in format to formal classes—dependent on teacher presentations in front of children. Documents showed that the programme failed to enable the young viewers to concentrate on the material presented. This was because of a lack of production techniques, including the use of animated figures, different shapes of letters and words, the inclusion of childrens' entertainment in the form of cartoons, and music which would attract the targeted audience to the programme's content.

In 1995, *Words and Sentences* continued under the new title *City of Letters* and carried the same ingredients. This programme was imported from Jordanian television as a childrens' show. Its material is presented as light entertainment—its letters are shown in bright colours, while words and sentences are presented in dramas and animated features. The programme's production techniques succeeded in attracting a young audience to its presentation (Ahmed, 1992: 16). To improve domestic children's programme production *City of Letters* should be adopted domestically to produce domestic educational episodes in the guise of children's entertainment.

Table 6. 1 Share of Childrens' Programmes in Daily Broadcast Schedule

Programme Title	Share in Daily schedule/ Minutes	Type of Performance
Animated Toys	6	As cartoon
Cartoons	24	As cartoon
Children Presentations	5	As music
Mini Channel	240	As class education
Iftah Ya-Semsem	21	As varieties
School Musical Activities	4	As single song

Source: Television Network Childrens' Programme Unit 1995

Children's programmes are improving and occupy about 5 hours (38 per cent) of daily television transmission. This is divided into: animated toys (5 minutes) cartoons (24 minutes) children's presentation (6 minutes) Mini Channel (240 minutes) Open Ya-semsem (21 minutes) children's music (4 minutes). About 95 per cent of childrens' programmes excluding the morning 4 hours class education genre (Mini Channel) are not nationally produced. They are imported from Arab countries, particularly Lebanon, Jordan, the Arab Gulf States, Syria and Egypt. The majority of the imported genres are acceptable as educational and entertainment shows.

6. 2 Cultural Programmes

Cultural television genres are intended primarily to initiate artistic and intellectual curiosity and enrich the audience's knowledge (Varis, 1985: 15). These include distinct subjects such as arts, science and social aspects. Cultural shows enlighten the viewers and make them appreciate more their environment and lifestyle. Dudek pointed out:

Cultural programmes are forms of informal education. They always present new information which enables the audience to get more knowledge about a presented topic which they did not know previously. Cultural genres play an important and popular educational role—through artistic, historical, economic and social presentations.

(Dudek, 1982: 23)

Cultural genres elevate the standard of informal education by presenting a variety types of topics which the audience needs to comprehend—presenting local, national and international arts, crafts, traditions and customs which are perpetuated by human society in particular places and at certain historical periods. They also disseminate special instructions for professionals like farmers, craftsmen, artists and fishermen—hence, the viewer learns more about their respective jobs in order to be more successful in their own professions.

Libyan television presents many types of cultural programmes, some of them imported from the Arab States, others that are locally produced. The national—cultural programmes depend on the studio, as much as the field production process. They can be classified into many categories: indoor (studio floor) discussions, debates, and descriptive forms. Discussions are usually arranged by the presenter to introduce material in the form of questions and answers between two individuals: the presenter and the invited person. Only a few of these programmes involved more than two speakers, because they were designed to simply inform the audience about a certain topic or issue.

6. 2. 1 Discussion

This is a formal programme, established three weeks after the advent of the television system in 1968 (Television, 1969: 2). *Discussion* is a cultural programme telecast as a discussion between a medical doctor (general practitioner) and a presenter. Its general presentation concentrated on local communities, health, and the medical treatment of illness. It has continued under different titles and formats such as *Your Health*, *Society's Health* and *Your Health Is the Most Important*.

6. 2. 2 The Panel Debate

This is a widely used cultural programme presented by a group of people gathered together to discuss specific cultural issues (Sulayman, 1994: int.). This type of genre is arranged by a television presenter who has a good background knowledge of the material to be discussed and the invited specialists. *Panel Debate* is arranged by the main speaker of the programme; participants are usually well educated and experts in the area being covered, and may include university professors, officers, managers, artists, doctors, and social workers.

6. 2. 3 Science and Scientists

This is a good example of a cultural programme presented by Libya's national television network during 1993 and on a continuing basis since then (Broadcasting, 1993: 1). It is written and introduced by a university professor who is a specialist in linguistics. *Science and Scientists* is a show produced as a serial programme, each episode being introduced by the same presenter. Speakers are varied according to its content and the theme of the programme. My research of videotaped episodes showed that the programme has dealt with various topics, including how-to-write; writers of Arabic literature (famous poets, poems, and folklore); computers and their use and effect: on daily life; artists and their work; famous musicians and singers

and their contribution to the national cultural scene. These subjects are presented by experts who attempt to enrich its content while simultaneously entertaining the audience (Television Programmes, 1993: 2). But studying audience letters which were sent to the television network's headquarters indicated that *Science and Scientists* has presented good information, while the presentation of its medium is felt to be humdrum. Face to face debate around a table without explanations (using films, pictures and figures) was not appreciated by the viewers.

Science and Scientists should be improved by a widening application of audio-visual illustrations concerning the programme topic. For instance, if the panel discussion is dedicated to a programme on the 'Electronic Arts', the writer and director should define it by visual figures utilising computer technology, producing bright colours, animations, drawings, and shapes of letters (calligraphy) to attract the audience's attention to the programme content. Perhaps the programme should present the specialist's interpretation—without interruption from the presenter—to help make the audience understand the speaker directly. At least one third of the *Science and Scientists* programme should be illustrated by films, art work, and charts and the other two thirds should be presented by face to face discussion (Elweseh, 1993: int.).

6. 2. 4 Descriptive

Narrative presentations are frequently used in cultural television shows because they are easy to prepare—and produced without complicated procedures. Filming or videotaping is commonly used in the production field, outside of the television studios. Script writers investigate the visual material and write the script according to the pictorial elements presented in the videotape. The narrator narrates the literary material (associated with taped pictures) to form the required show.

In many cases this type of programme is more successful than round-the-table discussions (Essonosi, 1992: int.). This is because narrative shows are run by a variety of audio-visual taped material which explains the literary description carried by the presenter. It is particularly applied to those programmes dealing with the natural environment, for example, *Touring Places*, *Wild Kingdom*, *Wealth of Seas*, *Desert and Man*, *Professions and Professionals* and *Domestic Animals*. All of these are well presented as descriptive cultural programmes and rely on field recordings not live telecasting.

Cultural programmes can be partially, if not fully, distinguished from other television genres because of their strong correlation and interaction between each other. Carmen suggests:

It is very difficult to differentiate between cultural and other television programmes. The reason is the strong interaction between them. Educational, informative, artistic, and pastime programmes are cultural—if they are intended to inform the audience of new facts which they did not know previously. Entertainment genres, such as music and songs, might deliver new knowledge including words, musical instruments, singers, songs and the means of presentation.

(Carmen, 1985: 13)

Cultural shows are not limited to these named types, but might be extended to another pattern depending on the programme construction. Hence, this study does not intend to include all cultural programmes, but an analysis of some of them is intended to reveal the classification of general television performance and to improve the organisation of broadcasting shows.

6. 3. 1 Drama Programmes

Television drama is the vehicle used to present plot, characters and actions to its viewers. It is much utilised in television broadcasting throughout the world. It is considered as an entertainment medium used to attract viewers' attention to any programme—making it more adept in reaching its cultural, educational or entertainment targets. Drama is a double-edged sword—its two sharp blades can be used in a positive or negative action. If it is used in a positive way, it elevates social, cultural and moral values to encourage co-operation and more understanding among the various members of today's television society. But drama becomes a social problem if used as a violent and immoral platform to disseminate negative actions. This includes showing ways of committing crimes, using drugs and disrespecting social values in an attempt to attract viewers to a new series while disregarding any moral resolutions within the drama.

Accordingly, each television broadcasting authority tries to control and direct its dramas in a positive light to serve the audience and entertain them. For instance, Libya's television authority reformed instructions on the use of violent action in television drama in 1991 (Broadcasting Authority, 1991: 7). The instructions indicated that television drama is one of the most powerful types of programme on television, and, subsequently, more caution should be taken in the use of violent actions in drama programmes. Violent actions should not be overused in drama series when the conflict might be solved by peaceful and logical methods. Presenting

criminal and illegal investigations should not trace the cases in great detail. Irresponsible activities—including breaking in to private property, stealing cars, sexual assault, insulting or disrespectful behaviour and neglecting religious, cultural and moral values—should not be presented within the genre of drama. Each imported drama series containing such violent actions requires editing or complete reproduction to meet the television programme regulations before it is telecast. This is to avoid teaching the audience, particularly young children, how to commit crimes and illegal acts.

6. 3. 2. Forms of Drama

Libyan television presents some patterns of drama which deal with historical, cultural, political and social matters. The most archetypal dramas are commonly farce, melodrama, realism and tragedy. These forms of drama are used in daily television transmission according to the availability of each type and its suitability to local members of society. Alaswad explains:

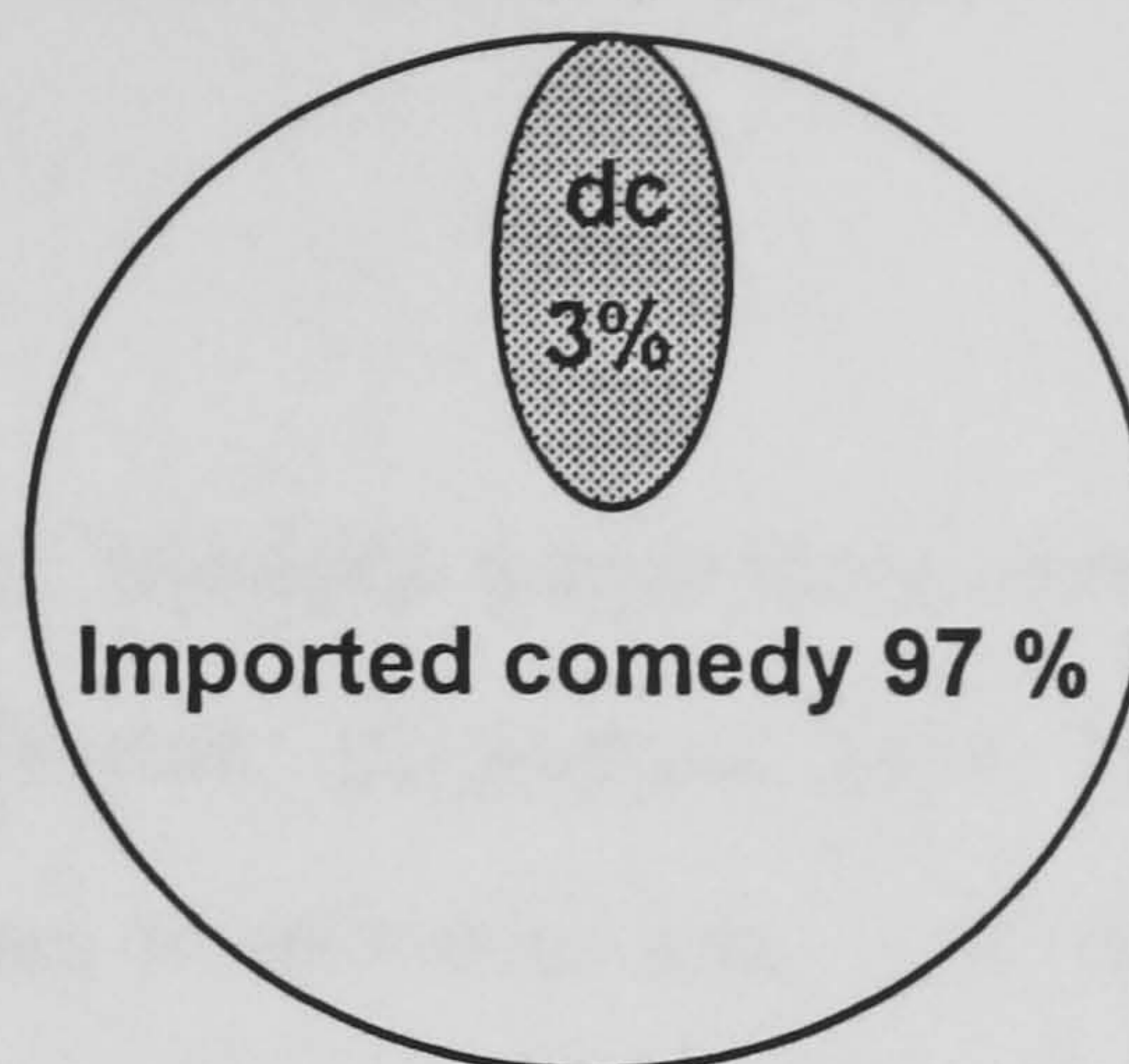
drama is an important element used in television programmes and dramatic shows, representing ideal entertainment for all domestic audiences. All those types of television drama presented must take account of the broadcasting genre policy—a policy established to educate, inform and entertain the audience in proper ways. Presentations are dependent on the availability of drama, whether imported or domestically produced

(Alaswad, 1994: int.)

6 3. 2. 1 Comedy

Comedy is a form of drama intended to entertain the audience and cause amusement and light-hearted enjoyment, predictably with happy endings. It is welcomed by all people. Comedy provides solace and comfort for individuals who are relaxing in their homes after a daily work routine. Looking through letters sent to the television programme department revealed that the audience always requests more comedy series. Regarding viewers' requests, many imported shows have been repeated too often as a result of the lack of locally produced comedy shows. The national comedians who are given the opportunity to present funny comic acts are somewhat limited; if they exist they have not reached television screens to present their contributions to local comedy (Belal, 1988: 19). Even though minor attempts have been made by old comedians, their presentations were not continued in the long term and they were unable to bring new ideas to form more comedy television shows. A few national comedians, such as Alkoor and Bennasan, produced an innovative example of television comedy, but their contributions soon ended when Alkoor died and Bennasan retired. As of yet, they have not been replaced.

Local comedy remains behind the times and has not shown much development during the past two decades. National television, therefore, virtually relies on imported Jordanian, Lebanese and Syrian Arab comedy—broadcasts which are endlessly repeated. Figure 6. 1 presents the percentage of domestically produced and imported comedy

Figure 6.2 Imported and Domestically produced Comedy

dc: domestic comedy

Source: National Television: Domestic Comedy Affairs, 1995

As illustrated, 97 per cent of Libya's television comedy is imported and only 3 per cent is nationally produced. This is the highest imported proportion of television programmes from 1968. National television still relies heavily on imported comedy (Audience, 1994: 245). This means that vast amounts of money is extended to import programmes—money which could be re-invested in improving local programme production. Also, non-domestic comedy shows are not well appreciated by television audiences because in many cases, they do not properly represent their wishes in regard to local cultural values.

6.3.2.2 Farcical Show

Farce show is a type of dramatic comedy marked by funny acts which often seem illogical, foolish or ridiculous. Its success depends on character personalities and an ability to memorise and ad-lib jokes in front of an audience. This kind of light comedy is favoured by viewers because it contains many jokes and comic acts. 'Farce' was well known in Libya's public theatres, before the advent of television broadcasting as popular entertainment. *Jests* was the first comic show of its type—telecast 4 weeks after the establishment of Libya's television network in 1968. It was well presented and welcomed by audiences. *Jests*, however, did not last for long

because its presenter (Swelah) left the programme and nobody has ever replaced him.

Nowadays, domestic farcical television programmes have become inadequate to fulfil the needs of local entertainment (Ezzardomi, 1994: int.). There is no such show in existence, nor any plans to introduce one. Old comic genres are rarely presented because they have been repeated so many times they have now become unacceptable to the viewing public.

It can be argued that some imported comical programmes produced in local Arab jargons are not well understood by Libyan audiences. This is because these comics were not reflecting a view of the domestic culture, nor did they present their material in a comical or joking manner in the idiom of the local audience.

6. 3. 2. 3 Melodrama

Melodrama is a play or script based on exaggerated actions or sensational structures presented in a continuing series of events (Abushala, 1990: 29). Melodramatic shows are mostly produced in instalments and each episode presents certain dramatic endings with tragic events, such as death or defeat. Usually melodrama portrays the struggle of man—battles, clashes, combat, wars and conflicts; it presents the historical, economic and political collisions within the local society as part of its culture. For instance, *Lion Of The Desert* (Omar Elmokhtar) is a film about the Libyans' struggle against Italian occupation of their land and is repeatedly presented on national television .

Commonly, local television melodrama improved more than other types of drama, including comedy and farce. *Derdanno Family, Past and Present, Struggle*, and

Revolution are domestically produced series. They presented historical, social and cultural struggles in a dramatic light; but the main problem with local drama serials is that they do not continue for a long run, like *Dallas* or *Coronation Street*. Only a few episodes were produced and they have never been replaced. The reason for this is that many writers have a limited ability for prolonged writing. After five or six episodes they cannot continue to write with a wide or deep knowledge in relation to the show. This hindered further development in local drama production and forced national television to depend on drama series produced in other Arab States.

Even with limited improvement in local drama production, it can be argued that there is not much improvement in domestic drama programmes and they are in urgent need of further growth—growth which could be achieved by finding new, well educated writers who are able to contribute more effectively to national drama. They need to create new teams of actors and actresses by providing intensive courses teaching them ethics and principles of drama. They also need to collaborate with the Arab States who have much more experience in drama writing, production and the intensive training of actors and actresses.

6. 4 Educational Programmes

Usually, all television genres educate the people and diffuse knowledge about different aspects of daily life. Formal or Academic education means didactic class instruction (students learn applied and social sciences) and is not like general enlightenment, which is given through various types of broadcast programmes. (Erreyani, 1992: int.). In 1970, Libyan television started telecasting formal education as a contemporary programme in the area of adult literacy. It was designed for primary class education to teach mature citizens how to read and write. Primary adult education lasted for six years, but was discontinued because it was only planned for a limited period. Even with the limited ability of presentations and the shortage of

production equipment, the programme was acceptable and enabled many adults to become literate. For instance, people who watched the programme regularly passed a written examination and received a Primary School Certificate.

6. 4. 1 Secondary and High School Lessons

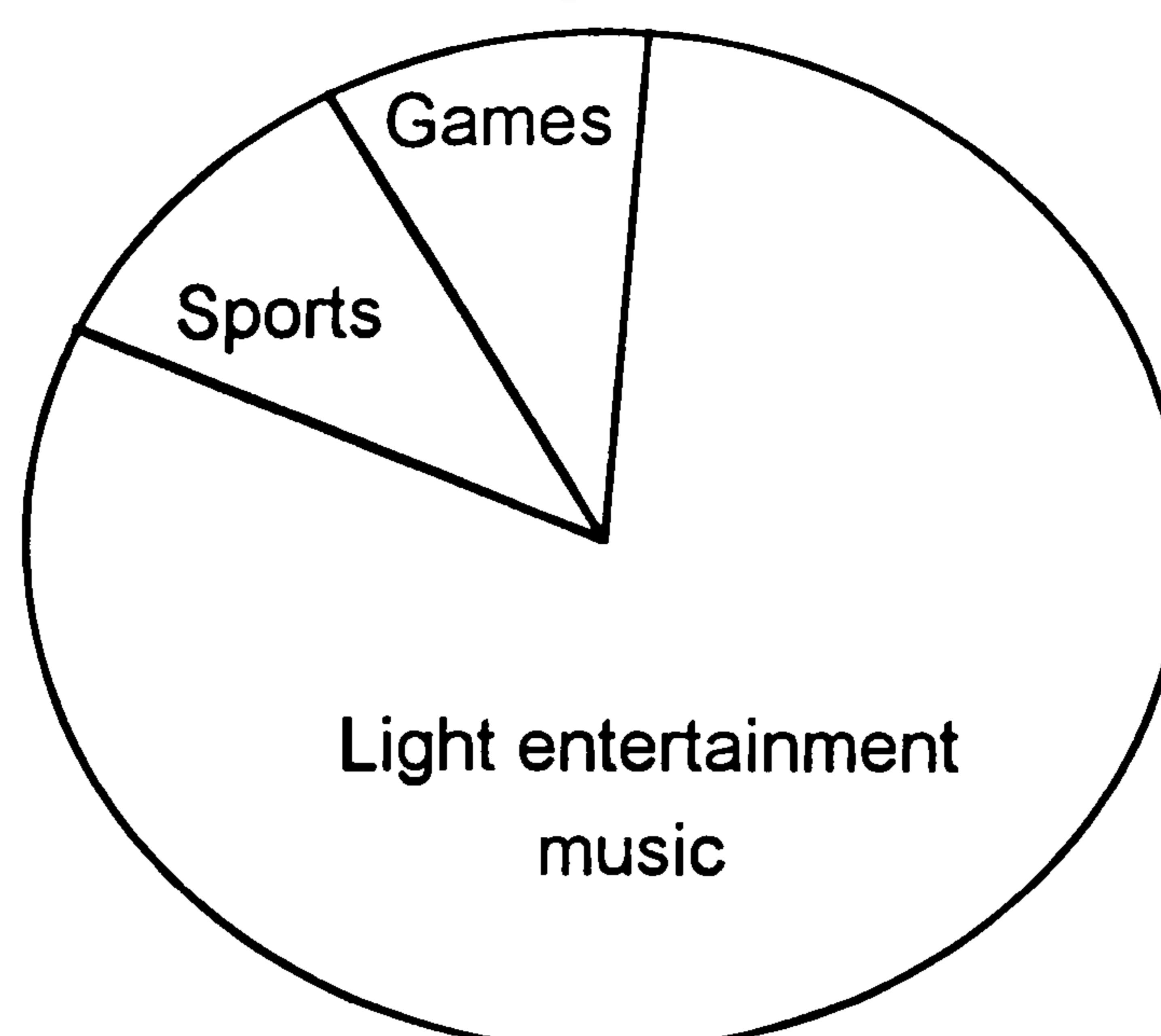
This is an educational programmes—provided occasionally each summer before the final examinations. It presents lectures on subjects which the students study in class, including mathematics, physics and chemistry. This is in order to refresh students and help them understand class subjects to do well in their school studies. Interviewing school students who watched the programme and viewing taped material showed that Secondary and High School Presentations did well and pleased its target audience. It helped them to understand subjects, particularly students who did not do well during the daily class studies. This educational show could develop further by expanding its time from 2 to 3 months before the examinations begin. It needs to train the programme presenters (teachers) to articulate themselves efficiently in front of the television cameras, emphasising the way they speak, their movements, and encouraging them to use illustrations. Improving the instructions by a proficient engagement of artwork—calligraphy, maps, shapes and figures to explain the material—will make the programme more appealing and stimulate the students' attention.

Formal education did not take its place in television programmes and there was no curriculum prepared for educational purposes. In the 1960s, there were many reasons for this, such as the shortage of electronic broadcasting equipment, skill, and money (Ettweir, 1970: 31). Hence, classical teaching remained in classrooms without utilising electronic media facilities. In the 1990s, remarkable growth has been made in recording facilities and telecasting equipment. Therefore, co-operation should be made between the higher educational and the television authorities to

provide University level courses through the daily broadcasting schedule. This is in order to make further development in formal education and enable hundreds of students who drop out of such education to finish it through television. The British Open University system is a good example of such a scheme, and could be adopted by sustained co-operation between the British Broadcasting Corporation and Libya's Broadcasting Corporation (LBC). This can be done by sending an educational television production team to be trained and gain experience in advanced broadcasting techniques.

6. 5 Entertainment Shows

Entertainment is any television programme designed to gratify, engage, please and relax viewers (Brown, 1983: 11). It is the most essential element for the broadcasting system to become prosperous in attracting an audience to reach its planned targets. No television broadcasting schedule can exist without entertaining its viewers in a proper and desirable way. Therefore, entertainment programmes have been given priority to be locally produced or imported to present the highest proportion in everyday transmission time. 'Pure' and 'miscellaneous' are two forms of entertainment programmes which are presented in Libya's national television network. 'Pure' entertainment relates to the programmes which present a full pastime element, such as musical and dancing shows. 'Miscellaneous' shows provide some entertainment, as well as cultural or educational elements—designing music and songs to explain educational or informative contents or using comedy actions during talk shows. This is in order to make sure the programme is not repetitive and, thus, more attractive to its audience.

Figure 6. 3 Types of Entertainment Programmes

Source: National Television: Entertainment Programmes, 1994.

As illustrated, the common patterns of entertainment shows are Music, Games and Sports. The most popular forms of music and dance shows are ballet, domestic anthems, folk ballads, individual songs, national ceremonies, opera, national weddings and popular dance. These programmes present the largest proportion of general television broadcasting entertainment. Plenty of them were improved in terms of content and successfully lasted for many years, while others failed to make any development and consequently fell behind and failed to contribute to entertainment shows. More analysis is given as follows:

Table 6. 4 Light Entertainment Shows

Programme Title	Share in Daily Schedule %
Ballet Dancing	2%
Country Music and Dance	9%
Domestic Ceremonies	7%
Folk Ballads	11%
Individual Music and Songs	23%
National Anthems	10%
Opera	2%
Public Weddings	6%
Total share in entertainment shows	70%

Source: Programmes Chart, 1994.

This table indicates that music and dance genres present 70 per cent of the total proportion of entertainment programmes. Ballet is among those forms which did not improve much in the past two decades; it represents only 2 per cent in national television entertainment programmes (Elfeitori, 1993: int), even though ballet is the one of the oldest show broadcast on television. It is still in a dormant stage, because ballet training courses have not been established, while young Libyan males and females are not enthusiastic ballet dancers. Also, the television authority did not make plans to develop this type of dance show. The reason behind this policy can be seen in the broadcast documents, which showed that this type of dance was not popular with local audiences, particularly older people.

6. 5. 1 National Anthems

National Anthems is a programme presenting local songs that express patriotism and domestic loyalty. It was founded on 21st August 1968 and continued under different names, such as *Country Chants* and *Domestic Ditties*. In 1985, the *National Anthems* programme was improved by the National Broadcasting Band to

become well known in Libya as *Tent of National Music and Songs*. It is the main musical show on national television and has been developed to have a full band to produce music and songs to be used in other television programmes, and its musical episode is repeatedly aired as part of daily television programmes.

Tent of National Music and Songs can be improved by providing advanced musical facilities—particularly new modern musical instruments—so that it can compete with other Arab entertainment shows and abate the importation of pastime programmes. It is essential to invite local musicians and singers to participate in new music and songs and modernise the content and the means of presentation (Hasan, 1994: int.) . Since classical Arabic is understood by most locals (as well as national Arab states) songs should be written and produced in the classical Arabic language and not in the domestic vernacular/ colloquial form. This will make the programme production more national and desirable as an object of exchange with other Arab countries. Also, song writers, directors and singers should produce music and songs for all aspects of daily life; for instance, the shows produced might deal with the beauty of a healthy environment, family, children and general human love and co-operation, not always concentrating on the political arena or issues of feminism. This is in order to please all age groups within society and make the general ingredients more pleasing.

6. 5. 2 Folk Ballads

Folk Ballads is a show which introduces simple poems associated with music by using a flute and drum (Arrgai, 1993: int.). The first episode of this programme went on air on March 10th 1969, in the form of narrative poems presented weekly by folk poets, ad-libbing in local slang. This show has been repeated many times because the folk poets are few and the present ones cannot continually produce popular poems. Analysis of the *Folk Ballads* file indicates that the programme has a large audience,

particularly in the countryside, where the people enjoy domestic ballads and country music because it represents the rural communities and their natural environment. The programme episodes often describe farmland and domestic animals such as horses, camels and sheep which are all familiar and associated with the activities of the inhabitants of the countryside.

This programme should be continued and the television authority should not take it off air as was attempted in 1993; it has become a popular programme and is welcomed by the majority of the audience. To avoid excessive repetition of old episodes, the production should be done at least once a week and new rural folk poets should be located and encouraged to contribute to this programme. If they were paid fair allowances this might encourage them to participate in further production. *Folk Ballads* is presenting domestic linguistic culture and cannot be replaced with imported programmes from other Arab countries—it is inextricably connected with local customs.

6. 5. 3 Country Music and Dance

This was well known amongst the earliest local entertainment programmes. It was formed from folk dance and music which was produced by different bands throughout the country (Elhemrei, 1991: int.). The most famous national bands who contribute effectively to this programme are Tripoli's Band for Country Music and Folk Dance; Benghazi's Group for Folk Music and Dance; Derna's Band for Arts of Country Music and Dance; Green Mountains Band for Popular Music and Sebha's Band for Domestic Folk Arts. The contribution of all these bands has enriched the programme with various types of country songs and folk dance which attracted a sizable television audience. According to audience letters to the television Programme Production Department, the show should present more folk dance, music and songs from the interior towns and desert oasis to share community folk art. In

order to create further competition and advance programme ingredients, the presentations should be divided equally to introduce each band's contribution—not to present some at the expense of others.

6. 5. 4 Domestic Ceremonies

Domestic Ceremonies is a sporadic programme planned and produced according to a type of musical engagement, in particular a 'parade' or 'celebration'. It is an occasional programme devoted to ceremonial events and not made for daily or weekly telecasts. The country's political, social and religious festivals are the main source of the show's content, including *Revolution Day*, *Aids Day* and *Families Day*. *Domestic Ceremonies* is transmitted live when national or religious events take place—at the same time all the entertainment segments are being recorded, compiled, edited and divided into episodes to be telecast periodically.

'Live' transmissions of domestic ceremonies have faced some technical difficulties, including quality of sound and motion electronic pictures (Viewing: Live Transmissions, 1995). This is because the movement of microphones causes some undesirable noise which impairs the purity of sound, as well as insufficient light (particularly at night) which causes "snowing" on the transmitted pictures. To overcome these problems, hand wired microphones should be replaced with wireless ones and handled carefully. Audio engineers should direct the microphone users to handle them correctly. For instance, the singer or programme presenter should speak directly in front of the microphone and should not let his or her lips touch the microphone's head or speak away from it (Live Tv Programmes, 1995). A uni-directional microphone that picks up sound from one direction is better in such programmes which present the speaker's voice clearly and thus avoids other audience noise. Mobile lighting equipment should be carried to field productions to provide the required light for electronic cameras to work properly, especially indoor locations

or at night when domestic ceremonies live transmissions are processed. Also, the lighting projectors should be better selected, positioned and rehearsed to avoid any lighting problems during 'live' transmission.

6. 5. 5 Individual Music and Songs

Single segments of musical entertainment are also presented in the daily television programme schedule. Songs and music are introduced everyday as a desirable element by most of the audience and they represent 35 per cent of the entertainment shows. This programme is pre-recorded and then broadcast in short segments of daily transmission. For example, songs associated with music and shown at 10 p.m. lasted for 5 minutes and were followed by another one at 10.30 lasting 6 minutes and later another one which lasted for 4 minutes, etc (Appendix 3:1994). Also, pure music (without songs) accompanied by natural scenes such as seas, spring plants and flowers, fruit trees, are important segments on *Individual Music and Songs* which is broadcast daily. This sort of show is well known in Arab countries. In western countries (including Great Britain and the United States of America) these are known as full musical shows, not individual segments (Moneif, 1990: 23).

Looking through this programme documents suggested that some of its musical segments are repeated too often. For greater improvement television authorities should make new agreements with national musicians and singers to produce new episodes on a regular basis. These would replace songs and music segments, (which have been broadcast many times before) with new ones and avoid repetition—overall the telecast would be more enjoyable and less boring.

6. 5. 6 Opera Show

Opera Show is an old television programme which presents musical performances from opera houses. It was adapted from Egypt in the late 1960s to introduce acts, dance and music to elevate the status of opera arts among members of Libyan society. This type of show represents only 2 per cent of general entertainment programmes and is not very popular with television viewers (Elmasrati, 1993: int.). This is because the local audience does not know much about opera; there are no opera houses in the country and not many people profess a desire to be involved in opera as musicians or singers and national television has no plans to encourage young people to become professionals in this field. Also, there are no schools anywhere in the country providing training in opera. These facts have had a negative impact on the development of opera in Libya. Hence, most opera and music has previously been imported from Egypt and Syria.

6. 5. 7 Public Weddings

The perceived purpose of the *Public Weddings* programme is to sustain and document the traditional ways of conducting ceremonial marriages in different communities within Libyan society. It was founded to transmit local and ancestral happy gatherings in different cities and towns throughout the nation, while remaining an informative and entertaining show.

Public Weddings introduces public weddings along with their musical ceremonies. It is presented weekly and has recently become well known among Libya's domestic audience. The programme file shows that *Public Weddings* is a well received programme, displaying public and social interests related to family matters, making it more desirable to the majority of television viewers. It presents different ceremonial customs; those carried out by the local communities which enrich its content by

combinations of music, singing and presentations (Video-taped TV. Programmes, 1995: PW 238).

This type of programme should be continued and might be developed by providing more 'outside broadcast' recording equipment, such as audio, lightweight cameras and lighting facilities. Encouraging inhabitants in urban and rural areas to inform the programme crew—one week before the event—has helped all concerned to prepare for recording. Extra financial allowances should be made for the crew who travel long distances to locate and record different events. National television provides promissory letters to the crews stating costs will be paid by the national television network, but in many cases this is not accepted by hotels and restaurants, who only accept cash payment. Therefore, the cash cost of accommodation and meals should be paid by the national television's financial department and reservations for accommodation should be made before the journey commences.

6. 5. 8 National Game Shows

Intellectual game shows include *Prize Maze*, *Puzzles*, *What is the Answer*, and *Play With Words*. These programmes are intended to entertain the audience and ask the viewer to empathise with the contestants and think about the correct answers. The national game programmes are outlined in the table 6. 3

Table 6. 5 Game Shows and Their Share in Broadcast Programmes

Programme Title	Percentage
Prize Maze	1.5 %
Play With Words	0.5 %
Puzzles	5 %
What Is The Answer	2.5 %
Total share	5 %

Source: Broadcasting: Game Shows Unit 1994

National game shows were started in 1970, and *What is the Answer?* was the first programme introduced by Mohamed Almatmati (Television Broadcasting Network, 1970: 2). *Prize Maze*, *Play With Words* and *Puzzles* were each introduced as weekly programmes, and they presented a 5 per cent proportion of entertainment shows. Most of the shows were unable to continue weekly broadcast because the writers and presenters were not able to invigorate these shows with new ideas to refresh its content. Accordingly they were stopped and periodically repeated. Game shows have not developed in the last decade. This is because this sort of show needs financial support for the producers and contestants to encourage them to contribute effectively. However, the television authority has no plans to spend large amounts of money on such programmes. Game shows need a lot of work, locating appropriate competitors and making them available, preparing competition material and a good presenter; all of this is not an easy task. Also, people who have the talent and ability to host such a show are few and do not want to do it voluntarily (Mansour, 1992: int.). Unfortunately, there are no companies, corporations, associations or any business bodies willing to promote or sponsor these sort of programmes in return for advertising facilities.

Much of the local television broadcasting literature suggests that National game shows can play an important part in television entertainment, and, if they are well produced, they entertain audiences very well. Therefore, the television authority should finance game shows more generously to improve their production and presentation. They need to enlarge the advertising scheme to attract private companies and public corporations to sponsor the television genres (particularly national ones) in return for gaining commercial services. They also need to locate comedians and entertainers who are able to present game shows in an appealing and

popular way—to build audience figures, which is vital if such programmes are to be continued.

6. 5. 9 Sport Programmes

____National television presents many types of sport programmes, including football, basketball, tennis, athletics and horse racing. Football was the first sporting event broadcast at 8 p.m. on December 20th, 1968. It was pre-recorded not 'live'—and appeared in black and white. Table 6. 4 presents the sports, shows in detail

Table 6. 6 Sport programmes and Their Share in TV Entertainment

Sport Programme	Broadcasting Condition	Share %
Basketball	poorly presented	1%
Football	well presented	13%
Horse Racing	fairly presented	7%
Running	fairly presented	3%
Tennis	poorly presented	1%
Total share in entertainment shows		25%

Source: Sports Unit, 1994

As this table shows, football viewing figures showed 13%, the highest share among the sporting games in the portion of entertainment programmes. This is because football is the most popular national game, played by both members of the public and professional teams. Friday is the start of the national weekend, a relaxing day to watch television sports—specifically football which is now broadcast 'live' from domestic matches. Pre-recorded international football games, in both the Arab States as well as in European countries are mainly presented during weekend programming. Generally, football as a sporting show is developing better than other national games.

Basketball and tennis programmes are limited and they have not made much improvement. There are no such official teams to present sporting competition (Berras Ali, 1995: int). Basketball and tennis are limited to male and female students in Secondary and High School, as physical education activities. International basketball games are shown periodically, rather than as weekly pre-recorded presentations (not 'live' shows). To improve and make them popular, the Television Sports' Department should provide recording crews to locate sporting events in schools and colleges, and present them in weekly shows as a new start to make improvements to such programmes.

Horse Racing is a programme well organised to become an important television show to present horsemanship as a popular activity practised by many people (Haft, 1995: int.). It highlights horse riding competitions as an ancestral, historic sport which has been practised by Arabs for many years. This programme is comprised of specific national parades, public weddings, and horse riding clubs; where venues competitions take place. Horse racing is usually recorded during marriage festivals or from horse riding clubs in training, and is later edited and telecast in individual segments as serial shows. National parades (including horse racing contests) and international horse racing, are televised live from the field transmission. Perusal of the horse racing file indicates that the local audience are happy with most of the ingredients, but would prefer that the programme was not repeated so often; while other horse racing events in different parts of the country should be traced and recorded to gain new material and refresh the content of the show—to make it more attractive. The programme would be better scheduled weekly, on Fridays, like other sports, to gain a larger audience.

6. 6 Persuasive Television Programmes

Persuasive broadcasting shows are produced and telecast to attempt to persuade the audience of a certain point of view and to take positive action towards the messages presented. The most important persuasive programmes are advertisements, which are intended to call the attention of the public to goods, services and short instructions in return for cash payment. During the first 22 years of Libya's television service, advertising was not permitted. This was because the 1968 Television Broadcasting Act stated:

Private advertising shall not be presented by national television broadcasting. This includes private, local, national and international sectors (companies, corporations, agencies, and individuals). Any business shall not attempt to advertise its production or services. Public instructions might be allowed to serve television viewers free without any means of payment.

(Television Act, 1968: S d)

Accordingly, commercials did not appear in daily television transmissions for two decades. The television broadcasting authorities have now realised that the advertising service plays an important function in presenting and finding a local market for domestic production, while providing new financial resources for broadcasting development. Advertising is a type of entertainment which presents new products or services which television viewers may wish to purchase, or merely be informed about new commodities related to their daily needs.

Realising the potential impact of advertising on broadcasting development, the television authority approached the Secretary of Media and Culture to appeal to the General People's Committee (Congress) to authorise national television to broadcast private services and commercials in return for cash payment. As a result, Articles C and D of the 1958 and 1968 Broadcasting Acts were revised to permit advertising in 1988. The amendment stated that national television broadcasting was authorised to carry the advertising and that the Commercial Bureau is responsible for all advertising affairs, including making agreements with private and public sectors, designing the time for broadcasting periods, fixing the commercial charges, and accepting or refusing advertisements for any reason (Ateya, 1994: int.). All commercials should be presented under television advertising regulations which emphasised that national television would not be put under advertisers' control via financial restrictions.

Advertising thus became a new phenomenon in broadcast services. Public instructive advertising consists of health warnings—seeking help for national and international circumstances—social and political messages and safety instructions, and are mostly provided free. Commercials present manufactured and agricultural products, or any profitable services, and are shown in return for cash payment made to national television.

Commercials represent 3.3% of the total broadcasting time and occupy about 15 minutes of daily transmission time (Department of Television Programme Organisation, 1992). Public advertising is more common than private, probably because of the limited number of advertisers who are willing to pay for television broadcasting commercials. Advertising messages are telecasted in groups three times a day. Each one contains a number of commercials which will not exceed 5 minutes at any given time. Many advertisements are presented in quite long messages,

containing extra explanations which might not be necessary. Commercials are not presented during the duration of programme episodes but are announced after or before each show commences. This is in order to let the presentations flow without any interruptions.

Even though the establishment of television advertising is considered a further step towards new development in the broadcasting service, it is still in its infancy. Commercials are presented daily, but they do not yet provide a new independent source for national television income. In order to build an impressive, beneficial advertising scheme, the local private advertisers should be encouraged to direct their commercials to the television system by making them appropriate to broadcasting time. Artistic and technical advertiser's suggestions should be respected and discussed to be presented as requested, stretching the advertising time to allow more private commercials to be introduced as the advertiser wishes. The daily transmission hours should be divided into advertising periods to include early time for broadcasting (start to 7.30 p.m.), the prime-time period (from 7.30 to 10.00 a.m.), and the late period (from 10 a.m. to the end of television transmission). The advertising charge should be made according to air time. Commercials might not be presented in groups as they are broadcast now; it is better if they are telecast in single or small groups and do not exceed three or four advertisements at one time, thus making the message more effective and attractive to the audience. For better and faster production, television advertising producers should be supplied with electronic light mobile audio-visual equipment. Establishing a new team of commercial producers by training them in advanced countries—Great Britain and the United States have vast experience in the advertising business—is also important. This is in order to improve artistic and technical production quality and to introduce commercial messages using less words, while remaining attractive to the viewer within a short time-scale.

6. 7 Religious Programmes

Religious television shows concentrate on Islamic principles because all members of Libyan society are Muslims—no religious minorities exist in the country.

Table 6: 7 Religious Programmes and their Share in Daily Broadcast Hours

Shows Presented Daily	Minutes	Daily Share %
Reading Kuran	9	2%
Hymns	5	1.1%
Prayer Time Calls	8	1.7%
Daily proportion	22	4.8%

Source: Television Programmes, 1995.

As the table shows, daily religious programmes present 4.8% and occupy 22 minutes of the total broadcasting time of 450 minutes. *Reading the Koran* (Telawa) is a short programme introduced twice daily and lasts 4.5 minutes. It represents 1% of total daily transmission. *Reading the Koran* is the recitation of selected verses of the Holy Koran at the beginning and the end of television transmission, every day. Hymns (Tsabeih) is a short Islamic hallelujah praising God for life, health, wealth and praying to Allah for forgiveness of sins committed. This daily programme represents 1.1% and occupies 5 minutes of everyday total telecast time.

Prayer Time Calls (A-than) is calling for prayer twice a day, sunset prayers (Maghreb) and night prayers (Isha). This call represents 1.7% of the total daily broadcasting time and is introduced in a 4 minute broadcasting slot. These daily programmes are designed to be short; it is intended that television viewers will memorise their daily worship for Allah, the Compassionate, the Merciful.

Calculations from the table exclude *Friday Live Prayer*—a weekly programme that transmits Friday prayers from mosques where the Muslims gather for worship.

This programme lasts approximately 50 minutes and represents about 1.1% of total weekly transmission time (3150 minutes). Also, there are some religious programmes which are telecast on an annual basis, including the *Prophet Mohammed's Birthday*, *The Month of Fasting* (Ramadan), the *Eid Celebrations* and the *Pilgrimage* (Al-Hajj).

National television provides religious programmes which are intended to make the people more aware of their Islamic faith. To improve such television programmes, the programme authority should encourage local scholars to introduce more programmes to present society's religion, explaining its daily worship practises (Tarek, 1991). *Islam in Practise* and *Friday's Lesson* are religious programmes which should be telecast frequently as most people expressed the opinion that they should be continued (Eshweitr, 1995: int.). All religious celebrations should regularly be presented 'live' or 'recorded' in order to cultivate popular participation in such festivals, especially for citizens who cannot be physically present at them.

Chapter Seven

The Impact of the National News Agency on Informative Broadcast Programmes:

Television News Development

Introduction

Factual television programmes, including the news, are the most important genres which inform the audience about what, where, when, and why actions take place. Hence, Libyan television provides full news bulletins, concerning many types of national and international news—from economic, political and social events. Broadcast news services rely heavily on the national news agency (Jamahiriya News Agency: JNA) to obtain news information so it can be re-edited and telecast.

The JNA was established on October 6, 1964, as a public organisation owned and financed by the government. The Secretary of Mass Media and Guidance is authorised to supervise the national news agency and appoints its General Managing Director to run its daily services. The Jamahiriya News Agency is the only power entitled to collect, edit and distribute news information to the broadcast and print media. This chapter, therefore, intends to trace the establishment and development of the Libyan news agency and its impact on television news services, analysing its practical procedures of gathering, writing and editing news to television networks; examining the content of broadcast news bulletins and studying the general improvements they have made.

7. 1 The Impact of Jamahiriya News Agency on Informative Shows

The JNA has a great impact on all informative television programmes. It is the main source of important information used in all modes of Libyan media, particularly newspapers, radio and television (UNESCO, 1987: 33). All sorts of data, facts, statistics and figures must be collected, edited and distributed by JNA as it is the only national agency authorised to carry out such business throughout the country. Accordingly, the television broadcasting news originates, and is gathered, edited, and wired to television by the Jamahiriya News Agency.

7. 1. 1 The Advent of The News Agency

In the 1960s, the emerging world (including African countries and Arab states) started to establish their national news agencies, and Libya—as both an Arab state and an African country—had a great interest in building its news service to be wired within outlining regions. However, the lack of experts and equipment to operate the news agency hindered the establishment of the service. Therefore, the Monarchist Government appealed to UNESCO to study the possibilities of establishing a news agency service in 1963. Responding to the government request, UNESCO sent a mission to Libya under the supervision of L. Summerlad—a member of the Communications Division—to make an initial study into the formation of a national news service.

Summerlad recommended that Libya needed to develop wired and wireless communications, plus a national news service established as a public corporation. UNESCO also sent more experts to Libya to help initiate the main components of Summerlad's proposals, including technical equipment, training staff, and budgeting. As a result, UNESCO sent D. James Dallas—an expert in international news agencies—to Libya in 1963 to make the final proposals for the initiation of a news agency. The Council of Senators and Representatives adopted Dallas's

recommendations and set the main guidelines for governing the news agency. The Council of Ministers approved the rules and they were submitted to King Idris for final signature. On October 6th, 1964, the Libyan News Agency Decree was issued with 16 articles which stipulated that the Libyan News Agency should be a public corporation, financed and overseen by the national government. The secretary of Mass Media and Guidance was to supervise the general affairs of the Agency and nominate its Director General, who would be appointed by the Council of Secretaries. The establishment of new local branches was proposed by the Director General of the news agency and approved by the Secretary of Mass Media and Guidance.

The articles denoted that the Agency was to be the only authorised national source for all types of official news and that the private sector would have no access to share or take over its duties in gathering, editing and distributing the information concerning national and international events (Official Gazzette, 1964: 23). It was to provide a free news service only for public media, including newspapers and radio broadcasting stations. However, private newspapers could gain access to the service for a charge. It was to co-operate with Arab states and African countries (as well as the Asian, Australian, American and European news agencies) to exchange, buy and sell international news. It was also to establish offices or branches worldwide, particularly in places which are willing to co-operate in improving the news service. It could appoint local and foreign correspondents to gather news, covering all the important economic, political and social matters which are then reported and distributed to public and private subscribers.

The Libyan News Agency was set up in 1964 as a public body to supply the media with news information. Its development can be divided into three stages. First, the news service was founded to serve local media, including radio

broadcasting and newspapers . Secondly, the news agency service was linked together to exchange news information with Arab states. Third, the Agency was connected with the African and European countries to buy, sell, and exchange the news service. The News Agency continued its operation with limited news facilities because of a lack of advanced equipment, professional translators, editors, technical operators, national correspondents, and transmission facilities. These hardships lasted for half a decade from its inauguration in 1964 and prevented it from developing further. Since 1969, the News Agency has been able to improve its facilities by establishing more national branches to cover local news while establishing more offices abroad to gather international news (Lamsallati, 1993: int.). Intensive training courses have been provided by the agency to fulfil the need for technical operators, editors and translators. New buildings equipped with new facilities were built in 1975 to enable the news agency to expand its general services. The news-making process, from source to television transmission, works as follows:

7. 1. 2 Local News Service

The main headquarters of the News Agency are based in Tripoli. The capital is an important source for gathering news, but in order to cover the entire nation local offices were established in different interior cities and towns, including Albeda, Benghazi, Musrata, Sirt and Tobruk (National News Agency. 1989: 5). Each of these branches are responsible for collecting the local news before editing and teleprinting it to the main office in Tripoli where it is re-edited. Correspondents are sent from the Agency headquarters if an important event takes place, or if the local branches are unable to cover it due to insufficient facilities and personnel. Interviews with the agency employees revealed that many local branches carried out their duties with only limited equipment and that they were not able to deal with unexpected national events with such limited equipment and staff.

To achieve an advanced national news service the local JNA branches need to be well connected, via modern wireless communication facilities, especially if they wish to contact headquarters with daily news events without delay (Lewheshi, 1995: int.) Replacing the old teleprinters with more modern equipment (such as fax machines) would ease the news gathering process and speed up the daily information services. There is also an urgent need to increase the number of editors, typists, and technical operators to enable them to carry out their assignments successfully. More branches in small inland towns—where a lot of public events take place—should be established to serve the local community. Transportation for each branch needs to be provided to carry the news crews to local events, specifically in areas located hundreds of kilometres away from the branch location. More correspondents who are able to investigate economic, political and social matters in an accurate way and should be appointed. All the Agency branches should activate their contributions to the development of the national news service by actively reporting local events.

7. 1. 3 Offices and Correspondents in Arab Countries

The Jamahiriya News Agency established many offices abroad and appointed several correspondents in different countries all over the world. In order to gain more news from Arab countries, more offices were opened in Egypt, Lebanon, Kuwait, Saudi Arabia, Damascus, Syria, Iraq, Algeria and Mauritania. The agency's offices are assigned to gather the most important news in each Arab state and teleprint it to the main headquarters in Tripoli. Most of the correspondents are working under the supervision of established offices in each Arab state and their duties are to report all the national Arab events to be transmitted by the local office to the Libyan capital.

JNA is connected with most of the news agencies in the Arab countries. For instance, it is wired to the Algerian Press Service (APS), the Mahgreb Arab Press of

Morocco (MAP), the Middle East News Agency (MENA), the Iraqi News Agency (INA), the Syrian News Agency (SANA) and the Sudan National News Agency (SUNA) (Jamahiriya News Agency, 1988: 13). This permits the exchange of news and subscription contracts between the JNA and each national Arab news agency. It can be argued that the co-operation between the news agencies in Arab countries exists on paper, but it has not had a great impact on the development of news lines among the Arabs. Even when the agencies receive news information from each other they do not always distribute it for broadcast or for printing in local newspapers; they are still dependent on global news agencies such as Associated Press (AP), Reuters and United Press International (UPI) to disseminate the information (Head, 1994: 43.). This is because the output from established international news agencies is regarded as being more accurate when it is distributed to the media channels in each Arab State. To improve this situation the agencies need to trust each other to provide reliable information which presents more objective versions of events that take place in Arab states. There is further room to improve the communication facilities between Arab news agencies by the implementation of new communications technology, such as computers and electronic wireless; teleprinting to speed up the process of sending and receiving information within the Arab regions. The agreements of news services should be based more on exchange (rather than subscription) to avoid annual payment, especially for those who are not able to pay the subscription fees. For instance, news services should be provided for Mauritania, Somalia and Sudan under exchange news service agreements—not through subscription contracts.

7. 1. 4 International News Sources

The Jamahiriya News Agency is interested in receiving more international news from various sources, including advanced countries like the United States of America, Great Britain and Germany, as well as third world nations like Pakistan and

Romania. The JNA has established good relations with such news agencies in order to receive news either by exchange, or on a subscription basis. The global agencies which transmit news to JNA under subscription contracts are Associated Press (AP), Agence France Press (AFP), the German News Agency (DPA), Reuters, the Russian News Agency (TASS), and United Press International UPI (Abdulmola, 1992: int.). News which is transmitted by exchange agreements comes from: the Argentinean News Agency Telam, the Romania News Agency (Agerpress), the Pakistan News Agency (PNA) and the Spanish News Agency.

In order to gather news information directly from the field, JNA founded many offices and employed more than 220 correspondents in different cities such as London, Paris, Kampala, Buenos Aires and Dar-Es-Salaam. Also JNA assigned correspondents in Bonn, London, New York, Washington, Buenos Aires, Karachi, Singapore, Ankara, Moscow, Kampala, Valetta, Vienna, Brussels and Geneva. These correspondents and offices enabled JNA to improve its local and international information service by providing a full coverage of the most important events in developing—as well as industrial—countries.

Even though JNA has improved, it still faces financial difficulties; it is sponsored by the national government with a limited annual allowance which is not sufficient to provide the required further development. In addition, JNA has no other source of finance; it is still in the development stage and unable to compete with international news agencies (for instance, Reuters and Associated Press) to find a market for its own output and secure private revenue. Therefore, the authority of the JNA needs to appeal to the General Peoples' Delegation (Congress) to increase the annual budget to meet urgent development needs. This will enable the JNA to go for further improvements, such as the installation of a computer system on a wide scale—to computerise all news service data and ease the production process; or

improved wireless transmission and teleprinting facilities between the main office and branches throughout Libya and other countries of the world; the replacement of old teleprinting sets with new electronic ones containing more functions needed to speed news process. In addition, there is a need to provide more local and international correspondents to cover national and global events and disseminate the information locally through the printed word and audio-visual media, and to establish more branches and offices in local towns and in other countries. JNA is advised to go for this type of development to reach its national and international goals in disseminating the daily news to local and global media elements, including radio, newspapers and television. The Secretary of Mass Media and Culture and the General Peoples' Committee should allocate more money to carry out improvements which are urgently needed.

7. 1. 5 Broadcasting Sources

International radio broadcasting stations are another important source of global daily news. The JNA has established a listening unit and equipped it with sophisticated audio facilities such as short wave radios, recording and editing equipment. These listen to different radio stations, and records and translates the broadcast information and files it to be used by news editors if needed. For advanced growth the Listening Unit needs to employ more translators to translate radio news bulletins (according to an appropriate language) by providing mobile light audio recording facilities to record the field oral information given by the government or public speakers to be used as local news source. This is in order to retrieve the original news data from its locations so it can be used as evidence for accurate information.

7. 1. 6 Daily and Weekly Magazines and Newspapers

Magazines and newspapers which are imported from abroad present an important source of news commentaries and reports which can be studied and used as an international news information source. In order to establish and develop these sorts of information sources, the JNA should subscribe to newspapers and magazines of high distinction in Western countries, particularly from France, Germany, Great Britain and the United States of America. This is because the printed media in these countries present vital information concerning economic, political and scientific matters; they can be obtained, translated and allotted to print and broadcast media. Economic and scientific reports and panoramas need to be contained in mass media ingredients and Libya's national news agency should take this into account to enrich the public media with day to day information concerning world events.

7. 1. 7 News Making Process

The JNA headquarters in Tripoli receive all kinds of information from local and international offices, and correspondents, to be processed as news through the following stages:

Translating: When news information received from English and French news agencies, it needs to be translated into Arabic. The English Unit is responsible for translating news from English to Arabic and make it ready to be distributed to national press, radio and television systems (Lamsllati, 1992: int.). The French Unit is authorised to translate news from French to Arabic and produce news in the French language to be disseminated to French news agencies.

Re-editing: information which has been agreed to be distributed to national mass media is transferred to the Editing Unit for rewriting and editing, then distributed to the national media.

News Approval: is the final step in the news process. This requires the reading and correcting of news copy so it may be released and distributed to print and broadcast media, including radio and television broadcasting. This stage is processed by monitors who are appointed by the Managing Director of Jamahiriya News Agency to review news stories to be published or removed from the daily news bulletins.

Internal development of the JNA—at its headquarters—can secure further growth by improving its translation service to extend to international news sources. Employing more young people with the ability to study languages (such as Japanese, Spanish, German, Portuguese and Russian) should be encouraged along with a policy to provide them with intensive language courses and thus create capable translators. This would aid the JNA in establishing new translation services for these languages—services which are, as of yet, not in existence. An improvement of the existing English and French translators can be precipitated by sending them to Great Britain and France for advanced language studies and would be a beneficial contribution to the Translation Unit.

7. 1. 8 The News Agency and The Television News Service

On Thursday July 25th, 1968 the old Libyan regime of King Idris, its Parliament and the Council of Secretaries passed the first decree concerning the Libyan News Agency and Television Broadcasting Service. The precept indicated that the News Agency should provide political, economic, social and scientific news to the television broadcasting network. Television as a public organisation should receive

the News Agency service free of charge and should not exchange or subscribe news without permission from the News Agency. National and international news information is cabled from the News Agency headquarters to the television network in Tripoli and then be transmitted to its branches in Ebaytha and Benghazi. News and any other data that has been sent to television can be re-edited to fit broadcasting presentations without changing the content of the news (Official Gazette: Government Decrees, 1968: 23). The production of news films is not the responsibility of the News Agency, but rather the duty of the television authority. The News Agency Co-operates with the television news administration to locate the local and international events which need to be covered and presented in television bulletins.

Today, the JNA is still the single main source for distributing local and global news to Libya's mass media. However, its news and information output is most suited to printed media and radio broadcasting as apposed to television system. This is because JNA's news was originally prepared for producing news for newspapers and was presented using long sentences and disordered paragraphs. Most of the local and international news was edited regardless of illustrations (motion pictures) which television news relies on. All news provided to television was received without films or even 'still' pictures to present a wide field of local interest. These elements forced the television news crew to re-edit the news and look for motion pictures to be presented side by side with its informative content. It also drove the television authority to create a news mobile unit to videotape national events to be presented alongside the news received from the JNA.

If the 1968 decree states that the JNA is to be the only source to provide news for the television service, then reform needs to take place. The JNA should establish full audio-visual facilities with professional mobile news crews to videotape each

event as it takes place, and deliver it efficiently to the television network. The JNA should provide well edited news items made especially for television, with videotaped material. Its local and international branches should be supplied with audio-visual equipment and extra television news producers to present full national events to be reported by the television network. It should co-operate with television news administration to subscribe to, and join more, international visual news agencies to access other television news. It needs to establish special English translators to watch the global television stations such as (CNN, Sky News and TV Asia) to translate 'live' news to be used in television bulletins as another inroad into the future development.

More co-operation should exist between the JNA and national television broadcasting news crews; they should work together more closely and inform each other of future events which will be 'shot', edited and broadcast by national television. Plans for such improvements should be made to develop the news agency, in order to contribute to the growth of the television news service.

7. 2 Television Broadcast News : Selection and Censorship

Unexpected cultural, economic, political and social events take place on national and international levels. Such events might not get into the news simply by happening, no matter how exciting they may be (Hartley, 1987: 75). They need to be known in advance and well organised and recognised, emanating from a reliable and trusted source. News made for television should fulfil certain of criteria in order to make it acceptable for transmission.

The most important characteristics which should be considered in news selection are firstly, continuity: If events are accepted as newsworthy, they should continue to

be reported over period of time. Secondly, clarity: news event should be clear and simple to maximise the communication in a short time. Thirdly, amplitude: the larger the event, the more appealing, the more dramatic, the more historic its presentation. Fourthly, liability: news which accords with the cultural inclination of the reporter is more relevant than other news items. Fifthly, predictability: if the event is anticipated by media channels, then it is required to be broadcast. Sixthly, elites: events at which an important or popular personage is present. People who are familiar or occupy a high position are easier to identify to be reported. Seventhly, negativity: bad news is a good news story, particularly if it happened suddenly and unexpectedly. These broadcast news values are the main guidelines to identify which news events should be considered acceptable for broadcast

Such news values are applied in news selection in Libya's national television, but not every item which has news value is gathered, edited and televised by the national television network.. There are specific scientific principles being applied in news gathering, selection and editing process. These are as follows:

National policy: economic, political and social policy implemented or planned by the national authority should be fairly presented. This is in order to make people aware of the general development taking place within Libyan society. News stories selected for national television bulletins and summaries should present information concerning national internal and external policy, and persuade people to be in accordance with it. (Secretary of Mass Media and Culture, 1967: 4)

Government daily activities: factual daily presentations (news items) function to convey national and local activities. Such activities include the visits of members of the Revolutionary Council to different rural and urban sectors, and their engagement in public gatherings on national, religious and social occasions. Also, the Secretary

of the General Peoples' Delegation (congress), the members of the General Peoples' Committees (council of secretaries) and the Leaders of the Local Public Committees should be presented in television news. News items concerning state visits, particularly politicians from abroad, should be considered as government activities and contained in news bulletins. Through the daily broadcast news, people like to be informed about their local and national authorities activities and the various news editors are authorised to select news items related to such political activities (Broadcasting, Authority, 1985: 8).

National, regional and international interests: national news stories are widely selected to cover the general cultural, economic and social values within the Libyan society. This includes religious and social activities within local communities; economic events such as agriculture, industries, crude oil exploration and exportation and local market operations; and political events which include national and local government activities and policies. All types of news values are presented to inform, create and encourage progressive thinking and cover all aspects of the daily life within Libyan society.

Regional interests include Arab traditional values, religious beliefs, and political ideologies. Such information is widely selected to be contained in television news bulletins. News concerning African states, such as economic and political symposiums, boundary disputes, civil conflicts and natural disasters, are also contained in television broadcast bulletins. On the whole national television disseminates positive news items about developmental and political matters in such Arab and African friendly states. International interests relate to other states (developed and developing nations), with news information selected to present a particular event, such as labour demonstrations, economic crises, disputes and political conflicts, natural famine and man made catastrophes.

News items and visual images: films, still pictures, maps, and any illustrative visual material should be selected to fit each news item. Pictures must explain the content of the news event in such a way that viewers should not be disturbed by certain violence. This is especially true if the event involves sharp tools, including blades, knives, shafts, swords or any cutting edges. No close-ups should be taken of dead bodies, deep cuts or massive injuries (Broadcast guidelines, 1994: 10). Concerning the selection of audio-visual images for television, there are rules emphasising that national television news gatherers and editors confronted by news stories and incidents of great horror should interpret and modify the material with discretion.

Censorship process: vetting is applied to ensure that the selected and edited news items are presented according to the broadcast guidelines. The daily *chief editor* is authorised to censor all news information planned to be broadcast ; viewing all the audio-visual ingredients of a news bulletin ; vetting all cultural, economic, political and social news items ; organising the order in which the news is selected for presentation; viewing the films, still pictures, maps and any illustrated visual materials chosen to be contained in television broadcast bulletins. The *Chief editor* (censor) may consult with the Chairman of the Broadcasting Committee to decide what news items—particularly political ones—are to be contained in broadcast news bulletins. It can be said that the chief editor is considered the main gatekeeper of national television news programmes.

News censorship is different from that of other media programmes. The chief editor is authorised to censor the contents of all news shows because news have a time limit and have to be produced at speed. The chief editor is well educated and expected to have a full knowledge of all the literary and visual materials

related to national and international news events, and to skilfully and professionally carry out his task.. Other television programmes, including cultural, economic, and social ones, are censored by the Television Programme Censorship Committee (TPSC) This committee is appointed by the Chairman of the National Broadcasting Committee and its members are responsible for vetting all television shows (excluding news). They also have the final word on the acceptability or unacceptability of any programme for broadcast. For instance, in 1994 a drama series titled *Modern Girls* which was imported from Lebanon was banned by the TPSC because it contained actions such as dating, smoking and drinking of alcohol.

7. 3 Television News Presentations

Television news contains many types of information telecast daily to inform Libyans of contemporary issues and keep them aware of world-wide events. The most important kinds of news that national television broadcasts are 'diary' (planned), 'running' (lasts for many days) and 'spots'. 'Diary' news, informed in advance, is filmed in the field by television news crews. These include government organisations, conferences, state visits, elections and economic affairs. 'Running' news consist of stories presented over several days, hours or weeks, e.g. famine, strikes, wars and natural disasters. 'Spot' news are unexpected or unexplained events, including air crashes, murders, assassinations, car accidents and floods (Gerbner, 1968: 18). All these news categories are well presented in Libya's media, particularly television broadcasting. They are introduced daily in the form of informative programme schedules, including economic, international, journalistic, local summaries and weather presentations. More analysis concerning television news genres is contained in the table below:

Table 7.1 Daily News Programmes

News Programme Title	Daily Air Time in Minutes	Share in Daily Broadcasts %
Economic News	7 daily	11.6%
National and I* news	15 daily	25 %
Journalistic News	6 daily	10.1%
Local Community News	11 daily	18.3%
News Summaries	9 daily	15.0%
Weather News	8 daily	13.3%
Total Share	60 minutes	100%

Sources: National Television News Programmes, 1995

7.3.1 The International and National News Bulletin

The International and National News Bulletin is telecast every day and is considered the main television news night show. Its average air time is 30 minutes, and it constitutes 50 per cent of total daily news programmes. It consists of many types of local and global news, including armed conflicts, political relations, disasters, sports, economics, science and religion. Each kind of news story is telecast according to its importance to its local audience.

* International news events.

Table 7. 2 Types of Daily Broadcast News presented in Daily Tv Bulletin

Types of News	Daily Introduction	Share %
♣ Armed Conflicts	very high	30%
Natural Disasters	fair	20%
Human Interest	poor	3%
♣ Politics and Economics	high	13%
Religious	low	1%
Sports	low	2%
Science and Education	low	1%

Source: News Programme Yearly Studies, Arab Media 1995

♣ Accounted as political news

As the table indicates, political news is important and occupies 43 per cent of total daily news. Local political news presents national government activities and priority is given, incrementally, to the Revolutionary Council, Common People's Committee (Congress), General People's Committee (Council of Secretaries), Local People's Committees and Local Government Authorities (Investigating the Order of News Bulletins, 1994). Generally, this order of news follows a daily pattern, except when there are special international current events (coups, wars, political disputes, etc.) occur and they are, for obvious reasons, given first priority. Usually regional and global news follows national news when it covers economic and government matters such as political relations, presidential visits, demonstrations, etc. News concerning man-made disasters, like wars, civil unrest and natural calamities, are televised daily and represent 22 per cent of total news content. Religion, science, education and sports are not given high priority in present daily televised news bulletins. They occasionally appear, but are limited as they are packaged in other programmes.

It can be argued that at present the daily television news bulletin does not contain a balance of all the different kinds of news. For instance, the local political news occupies nearly 50 per cent of devoted news air time, whilst most news bulletins,

particularly the national ones, are too long. Sports, religion, science and technology news items are prioritised on a lower scale. News of the environment, industry, new discoveries, and entertainment are rarely featured in news casts.

To improve news bulletins their content should be balanced in order to include a wider variety of news items. News of science and technology, inventions, industry, and general human interest are very important to national development and any news related to them should be well presented to inform the audience about world current affairs. These categories of news should not be excluded, or put into other television programmes which might take longer to prepare and present. News bulletin compilers should view all the news they receive thoroughly, and pay more attention to national and global news relating to human interest—especially sports, arts, and general entertainment. This will enlighten the television news with information which will enable the Libyan society to be well informed about various events, hobbies, issues and changes within a local and global market.

7. 3. 2 Economic News Bulletin

Economic News Bulletin is introduced daily and given 7 minutes broadcasting time. It occupies 11.7 per cent of a total of 60 minutes news bulletin air period. This bulletin presents selected information concerning local and broad economic activities, including national farming production, public markets, petroleum production and exportation. Also, it provides data about regional and international economic situations which have had a great impact on international trade. Information concerning industry, crude oil, agriculture and the monetary system are received from international news agencies. For instance, Reuters provides a daily economic news service under a subscription agreement with the Jamahiriya News Agency (Abjad, 1987: 97). This is because, as mentioned previously, all local and

global news is received by the JNA, to be edited and sent to the television network for broadcasting.

Economic daily news bulletins can be developed by expanding its devoted time (minutes) to include a wider variety of economic data, thus dealing with national and international events while informing television viewers about up-dated economic matters. Economic news editors should look for visual aid materials, such as figures, diagrams, tables, drawings, etc. to make the ingredients of news more accurate and interesting to the audience. They should also provide films or videotaped material to present full details of news stories—according to the broadcast time given. For instance, in many cases news films do not precisely fit the news stories' allocated time. They are sometimes too short or long; often, they do not present the actual scene of the event which have transpired. Accordingly, news films should be well edited to cover the news story only in the time given on air. Economic news readers are advised to adjust the speed of their reading to take into account any visual information. News without visual aids might not be presented as television news, but rather in radio news bulletins. These procedures need to be applied for advanced economic television 'news' services in order to provide advanced news service to the viewers.

7. 3. 3 Today's Journals

Today's Journals is a television news programme telecast daily and lasting 6 minutes. It occupies 10.2 per cent of a total one hour of allocated time for news shows. *Today's Journal* presents the news headlines in national daily and weekly newspapers, and carries many types of local and international news, such as government activities, political meetings, foreign relations, elections and local social events. *The Green Movement*, *New Early Morning*, *Cultural Week*, *The Earth* and the *Employee* are domestic newspapers and are well represented in this news

programme because they carry more news concerning local political, economic and social events throughout the country.

7. 3. 4 Local Community Information

Local Community Information is a news programme broadcast daily and lasting 11 minutes; this represents 18.1 per cent of a total of 60 minutes news bulletin time. It was established to serve the local communities by providing comprehensive news dealing with employment affairs, public activities, local authorities and public meetings, educational and health matters. Looking through episodes of *Local Community Information* 'news' shows broadcast previously and reviewing letters from the audience revealed that the programme is still providing a valuable information service for all local communities—a service which, in general, has satisfied its audience.

Even though *Local Community Information* serves the viewers well and successfully presents the needs of local society, it can be further improved by including more news about public and social events in smaller villages, oases and small towns, which would be better served by establishing mobile broadcast crews to record public events when they happen in such areas.

7. 3. 5 News Summaries

The news editors view all the types of news which are received from the national news agency (Jamahiriya News Agency). This is in order to select and re-edit the most important news items and produce them as short headlines. The editors' decision play an important role in selecting which news is vital and needs to be contained in news summaries. National and international political and economic events are widely selected to form the headlines of news at that moment; in many

cases editors select news items from the news bulletins which have just been televised. Also, the editors are responsible for selecting and editing visual materials, including films, still pictures and maps to fit the news headlines to be telecast (see: *Television Broadcast News: Selection and Censorship*)).

News Summaries are televised twice a day at 7 pm and 11 pm (Appendix 4 , 1994). Each item is given air time in 5.5 minute 'slots' and occupies 15.1 per cent of total telecast news time. They present the most important up-dated national and international daily news headlines. Sometimes they repeat what has been televised in local and global news bulletins during the broadcasting day (Television News Department, 1993:D). *News Summaries* can be improved by re-editing and up-dating selected news stories. Also, the videotaped material needs to be re-edited to fit precisely with an outlined news story. Television news editors should not depend on what has been shown in the main news bulletin, but rather devote more time to selecting, editing and ordering the news to fit 'News Summaries'.

7. 3. 6 The Weather News Service

The Weather News Service is provided once a day, directly after the main news bulletin. Weather news is given 8 minutes air time and occupies 13.2 per cent of one hour television broadcasting news time. It represents the general weather conditions throughout the country, including temperatures, rain, wind and the level of sea waves. The weather information provided could be further developed by using more electronic space communication equipment, especially computers and satellites. In order to achieve this improvement, more co-operation must be developed with European weather satellites to gain more accurate information concerning weather all over the country, as well as in regional areas. The weather service should be given at least two 'slots' in each broadcasting day in order to inform the audience about any sudden changes in weather conditions which might affect transportation and

economic activities. Daily weather maps should be computerised to ease the distribution of weather data in different areas of the country, and provide various mini weather maps to help weather presenters disseminate meteorological facts quickly and simply.

7. 3. 7 Daily News Presentations

Television news starts with a theme tune composed specially for the main news bulletin, followed by an icon of a world map and, later, a strobic green book that flashes while announcements are given over it. News readers sit in front of a still background of Libya's green map. Nightly news bulletins are introduced by male or female presenters individually, or sometimes in pairs. For the majority of the bulletin the presenter himself occupies more than 70 per cent of 'live' news broadcasting time. News bulletins are telecast as plain news items, without recorded or live interviews: news reporters, field correspondents and invited guest speakers (Mohamed, 1991: 26). Maps are frequently used, as are videotaped news scenes—but both could be used more regularly.

Viewing and studying television news bulletin files and videotaped material from Monday 5th to Tuesday 13th January 1970 (plus the same period in 1995) revealed that television news has made steady developments. News editing is improving to fit with television as an electronic medium by using more logical ordering and meaningful items. There has been improvement in terms of presentation, news films, and the news editing process. Table 7: 3 presents news development in 1970 and 1995 respectively:

Table 7. 3 News Development 1970 and 1995

Material related to news	Condition of improvements	
	1970	1995
News editing	needs to be improved	better improved
News presentation	one reader	two readers
News films	short and limited	better but limited
Transmission	black and white	colour
Correspondents	didn't take place	didn't take place
Time devoted	30 minutes	60 minutes

Source: Viewing television news bulletins 1970 and 1995 :
Television Network : Audio-Visual Library

News presentation is still carried out whereby the news reader recites papers placed in front of himself. News editing is still processed on manual typewriters with little use of word processing computers. Audio-visual material has improved, but still does not appear to meet encroaching demands of televised news stories. Many of the original news presenters have left the television network, and replaced by presenters with limited experience.

Although television news programmes have improved greatly there is still room for further development. The conventional introduction of the main news bulletin could be adapted to involve national and international correspondents, news hens*, news hounds**, 'live' face-to-face discussions, and personal 'eye witness' reports (live

* Official television journalistic expression for a female broadcast news reporter.

** Official television journalistic expression for a male broadcast news reporter.

news). This should be done in order to make television news more interesting, accurate and attractive to the audience. There is a need to use more films, videotaped material, electronic illustrations (computer shapes and art work) to elucidate all news stories which are to be made into television bulletins. This reduces the time that the news reader appears on the screen (prolonged exposure can make the news boring to watch) and creates a feeling of involvement in the news by watching a 'live' report.

The news television authority should appeal to the General Peoples' Delegation (Congress), through the Secretary of Mass Media and Culture to authorise television broadcasting so that it can have its own news production without relying on the JNA to receive news information. It is acknowledged that the JNA is an important source, but it should not dominate the broadcasting news, particularly on television. The JNA can be a secondary source of news because it has no audio-visual television news facilities yet. The British Broadcasting Corporation (BBC) and Independent Television News (ITN) in the United Kingdom are good examples of the presentation of full television news. The techniques and approaches used by these television companies can be studied and adapted to advance Libya's news development. The BBC and ITV are using more correspondents and reporters to report news 'live' from their locations over international borders. They also use attractive films which contain full details of each telecasted event. This is in order to inform the British public with up dated world news. Libya's television should learn from BBC television news presentations, and apply them to improve the telecasting daily news events beamed to a Libyan audience.

Chapter Eight

Subsidising Television Programmes:

Local Production and Importation

Introduction

There are no large, rich corporations in existence in Libya to co-operate with the national television network and promote broadcast genres. The advertising revenue is very limited because there are few commercials brought to television to be broadcast. Television programmes are transmitted free of charge to a Libyan audience and no licence fees or taxes are imposed on private television sets.

The national government is the only source able to allocate cash investment to spend on television services, no matter what the costs: paying the costs of broadcast production personnel; renewing and replacing the recording and transmission equipment; and paying all the costs of the imported programmes from Arab and Western countries. This chapter, therefore, analyses the government expenditure on broadcast television production. It studies the allowances of money being paid for production staff, including directors, technical operators, musicians, writers, actors, and general television presenters to produce and improve the domestic television programme production.

8. 1 Funding Domestic Television Production

The quality and quantity of television programmes depends on how much money is allocated to finance the whole production process, from the first idea to the programme episode being ready for broadcast. Funding is the first element to be discussed by the broadcasting authority and the programme producers, the result of which is either programme production or its elimination due to limited financial resources. Providing money for television broadcasting is the most important component in improving programme production and the general level of television service. If extra cash allowances were given to all television producers to encourage them to devote their time and energy to work, the result would be a larger number of television shows and a higher production quality.

Libyan television funding regulations from the years 1968, 1970, 1982 and 1988 showed that the broadcasting service was fully financed by the national treasury (government) (Official Gazette, 1988: 783). The amendment of 1988 consisted of more explanations about financing procedures and allowances which applied to all kinds of television programme productions. For instance, Article 2 pointed out:

Cash payment shall be made for all producers who share in each television programme production, and are accepted by the Broadcasting Programme Committee. Producers whose work originates at the television network and might contribute to programme production, are paid if their contributions are made outside regular working hours. Participants who contribute to any television show during their daily

duty will not be paid extra for their contributions, because they are paid a monthly salary.

(Artical 2, 1988)

The decree included 16 articles and 34 tables which carried full information about the financing of the television programme service. The precept authorised the National Broadcasting Board to appoint the television programme committees to assess and classify domestic television production. Appointed committees are assigned to evaluate the domestic television programmes and suggest the salaries which should be made to local producers; calculating the total amount of money to be spent on each episode of a series and on serial programmes. They also classify the production into 3 categories, according to the quality of the shows produced for financial purposes. The accounting time for each programme is calculated in minutes, not by the time expended in the studio or field production.

According to Decree 183/ 1988 the national television authority was authorised to make local and regional contracts to transmit 'live' or 'recorded' programmes, making agreements with local or international musicians to telecast live or produce music for national television. They purchase or produce a wide range of television shows in payments related to their suitability for local viewers and the finance available in the network. All programmes which have been funded for production are considered to be the property of the national broadcasting authority. Producers have no royalty rights under copyright laws. Such programmes can be sold or exchanged within national, regional and international audio-visual corporations or global broadcasting networks.

The national television network funds all national anniversaries, including religious celebrations, social gatherings, musical parades and any activity which is recorded or telecast 'live' as a television programme. Allowances are given to all those people appointed to contribute to such shows with technical or artistic abilities and all fees paid should be spent (as stated under Article 18) with emphasis that each amount of money should be given to the producer after the broadcasting duty is completed and approved by the field broadcasting assignment supervisor. Abujazia Mohamed, former President of the National Broadcasting Board and former Secretary of Mass Media and Culture, stated that:

National television network funds all broadcasting services and encourages all literate, artistic and professional people to participate in studio and field television programmes—particularly those which present national anniversaries and social, political and economic events. People who contribute to such shows will be well paid for their assignments. This should be under proof that the task has been completed and the work should be shown in a practical field. This is in order to ensure that the money paid goes to the designated legal broadcasting target. Any Libyan Denars* expended should be in return for fine television work.

(Abujazia, 1992: int.)

* The Denar is the main unit of the Libya currency and is worth approximately £2 sterling.

The television financing system guaranteed that all programme producers who were appointed to appraise the television programme production would view and understand all Articles and figures presented in relation to television programme production payments. This includes all categories of television writers, directors, presenters, actors/actresses and video, camera, audio and lighting operators. More analysis concerning the financing of television programmes including the allowances being given to all contributors is as follows:

8. 2 Television Playwright Payment

Libya's national television network pays fair allowances for any playwright who submits his work to the Programme Committee and has it accepted to be produced as a television play.

Table 8. 1 Television Playwrite Payments in Libyan Dinars

Type of TV Writing	Time/ Minutes	Libyan Dinar (£2)		
Class		1	2	3
Full script playwright	15	120	90	75
Full script playwright	30	240	180	150
Full script playwright	60	480	360	300
Full script drama series	20-30	150	125	100
Full script drama series	20-44	200	160	300
Drama 5 episodes +	45 +	400	300	250
Short play episode	2-10	50	40	30

Source: Television Programme Funding Charter, 1988 and 1992

This table shows the amounts of money that have been paid to all categories of playwrights. The payment is given according to certain classifications regarding the type of play scripts. A full script (which may include an original literary work

adapted into dialogue form and practical scenario outlines) is a complete written presentation, with sound effects and music. This type of script receives the highest ranking in respect of payment, 8 Libyan Dinars (£16.7) per minute. The payment is lower for second class plays, 6 Libyan Dinars (£12); and third class, 5 Libyan Dinars (£10). The single episode programmes are divided into units of time, e.g. 15, 30 and 60 minutes, in order to calculate the precise cost of each show to be scripted. For instance, the allowance made to a scriptwriter for a 15 minute programme is 120 Libyan Dinars (£240); 30 minutes is worth, 240 Libyan Dinars (£480) and 60 minutes gets 480 Libyan Dinars (£960). Scriptwriters of series or serial programmes are paid according to the quality and quantity of their scripts. If the script is classified as first class and lasts for 20 to 30 minutes, the calculated payments are 150 Libyan Dinars (£300) first class; 125 Libyan Denars (£250) second class; and 100 Libyan Dinars (£200) third class. It should be noted that scripts for short programme episodes receive the highest comparative payment for any show broadcast. For example, written scripts lasting 2-10 minutes are paid 50 Libyan Dinars (£100) Grade A; 40 Libyan Dinars (£80) Grade B; and 30 Libyan Dinars (£60) Grade C. Calculations from the table presented show that the scenes form a 5 drama episodes receives less payment than other programme scripts, the scriptwriter being paid 400 Libyan Dinars (£800) for 5 drama episodes, each lasting no less than 45 minutes broadcasting time. This means that each minutes charged at only 1.8 Libyan Dinars (£3.6) while the script of a short programme such as *Just a Moment* receives a payment of 10 Libyan Dinars (£20) per minute.

Even though the value of television programme scripts (scenarios) are not equal, the gap between the highest and lowest payment should be narrowed. For example, for drama and other serial programmes script rates should be increased from 1.8 Libyan Dinars a minute to 6 Libyan Dinars (£12) to be closer to 10 Libyan Dinars (£20) per minute (Abdulmohsen, Scriptwriter, 1993: int.). This is in order to

promote better growth in general series and serial television shows, and to encourage the scriptwriters to contribute more to all types of broadcasting shows, particularly domestic drama which is still developing rather slowly. Without a doubt, higher payments for drama script writing will attract more writers to participate in these kinds of television programmes.

8.3 Actors' Payments

National television pays allowances for all actors who contribute to television plays. Most of actors are employed in the national television network. Co-operative actors and actresses who are not employed by the television network might still contribute to any available parts and be paid according to their participation.

Table 8: 2 Television Actors Allowances in Libyan Dinar (£2)

Actor Categories	Allowances Made in * Libyan Dinars			
	14	51 - 30	20 - 59	60+
Grand Actor	50	100	180	740 LD
First Actor	40	90	150	180 LD
Second Actor	30	60	100	140 LD
Third Actor	20	40	60	80 LD

Source: National Television Funding Charts, 1995.

A Grand Actor as mentioned in the table above is the highest position in the acting ranks, and plays an important role in drama shows and plays one of the main characters throughout the series. Accordingly, the actor is paid the highest rate

* Libyan Dinar = £ 2. 2

among the first, second and third class of television players. The payment made for a standard actor is 50 Libyan Dinars (£100) for 14 minutes performance; 100 Libyan Dinars (£200) for 15-30 minutes; and 180 Libyan Dinars (£360) for 20-59 minutes; and 740 Libyan Dinars (£1480) for a 60 minute performance. The ordering of acting positions places the First Actor below the Grand Actor, who is rewarded 20 per cent less than a Standard Actor. The First Actor was paid 40 Libyan Dinars (£80) for 14 minutes performance; 90 Libyan Dinars (£180) for 15-30 minutes; 150 Libyan Dinars (£300) for 20-59 minutes; and 180 Libyan Dinars (£360) for a one hour performance. The Second Actor carrying out general acting duties is paid 30 Libyan Dinars (£60) for 14 minutes acting time; 60 Libyan Dinars (£120) for 15-30 minutes; 100 Libyan Dinars (£200) for 20-59 minutes and 140 Libyan Dinars (£280) for 60 minutes. A Third Actor is given light duties and might not have a part in each episode of a serial. Also he/she can be replaced by another actor/actress if necessary. Generally, the Third Actor's role is not long term in a drama series. In television acting it is relatively easy to find and train another Third Actor; but it is difficult to recruit and develop the right Grand Actor to carry and sustain a successful role in a drama series (Elmehobe, 1990: 98). A Third Actor is paid the lowest rate in the acting categories. Typical payments are: 20 Libyan Dinars (£40) for 14 minutes; 40 Libyan Dinars (£80) for 15-30 minutes; 60 Libyan Dinars (£120) for 20-59 minutes; and 80 Libyan Dinars (£160) for one hour.

8.4 Purchasing Theatre Plays

Any plays performed in public theatres might be purchased by national television to be broadcast later. The purchase of the play is divided between the allowances given to the director of the theatre, and the actors/actresses who contributed to the play. Allowances are allocated according to the evaluation of the play and its classification (either first or second class). The amount of money paid for a play lasting for one hour is 1700 Libyan Dinars (£3400) and 2000 Libyan Dinars (£4000)

for a performance of more than 60 minutes. The sum paid for a second class play is 1500 Libyan Dinars (£3000) for a programme of less than 60 minutes and 1700 Libyan Dinars (£3400) for more than a 60 minute performance.

Interviewing theatre players revealed that most felt payments were fair, while most actors are satisfied and were encouraged to contribute to domestic plays. National television does not rely very much on domestic 'plays'—'plays' performed in public theatres are rarely purchased for broadcast on the television network (Ahmed, Theatre Actor, 1992: int.). This might be because theatre plays are not produced very well, either artistically or technically; many of them do not portray material that would be of interest to a television audience. For better improvement, Libyan television should locate and select good theatre plays and buy them to increase competition among theatre actors, thus encourage them to produce plays which have more cultural and social value and appeal. Accentuating the most important elements, the play should be produced and directed well and should be financed by national television.

8. 5 Television Programme Directors' Allowances

Directors who contribute to the direction of television shows are paid an allowance. These allowances are not part of their monthly salary; they are considered as extra money for devoting their time and energy into participating in television production. However, the work must be carried out outside daily working hours in order to receive the extra payment.

Table 8: 3 Television Programme Directors Payment in Libyan Dinars (£2)

Type of Director	Single Plays in Minutes	Serials and Series in Minutes	Miscellaneous in Minutes	Music in Minutes
	15- 29 30- 44 45 - 60	15- 29 30- 44 45- 60	30- 59 60+	60+
Director Payment	LD (£2) 75 120 200	LD (£2) 80 120 140	LD (£2) 90 180	LD (£2) 400
Switcher Payment	50 80 140	60 80 120	60 120	200
Assistant Director Payment	35 60 100	35 60 100	30 90	200

Source: Television Programme Production Charter, 1988; Amendment 1995.

For the purposes of payment, television directors are divided into 3 categories: directors, switchers, and assistant directors. As the table above shows, directors are considered the highest position in the television production process and they are rewarded with the top rate of payment. For directing a single (one episode) play, the director is paid 75 Libyan Dinars (£150) for 15-29 minutes, 120 Libyan Dinars (£240) for 30-44 minutes and 200 Libyan Dinars (£400) for 45-60 minutes. Higher allowances are paid to directors who direct musicals: 400 Libyan Dinars (£800) for a show over 60 minutes duration.

The keyboard operator (switcher) is the person who performs the function of switching cameras according to the director's orders. The payments made to switchers are 50 Libyan Dinars (£100) for 15-29 minutes; 80 Libyan Dinars (£160); and 80 Libyan Dinars (£160) for 30-45 minutes. This is 15.7 per cent less than the director and 9.3 per cent more than a director's assistant. In directing musicals, the director's assistant and the keyboard operator receive 50 per cent less than the general programme director. Each one is paid 200 Libyan Dinars (£400) for one hour production time. Generally, the allowances made to directors, switchers and

assistants is related directly to the programme production they are involved in (Hafta Mohamed, Programme Director, 1993: int.).

8. 6 Payments to Songwriters

National television is looking after the development of domestic general songs by increasing the allowance made to songwriters. For instance, in 1969 the amount of money paid to a composer who wrote groups of songs lasting 30 minutes was 50 Libyan Dinars (£100); this was increased in 1989 to 500 Libyan Dinars (£1000) (Television Broadcasting, 1969: D2; Broadcasting Corporation, 1989: D5). This was in order to encourage local writers to submit songs for television and thus reduce the number imported from abroad.

Table 8. 4 shows that song writing is classified into 7 categories, including those with lyrics which need to be locally written and produced. Opera written in classical Arabic is urgently needed to replace imported opera. Hence the lyrics for opera have been given the first priority for funding by national television to become more popular in television programmes. The writer who can compose opera in classical Arabic is paid 500 Libyan Denars (£1000) for 30 minutes broadcasting time, and for 5 minutes telecast time 83.5 Libyan Dinars (£162). Groups of songs written in local dialect pays 11.2 per cent less than those in classical Arabic; 400 Libyan Dinars (£800) for 30 minutes broadcasting time. Any scriptwriter who writes light comic or children's songs is paid 180 Libyan Dinars (£360) for first class songs of 30 minutes broadcast time; 150 Libyan Dinars (£300) for second class; and 100 Libyan Dinars (£200) for third class songs.

Table 8. 4 Payment to Songwriters in Libyan Dinars(£2)

Pattern of Song Writing	Time in Minutes	Class (1)	Class (2)	Class (3)
Opera in classical Arabic	30	LD 500	LD 250	LD 250
Group of songs in local dialect	20-30	400	300	200
Sets of comic and children 's songs	25-30	180	150	100
Operatic poems for Children	30	200	150	100
Songs in local dialect	15-25	150	100	75
Introduction to play or serial programmes	10-20	150	100	75
Religious hymns	10-25	100	80	70

Source: National Television Financial Department, 1988 and 1995
LD Libyan Dinar (£2)

First class opera poems written for children pays 200 Libyan Dinars (£400); 150 Libyan Dinars (£300) for second class and 100 Libyan Dinars (£200) for third class and 30 minutes broadcasting time. Song(s) written in local dialect are paid at a rate of 150 Libyan Dinars (£300) for Class A, 100 Libyan Dinars (£200) for Class B, and 75 Libyan Dinars (£150) for Class C. Songs written as an introduction to a play or serial programme are rewarded 5 Libyan Dinars (£10) per minute for first class, 3.3 Libyan Dinars (£6.6) for second class, and 2.3 Libyan Dinars for third class productions. The religious hymn writers who contribute to religious programmes are also fully paid by television. The allowances paid for 30 minutes air time are 100 Libyan Dinars (£200) for first class, 80 Libyan Dinars (£160) for second class, and 70 Libyan Dinars (£140) for third class productions.

In spite of the limited number of domestic writers who are able to contribute to television songs and plays, those who do contribute are fairly paid (Sulyman, 1995: int.). Studying financial documents reveals that the national television network pays its writers; poets, novelists, etc. adequately, and they are rewarded for their contributions to any production. For instance, a composer of songs is paid 16.7 Libyan Dinars (£33.3) per minute, this is the higher pay rate than in other developing countries, particularly the Arab states. One song writer, S. Attarhoni, pointed out:

The national television network fund all literary and artistic contributions to any programme waiting for production. Television song writers are paid their cash allowances as they finish their work. The rate of pay is fair and accepted by any author or poet willing to participate in domestic audio-visual production. The present payment rate for literary materials is attractive to those novelists and writers who contribute to domestic television shows.

(Attarhoni, 1992: int.)

Composers who put words, ideas, and music together in literary form to necessitate the creation of television shows are fully funded by national television. Each composer who composes 30 minutes of opera in classical Arabic is paid 600 Libyan Dinars (£1200) for first class, 500 Libyan Dinars (£1000) for second class, and 400 Libyan Dinars (£800) for third class. Compositions in local dialect are paid 20 per

cent less; for example, the creation of a 30 minute opera is paid 400 Libyan Dinars (£800) for first class, 300 Libyan Dinars (£600) for second class and 200 Libyan Dinars (£400) for third class. The composition of religious hymns and children's songs in domestic language is fully paid. Each composer of children's songs is paid 200 Libyan Dinars (£400) for first class songs lasting 5 minutes; 150 Libyan Dinars (£300) for second class and 100 Libyan Dinars (£200) for a third class composition.

Composition of children's songs is paid 6 per cent more than religious hymns. Islamic scholars such as Etreky, have suggested that the composition of religious programmes (hymns) should not be paid less than other programmes (Etreky, M., 1990). This is to respect the Islamic faith in the country and attract more writers, composers, singers, etc... to contribute to such programmes.

Musical composers who create musical television programmes are paid according to the quality and quantity of their musical composition.

Table 8. 5 Payment For Musical Composition in Libyan Dinars

Type of Musical Composition	Class (1) LD	Class (2) LD	Class (3) LD
Piece of special music	120	100	80
Musical curtain	150	120	100
Musical bridge	400	250	150

Source: National Television : Music Department, 1993.

LD Libyan Dinar (£2)

Table 8. 5 indicates that the composition of pieces of music lasting 5 minutes is paid at a rate of 120 Libyan Dinars (£240) for Class One, 100 Libyan Dinars (£200) for Class Two, and 80 Libyan Dinars (£160) for Class Three compositions.

Composing music is a necessary component of daily television programmes. For example, a 'Musical Curtain' is a piece of music used to start and end each programme segment, particularly a series or serial show. Allowances are paid to musical composers creating such a musical introduction for devoted programme episodes. Each musical curtain is paid for at a rate of 150 Libyan Dinars (£300) for first class, 120 Libyan Dinars (£240) for second class, and 100 Libyan Dinars (£200) for third class productions. A 'bridge' is a musical transition leading from one scene to another to present certain types of audio-visual action, such as sadness, happiness, danger, fear. Musical transition is much used in television programmes, particularly drama. This kind of musical composition is highly paid. Imaginary or transitional music composed for a one hour show is paid at the rate of 400 Libyan Dinars (£800) for grade one; 250 Libyan Dinars (£500) for grade two and 150 Libyan Dinars (£300) for grade three.

8. 7 Sums for Programme Participants

Participation means that any person involved in the artistic or literary process which produces the required television genre to be telecasted is paid a specific amount of money for his or her contributions. This includes all television shows as follows:

8. 7. 1 Face to Face Shows

Face to face shows are based on platform of debate; meeting and interviewing a particular person to discuss a certain matter or subject. People involved in such programmes are paid wages for their literary or artistic contributions. The discussion shows are funded by national television and are divided into 3 categories: political, social and scientific discussions (Broadcasting Corporation, 1993:18). For instance,

scientific discussions present information concerning applied sciences, including chemistry and physics as well as their practical applications. Each contributor to these programmes is paid 50 Libyan Dinars (£100) for 15 minutes; 60 Libyan Dinars (£120) for 30 minutes; and 100 Libyan Dinars (£200) for one hour of telecasting time.

In 1968, the financing regulations paid a greater allowance for political programmes than for social ones. By 1988, however, funding policy insured that all discussion shows were funded with equal allowances of money so that sums increased tremendously. For instance, in 1968 the producers of social programmes were paid 20 Libyan Dinars (£40) for 20 minutes, but by 1988 this had increased to 40 Libyan Dinars (£80). Accordingly, the television discussion shows were encouraged to increase their funding by 50 per cent. This encouraged many television producers to contribute to such programmes and made them meet the demands of daily transmission schedules with greater efficiency and speed.

8. 7. 2 Live Variety and Videotaped Programmes

Variety shows are any television genre consisting of music, comedy, dancing and dramatic sketches. National television sponsors these programmes to be domestically produced. For financial purposes, variety shows are divided into two categories: 'live' and 'recorded' shows. Live programmes are directly televised from their locations and the contributors to these shows are paid higher than the 'recorded' equivalent (Television Network, 1993: 5). Variety shows last for 60 minutes broadcasting time and are funded as follows: the writer is paid 200 Libyan Denars (£400); presenters are paid 150 Libyan Dinars; co-operative producers are each paid 100 Libyan Dinars (£300). Allowances made for recorded variety programmes are lower than live ones. For instance, the producers producing programmes lasting 60 minutes air time are paid as follows: the writer is paid 120 Libyan Dinars (£240); the

presenter is paid 60 Libyan Dinars (£120); and co-operative producers are paid 40 Libyan Dinars (£80) each.

Generally speaking, all television production (whether political, social, scientific, sport, educational or dramatic programmes) are fully sponsored by national television. Programme producers who contribute to local television genre production are fully allowedanced, according to the quality and quantity of their participation. So the whole television programme service relies heavily on funds from the broadcasting network—no other source has been implemented to stimulate the sponsorship of daily television shows. This means large amount of money are being spent on the general production process, from the concept stage to its visibility on 'screen'.

8. 8 Sponsoring Operatic and Technical Services

Funding television programmes also includes all the technical operations related to broadcast services. This comprises operators, production personnel, technicians and television set makers. More analysis follows:

8. 8. 1 Broadcast Equipment Operators

Operators can be defined as people who are trained to operate the television broadcasting machines and equipment in order to produce and transmit the daily service. Such operators are paid a full allowance, in return for their technical contributions to the programme service (Official Gazette, 1988:137). As mentioned previously, these allowances are not weekly or monthly salaries; they are extra allowances which are given as a reward for their participation. For example, each broadcast operator who shares in the technical production of a programme lasting for 15 minutes (broadcasting time) is rewarded as follows: audio operator rewarded 25 Libyan Dinars (£50); air conditioning operator 15 Libyan Dinars (£30); camera man

25 Libyan Dinars (£50), camera control unit operator 15 Libyan Dinars (£30); electronic designer 20 Libyan Dinars (£40); equipment placer 20 Libyan Dinars (£40), equipment connector 20 Libyan Dinars (£40); electrician, 15 Libyan Dinars (£30); field camera man 25 Libyan Dinars (£50); lighting man 20 Libyan Dinars (£40) (Technical T.V. Services, 1988:27).

As Table 8. 6 indicates, all broadcast operators who carry out any technical function are paid extra sums of money. For example, any technical operator engaged in television a genre lasting 30 minutes (broadcasting time) is rewarded as follows: master control operator, 15 Libyan Dinars (£30); equipment checker (maintenance), 30 Libyan Dinars (£60); switchboard operator, 30 Libyan Dinars (£60); telecine operator, 25 Libyan Dinars (£50); video machine editor, 40 Libyan Dinars (£80) and video machine recorder operator, 30 Libyan Dinars (£60). Table 8. 6 outlines the allowances made for broadcast technical operators:

Table 8: 6 Allowances for Technical operators in Libyan Dinars (LD)

Type of Technical Operators	First Class			Second Class		
	Minutes			Minutes		
	60	30	15	60	30	15
	LD			LD		
Audio Operator	25	15	10	17	10	17
*A C Operator	25	15	10	17	10	17
Camera man	60	40	25	42	28	17
CCU Operator	40	30	25	22	21	10
Electronic Designer	30	30	15	21	14	10
Equipment Placer	50	35	20	35	24	14
Electrician	25	20	15	17	14	10
Field Camera man	40	40	25	49	28	17
FC Assistant	40	30	20	38	21	14
Lighting man	50	35	20	35	24	14
Master Controller	25	15	10	17	10	07
Maintenance	40	30	20	28	21	14
SB Operator	40	30	15	28	21	10
Telecine Operator	25	15	10	17	10	07
Video /Editor	60	40	25	42	28	17
Video/ Recorder	40	30	15	28	21	10

Source: Television Financing Charter, 1988 and 1995.

* Air Conditioning C.C.U.:camera control unit FC.: Field Camera man
LD Libyan Dinar (£2)

These amounts of money are made available to broadcast operators who are able to contribute to the domestic television production process. Husin E., a video machine operator, explains:

Television broadcasting operators carry out their assignments and they contribute to the technical quality of programme production. The allowances allocated to television equipment runners are acceptable, but they need to be increased because of high taxation. If the television authority does not raise the payment, the tax rate should be brought down in order to gain better rewards.

(Husin, 1992: int.)

8. 8. 2 Set Producers

Sets for television are produced and installed by national network set designers and producers; no other local or international organisations are involved in television set production. Hence, the broadcasting authority encourages set makers by providing them with certain allowances in order to contribute effectively to television set production. For example, each set maker or designer who shares in making a set for any television show lasting at least half an hour telecasting time is paid as follows: character styler (maker) is paid 30 Libyan Dinars (£60); drop maker, 15 Libyan Dinars (£30), dressmaker, 15 Libyan Dinars (£30); scenic engineer, 25 Libyan Dinars (£50); set engineer, 30 Libyan Dinars (£60); set producer, 10 Libyan Dinars (£20); and a title designer is paid 15 Libyan Dinars (£30). Interviewing many the television set makers revealed that the existing allowance for the set producers (installers, compilers) should be increased from 15 Libyan Dinars (£30) to 30 Libyan Dinars (£60) (per half hour of air time). This is because set makers are carrying out physically demanding duties in television set services. They install and remove or strip, daily television programme sets; this is a strenuous and vital task which should reap a reward.

8. 8. 3 Genre Production Personnel

The Television Funding Policy defines production personnel as skilled broadcast professionals who are enabled to supervise all the stages of local programme production. Such production personnel are paid by the national broadcasting network, to oversee a particular television show planned for production. For example, to supervise a programme lasting 30 minutes (broadcasting time), each person is rewarded as follows: assistant manager, 40 Libyan Dinars (£80); production manager, 50 Libyan Dinars (£100); production supervisor, 30 Libyan Dinars (£60); floor manager, 15 Libyan Dinars (£30); and any person contributing to the general production service is paid 15 Libyan Dinars (£30).

For further improvement, the tax rate allowance made for production crews' payment should be reduced to satisfy them and make them willing to spend their energy and time to contribute better to the domestic programme production development. Also, all contributors to broadcast genres should be paid on completion of their duties, they should not have to wait for months to get their payment. Previously, long waiting lists for payment have made good programme producers unwilling to participate in the future.

8. 9 Spending on Local Programme Production

Nowadays, national television spends large amounts of money on producing domestic broadcasting shows. The materials used to produce sets such as wood, paint, plastic layers and other substances, are expensive (Elfegi, 1993: int). Production equipment, such as cameras, video machines and audio facilities, is also expensive, thus more money should be allocated to replace such equipment from time to time.

Many programme producers complained that their payments for their contribution to television genre production was very low and should be increased to meet their daily expenses. Accordingly, in 1988, the television authority increased the allowances made for production crews remarkably.

Table 8: 7 Domestic Production Costs

Money spent on episode of drama lasting 15 minutes				
Number of participants	Production staff	Costs in Libyan Denars		Increasing Rate %
		1970	1995	
5	actors	300	500	60%
1	composer	100	250	60%
6	production	76	190	60%
8	producers	160	400	60%
28	technical c.	205	410	50%
1	director	40	80	50%
1	assistant d.	30	60	50%
Total 50	7	Ld 911 £1822	LD 1890 £ 3780	55%

Sources of data: National Television: Financing Charter, 1970 and 1995

As Table 8.7 shows, a television programme episode lasting 15 minutes cost 911 Libyan Dinars (£1822) in 1970 and this rose, in 1995, to 1890 Libyan Dinars (£3780). This means that each minute of local television production needs 121.5 Libyan Dinars ((£243) (\$400.8)). It is the highest rate of spending on broadcast genres in comparison with other neighbouring emerging countries. For instance, a half an hour television episode costs £389.6 sterling, each minute costs only £12.9 (International E.C., 1989:226). This is because the production crew allowances are paid at a much cheaper rate than in Libyan national television. Also, most shows are produced and made during normal working hours, and therefore, not much money is spent on overtime pay.

Libyan national television increased cash rewards paid to artistic and technical production crews up to 55 per cent. Great increases in such allowances have both positive and negative effects on domestic genre production (Barnard, 1992: 4). The positive impact is that it has tempted many programme makers, (including writers and general producers) to contribute to the growth of local television shows. This creates enthusiasm among national television producers who are pleased to receive better payment and creates a favourable impression of the broadcasting network. But the negative impact is that many television genre contributors have to wait between six months and one year to get their payments. This is because the annual allocated money for television programme services does not cover the payment of allowances being made for each participant in the production process.

In 1994 the television authority felt its television production staff were overpaid and they should pay more tax. Hence, taxation on paid amounts of money was increased from 10 to 29 per cent, causing widespread complaints from broadcast producers. The increase in genre production cash rewards raised the general costs of domestic production. This made some members of the television genre authority favour the importation of many shows from Arab countries, which were 40 per cent cheaper than domestic productions.

To create a balance between the demands of television programme makers and the high costs of television production, the cash allowance made for technical and artistic crews should be increased up to 25 per cent with a 10 per cent taxable income charge. This will encourage the television authority to reduce the importation of broadcast genres, and satisfy the production crews by sharing effectively in the development of national television shows. This can be carried out through co-operation between the national broadcasting authority and the television production crews.

8. 10 Purchase of Television Genres

Most of the imported broadcast programmes were purchased from Arab countries who have extensive experience in television show production, particularly drama and light entertainment containing music and songs. More analysis related to imported television programmes follows:

Table 8. 8 Imported and Exported Television Programme Hours

Name of Arab Country	Imported Hours	Exported Hours	Type of Imported Programmes
Algeria	7	2	documentaries + v.
Egypt	190	25	l.e. entertainment
Iraq	2	0	varieties and drama
Jordan	208	20	varieties and education
Kuwait	152	16	l.e. + drama, education
Lebanon	180	8	l. + drama + education
Morocco	25	3	music and songs
Mauritania	12	1	limited music
Oman	1	0	music
Saudi Arabia	85	14	songs and music
Sudan	17	7	songs and music
Somalia	1	0	songs and music
Syria	250	23	varieties + education
Tunisia	45	13	music and songs
United A E	33	11	l. entertainment
Yemen	16	5	l. entertainment
Totals	1234	149	drama + l. entertainment

Sources of Data: Offering Programme Division, 1994
UNESCO, Arab Region, 1991.

Syria, Jordan, Lebanon, Egypt and Kuwait are the most important sources of Arab imported programmes, particularly drama series and serials and light entertainment shows. It has professional actors and actresses, directors and general television programmes producers, enabling Lebanon to market its television production to most Arab countries, including Libya (Karm 1991: 16). But the civil war limited Lebanese television genre production because most of the studios and television facilities were damaged by air attack and artillery. Today, Egypt, Jordan, Kuwait and Syria are the main source of programme purchase. Most of the shows imported from Egypt are dramatic—light entertainment segments present Egyptian culture and social life. They are not produced specifically for Libya's national television. Large numbers of television viewers prefer the programmes imported from the Lebanon because they are more professional and comprehensible (Abushehab, 1992:31). Bedouin serials are mainly imported from the Jordanian television network, as well as many educational and light entertainment shows. Most Arab series are presented in the Arabic style with a classical Arab language. Comedy serials, varieties (including music and educational television) genres were imported from the Gulf states, particularly Kuwait.

Miscellaneous television genres (comedy, drama, educational and music) are imported from Syria. Some comedy, drama and music segments are imported from the United Arab Emirates and Saudi Arabia. Limited music and songs came from Algeria, Iraq, Morocco, Mauritania, Sudan, Tunisia and Yemen. Television serials, films, educational and scientific programmes are imported from France, United Kingdom and United States of America for Channel 2 (English and French speakers).

8. 10. 1 Dependency on Imported Programmes

National television relies heavily on imported programmes. Calculations from the Table 9. 8 show that 80.2 per cent of imported television episodes came from 5

Arab countries, including Egypt, Jordan, Kuwait, Lebanon and Syria. This is because such countries are producing the types of television programmes required by Libya's national television. The total yearly television broadcasting transmission is 2700 hours, and imported programmes occupy 1234 hours (Television Programmes, 1994: 6) . This meant that 45.7 per cent of yearly transmission hours were imported from abroad. National television sent 149 television programme hours to Arab countries (9:8); most of them were given as gifts or equal exchanges, and not sold. More than 85 per cent of imported shows were purchased, each minute costing 20-50 Libyan Dinars (£40-£100) (Nader, 1992:91). Most of the countries around the world, including the Arab states, look to export programmes in return for cash payment; not through free exchange. This has forced national television to pay cash in international currency (dollars or sterling) to whomever they needed to purchase shows from.

8. 10. 2 Political and Cultural Identity: Imported TV Programmes

Television programmes reflect the political, cultural, social and economic values of the society from which they are imports (Abushehab, 1992: 32). Such values are not always accepted by the society which imported the television programmes to make up for a shortage of domestic broadcast material whilst maintaining its own broadcast system in operation (Eliot: 1990: 4).

Libyan scholars, including M Elmsrati and M Swedan, argued that Libya should not depend so much on imported broadcast material from abroad, including the Arab countries. The basis of this argument is that many imported shows, particularly cultural and political ones, are unacceptable; they do not, in fact, fit the traditional and moral values of Libyan society. Libya is unique among Arab states, with significant differences between its political, cultural, social and economic life and those of other Arab countries

Political appearance: each country has its own political philosophy within its geographical boundaries. This philosophy is implemented to form the whole national political system which is unique, even though neighbouring countries speak the same language. Libya is an independent Arab state and a member of the United Nations and Arab League. It has its own political structure, as each Arab country does in that region.

In 1969, Libya's revolution changed the political system from monarchy to republic. The Revolutionary Council issued decision no. 1: the declaration of the establishment of Libya's national government formed to contain representatives from all organisations, unions and syndicates throughout the nation (Revolutionary Council, 1969: 24). Local Public Committees, (councils) National Unions, General Peoples' Committee (council of secretaries) and General People's Delegation (congress) are the main bodies of Libya's governing system. This is a unique political system which does not exist in other Arab states who would not allow its establishment because they claim that it does not fit their political structure. Many Arab states banned any political ideology arriving from Libya, including the Green Book (written by Muammar Alqathafi. This explains the economic, political and social ideology being implemented in Libya) which they did not allow to be sold or distributed (Campbell, 1992: 4).

Each Arab country attempts to publicise its political ideology through its media including television programmes. Libya, has ambitions to publicise its political philosophy as the most appropriate and applicable model for developing countries, including Arab states. The great differences between political ideology within each Arab country has hindered further co-operation in the exchange of television programmes. This is due to the fact that most broadcast genres imported into Libya reflect a political philosophy which is not accepted there.

Mass media in Libya is owned , financed and supervised by the national government. Accordingly radio and television shows are produced under certain guidelines in order to be acceptable for television (see chapter 3). In many cases, programmes imported from other Arab countries are not approved by the national television authority to be shown to a local audience. This is because they reflect the political, economic and social philosophy of the country from which they are imported; their aesthetic and ideological makeup does not fit the policy of the national broadcasting authority (Wonkaeryo, 1987: 8).

Libyan scholars, including A. Almasrati, M Ezwawi and A Ettellisi, have argued that the national television network should not rely heavily on imported television programmes (Omar,1990: 15.). This is because when Libya has disputes with any Arab country, the sanctions imposed on that country include the importation of its television programmes. For instance, in the 1980s, when Egypt had an ideological conflict with Libya, both countries cut of a diplomatic relations with each other. Following this dispute, no programmes were imported from Egypt, which was the main source of Libya's television shows. This situation caused some problems for the national broadcast network, which was forced to look for another Arab country to import the required material—a time consuming business!. In the long term , the Libyan broadcasting system should rely on itself and concentrate on making further development in its facilities and staff to produce enough material to cover all daily transmission hours.

Customs and social values: each society has its unique traditional and social identity, respected and transmitted from generation to generation. Libyan society has its own customs, social background, traditions and lifestyle. Traditionally, members of a Libyan family are tightly united; even children over 20 years of age are expected to respect their parents and live with them. Sex education is never a

permissible subject for discussion among parents and their children; males and females over fourteen years of age are separated into private rooms and each family has a special guest room for women and another for men; women's dresses are always long and not tightly fitted; private meetings between a man and woman are traditionally unacceptable. Such traditional values are highly respected and considered in all domestically produced programmes.

Imported television programmes from the other Arab countries such as Egypt and Lebanon are produced in a less restricted Arab society. The presentation of activities which infringe national codes or customs are not felt to be acceptable material in Libya. Such imported shows, especially dramas, often show women in tightly cut or short dresses conversations about sexual matters underpinned and private meetings between male and female adults. Omar once proclaimed:

Many types of television programmes imported from Arab States are breaking our social customs and traditions. They are produced for an indigenous audience; they were not made for us and do not fit our social values. When the whole family (parents and children) sit in the living room to watch television programmes, they see what they do not like to see sexual relations, criminal acts, female figures in tight clothes. We have no option but to turn the television set off.

(Omar, 1990: 10)

Libyan society has traditional social values which need to be maintained and television programmes must support these social and religious values. They refuse to absorb any information which is not presented in harmony with these social customs and traditions. If any television show does not respect local social values, it will never find widespread popularity. Many imported television programmes have failed to secure a large audience and have therefore been discontinued because their content was not acceptable to the Libyan audience.

Cultural values: each society has a cultural identity which distinguishes it from other societies. Culture is the essence of person's life in a certain society (Connor and Downing, 1995: 3). The essential quality of 'culture' is different from society to society. In other words culture is the practice of daily lives, in particular society, and is often in conflict with other cultures. For instance, 'jests' in Egyptian jargon has a different connotation in Libya, even though both countries are Arabic speakers.

Libya has its own culture which is different from other Arab countries. Libyans for example would not accept eating in the streets while walking; since food should be eaten in certain places such as restaurants; dating and drinking alcohol; using bad language in public places; begging for money in cities; teenagers staying out late at night; women smoking tobacco. These habits are not part of Libyan culture, although widespread in Egyptian and Lebanese culture. Such unacceptable cultural idiosyncrasies were contained in imported television programmes, especially drama. The majority of viewers letters received by Libyan television emphasised that they objected to such behaviour and they did not like to see cultural habits which did not belong to their society.

In many cases imported television programmes produced in the Egyptian, Lebanese and Jordanian vernaculars are not fully comprehensible to Libyan viewers. For instance, entertainment shows which introduce jokes in Egyptian slang do not amuse the audience and make them laugh. Many Arabic expressions are specific to the dialects of Jordan or Lebanon; and in Libya they mean something shameful, ridiculous or even embarrassing which people tend to avoid, avert their eyes from or, finally, ignore. The cultural aspects associated with language presented in such imported programmes therefore make them often incomprehensible and unacceptable to most local audiences.

Economic values: Imported television programmes require large amounts of money to be invested in them. Much money is spent each year on imported television programmes, which has a negative impact on domestic programme production development. Such money is urgently needed to be spent locally on the improvement of television production staff and facilities. The inflow of imported programme from abroad will keep local production in a state of developing inertia. This is because, as a result of the programmes shown, there is no serious interest in the development of local programme production (Barnard, 1992: 5). During the developing stage moreover, there might be more expenditure on locally produced programmes. But if they were improved and adequately produced, they would soon be able to cover the shortage of domestically produced broadcast shows. Also, they would be able to find a market abroad and establish a new source of income for the national television network.

It can be concluded that Libya differs from other Arab countries because of the uniqueness of its cultural, economic, political and social values. Such values make imported television programmes from other Arab countries unacceptable to the values of the majority of the local audience. This does not mean that Libya should

close its boundaries and isolate itself. Libya is a considerable part of the Arab nation and might import appropriate programmes in order to make up for a domestic shortage as required. But balancing policy between imported and domestically produced television programmes is imperative.

8. 10. 3 Basis of Buying Television Genres

The Libyan television broadcasting network pays large amounts of cash to purchase the types of television shows needed for broadcast. Even though developments have been made in television production facilities, and the employment and training of technical and operational crews to carry out assigned television duties, there is still no sophisticated capability in existence to produce certain sorts of broadcast programmes (Peter, 1990:3). National television has no trained production crews (supplied with advanced electronic audio-visual equipment) to be able to create television shows similar to *Wealth of Seas*, *Water Creatures*, *Under Oceans*, and *Oceanography*. Such programmes are well produced as educational—as well as entertainment—shows.

Tours, *Travel*, *From Our World* and *Tropical Jungles*, are imported programmes which are produced in western countries such as France and Great Britain, translated into Arabic in Lebanon and imported by national television. Such television genres are created by professional crews who travel to many parts of the world and spend long periods of time in the production process. National television needs to establish similar artistic and technical crews to create such shows. Lebanese, Syrian, Egyptian, Jordanian and Kuwaiti television networks have good experience with production crews and talented actors, musicians and singers who enable them to successfully create drama series and light entertainment which fit the requirements of the Libya's television system to be imported and telecast. Such drama and pastime shows can not be locally produced because of a lack of actors, singers and musicians who are able to create such television genres.

It is possible to import the necessary television shows from the Arab or Western countries, but balancing policy between imported and domestically produced shows is imperative. In spite of the fact that local production costs are higher than imported ones, domestic shows should be created by national producers, actors, musicians and singers because they present their internal national culture and lifestyle. Their artistic and literary abilities can be improved by training and practise. Also, nature programmes which deal with seas, oceans, tropical areas, and the general environment, should be produced locally—at least 60 percent of them (Ezzat , 1991:42). Accordingly, national television would be advised to import advanced production equipment and train operational crews to be able to produce shows of good quality, equivalent to imported programmes. The Secretary of Mass Media and Culture should appeal to the General Peoples Committee to allocate more cash investment to enable national television to produce such imported programmes.

Conclusion

The aim of this thesis has been to provide new literature on television broadcasting—a subject which has not been thoroughly explored. It is the first study to examine the establishment, development and structure of the Libyan broadcasting system in Libya. It is hoped that it will fill a real gap in electronic media research, and serve as an initial academic reference for educators, scholars, lecturers, or anyone who engages in the business of television broadcasting. This pilot study will hopefully revitalise television research and encourage more scholars to pursue further artistic and technical media studies.

This study and its findings (brought about as a result of the author's interest in broadcast media and his considerable experience in the field of television), endeavours to contribute effectively to advanced development in television research. It is intended that the television authorities will study this work and examine its content as a model for further improvements in the broadcasting service, including programme production and transmission. It is, in other words, envisaged that this thesis will play an important role in the progressive development of the television broadcasting system.

General Findings

◆ **Television** broadcasting technology was first transferred to Libya by foreign powers—particularly the United States of America, who formerly possessed an Air Force base in Tripoli. This was in order to serve the American armed forces and not to educate, inform, or entertain Libyan Arab society. Its purpose was to provide news and 'light' entertainment in order that the American army could remain in cultural contact with its homeland.

Libyan national television took years to be established and developed. This was due to financial and political difficulties which faced the old overthrown Monarchist government. The gross national product was too low and insufficient even to provide food and shelter for the inhabitants. Also, within the space of three years (1964- 1967) the government (cabinet of secretaries) was dismissed by King Idris a staggering five times. This hindered the establishment of the national television system because each new cabinet was unwilling to carry out a development plan, including any plan to establish a television network designated by the previous government.

◆ **The** television broadcasting system faced some artistic and technical obstacles preventing it from making necessary improvements. This was due to limited space and facilities: the television premises were too small to allow programme production to take place; the broadcast production equipment was not capable of producing either a good quality or sufficient quantity of television shows; the majority of artistic and technical staff who carried out the production and transmission processes were not Libyan nationalists, and there was not enough of them to operate the television facilities; transmitters and relay stations were too few in number and lacked the necessary power to enable them to transmit television signals to urban and rural areas. Therefore, most of the country (excluding Tripoli and Benghazi) was unable to enjoy television reception. Television was limited to urban minorities who could afford to buy television sets, which were very expensive for the majority of Libyans.

◆ **In** the 1970s, the national television broadcasting system started making further developments in artistic and technical capabilities. Many Libyans were trained to satisfy the need for a broadcasting workforce, while new specialists were created in the broadcasting field in order to maintain all

types of artistic and technical operations. The broadcast transmitters were built in different towns and cities, and were incorporated into television transmission circuits where many oases towns—located in the deep Southern desert—successfully received clear television reception. The main transmission power stations in urban areas were renewed and empowered to transmit broadcast signals to wider areas for better reception. The microwave system was built and—as well as vastly improving transmission in Southern and Northern regions—extended the availability of television in areas like peasant and pastoral land where the majority of Libyans live.

The establishment of submarine and underground cables has had a great impact on the development of the broadcasting service. Such cables are used to transmit radio and television signals throughout the Northern region. Submarine cables have been used to transmit television programmes from the television headquarters in Tripoli to Benghazi, especially in the event of the microwave system suffering from technical problems or bad weather conditions. Underground cables have been widely used as an important route for transmitting communication signals (including television) to further areas throughout the country, particularly the coastline sectors.

◆ **Libya**, as an emerging state, made huge strides in the television system with the establishment of modern broadcast premises. The present television complex contains modern broadcasting and recording facilities, with large studio floors fully equipped with audio-visual equipment for programme production operations, and is considered an essential broadcasting centre for television production and transmission processes. It is the main national, centralised network transmitting programmes throughout the Libyan state.

◆ **Past** and present media regulations emphasise that the television broadcasting service is owned and supervised by the national government and the Secretary of Mass Media and Culture, who is authorised to oversee the mass media operations. The Broadcasting Committee contains four members, with a Chairman who is appointed by the nomination of the Secretary of Mass Media and Culture and approved by the General People's Committee. The main role of the Broadcasting Committee is to draw up and carry out general broadcasting plans; suggest self-governing rules; calculate the annual budget allocated to maintain the television service; establish television production centres in different cities and towns; and appoint the necessary broadcasting and administrative staff. The Chairman, who is represented by the Broadcasting Committee, supervises the daily broadcasting service, carries out the plans which have been decided by the Committee, and develops the broadcasting system according to financial constraints. It also represents the Radio and Television Corporation in courts of law, and in its dealings with national and international bodies related to the broadcasting business.

◆ **The** present television broadcasting administration has enlarged its premises and created more divisions, departments and centres in order to improve its daily managerial service. Its main function is to maintain levels of the broadcasting employment and facilities related to television service to ensure that the Radio and Television Broadcasting Corporation meets its legal requirements towards its personnel and administrative rules; to select and employ a workforce to carry out its aims; to provide broadcast training in basic administrative skills for selected staff in order to improve their managerial profession; to design and implement new plans for further development in the television broadcasting field; and to foster and improve, the relationship between audiences and other public corporations to create

efficient collaboration. Such principles are carried out by the managerial personnel, including the Broadcasting Committee, the Chairman, Department Heads, Managers and Supervisors.

◆ In the 1960s, the formative years of national television, relied heavily on non-written policy, with services running under verbal conditions. Written policy was introduced in 1973, as further developments were made in programme production organisation. The fundamental rules which constitute the television programme policy were: all television programmes would be maintained by the Administration of Television Programmes; any decisions concerning programme planning, production and telecasting would be taken by the Programme Committee; any committee dealing with television genre production must comprise professionals who have considerable experience in the broadcasting field to enable them to carry out their assigned tasks; all guidelines related to programme production (particularly moral values and programme language) should be well regarded in each broadcast production process.

◆ The television broadcasting network provides a variety of daily programmes intended to inform, educate and entertain the audience. This includes, children, cultural, drama, educational, entertainment, informative, persuasive and religious genres. Such programmes are making improvements in content, production and presentation. But some of them need further improvements in the quality and quantity of domestic genre production.

Daily broadcast news is aimed primarily at informing television viewers about local, national and international events as they relate to people's lives. This includes news bulletins, 'abbreviates', commentaries and all news programmes which present cultural, economic, political, scientific and social

matters. Television news is an essential element in conveying up-to date information to members of Libyan Arab society in order to help them share in world events.

Jamahiriya News Agency (JNA) is a central national news agency and has a great impact on the television news service. It is the main source of general news information used in the national media—including newspapers, radio and television. All kinds of data is collected, edited and distributed by the JNA, the only news agency authorised to carry out such an information business in Libya. The television news originates, is gathered, edited and wired to the television network free, without any means of payment. Television news teams cooperate with the JNA in order to select and film the news which is intended for daily news bulletins and 'abbreviates'.

◆ **Television** broadcasting services are fully financed by the national government. It is the single source able to allocate cash investment to be spent on all television facilities. It pays for the broadcast production staff; the maintenance and replacement of recording and transmission equipment; and the importing of television programmes from Arab and Western countries. The television authority is entitled to make local and regional contracts with producers in order to transmit 'live' or 'pre-recorded' programmes. Allowances are given to those people who contribute to any shows planned for production. Television broadcast programmes are transmitted free to Libyan society and no license fees or tax are paid by the general public.

◆ **Nowadays**, national television has a powerful position in Libyan Arab society. It is the most vital, informative, educational and entertaining medium used by people throughout the country. Each family sees television

as an electronic mirror reflecting a picture of local, national and international events relative to their own daily lives. Print media (including magazines, newspapers and even radio) have been largely superseded by television receivers. Each Libyan is willing to have a television set as a necessity placed in every house in urban and rural areas.

Present Obstacles and Proposed Solutions

- **The annual budget allocated for the national television broadcasting system is inadequate to make further improvements in the daily television service.** The television authority should appeal to the General Peoples' Delegation (GPD) via the Secretary of Mass Media and Culture, to increase spending. If the GPD is unable to raise the annual expenditure on television, due to the limited national budget, the broadcasting authority should be authorised to seek extra income, including the legalising of a television licence fees, organising the advertising scheme to be more profitable, and establishing large centres for selling television programme series and serials. This would create more income for further developments in artistic, literary and technical broadcasting production and transmission.

Monthly salaries for television broadcasting staff should be paid at the beginning of each month and must not be delayed. Reasonable allowances should be made for all broadcasting professionals who contribute to any television show. The income tax placed on such allowances must be reduced in order to encourage producers to participate effectively in the development of locally produced programmes.

- **Modern** broadcast technology is needed to make further developments in the national television system. Fibre optic technology should be widely implemented to transmit television signals without interference and used to

replace the copper cables—including, submarine and underground cables. Present computer systems designed for advanced television service should be widely employed in administrative and programme production processes in order to elevate the present television service. A 'teletex' system should be established as an important channel for transmitting a daily information service, via the television screen. This would create a visual path to telecast any data related to national economic, political and social statistics. Cable television has not been introduced; but the television authority must form a plan for such a system as a new means of providing selected educational and entertainment programmes for subscribers. A national television satellite system needs to be founded to transmit broadcasting signals further afield; and to enable viewers to enjoy clear television reception throughout the country.

- **Light field** (mobile) television production equipment is not widely available. Lightweight and small hand held video cameras should be provided in sufficient quantity to enable mobile production teams to carry out their daily assigned tasks. Portable editing facilities—modern audio-visual equipment such as light video and audio recording machines, microphones, switchboards and caption scanners—should also be made available to allow advanced process in field production. Modern studio facilities should be installed at Benghazi and Sebha television centres. This includes heavy duty electronic cameras, audio-visual consoles, and video recording machines which can produce local television programmes and decentralise the broadcasting production, which is presently dominated by the main television studios in Tripoli.

- **Many** of the most important historical documents relating to the establishment, development, and structure of the national television system

were lost or destroyed. This is because of a real lack of specialised staff with enough experience in broadcasting management. Several members of managerial personnel were not well educated and carried out their daily work with insufficient knowledge of the art of television broadcasting administration. To overcome this problem, each broadcast administrator must be taught the basic principles of daily managerial work, insisting that employees maintain finished documents and organise records in alphabetical order. This is to establish the basis for an historical record of the national broadcasting service and create files of information, which are urgently needed for further television research.

The television broadcasting administration should employ more professional personnel to modernise, revolutionise and revive the broadcast managerial service. Enthusiastic youths—who have graduated from Schools of Business Administration—should be employed and sent to Western countries (such as Great Britain and the United States of America) for advanced training in broadcast management. Present administrative staff, including the Chairman of the Broadcasting Committee, general managers, department Heads, supervisors, foremen or any individual who holds a position in television administration, should be given advanced training courses in current broadcast management. Such courses must consider the implications of computer technology in broadcast management, filing processes, and the rules of television broadcast documentation.

- **Some** members of the television technical operators team have a sketchy knowledge of audio-visual broadcast operations. Such members should be periodically given a higher advanced training to enable them to become more knowledgeable about recent developments in broadcast technology. Periodic courses should embody all modern improvements in production and

transmission facilities, including audio equipment, electronic cameras, video recording machines, mixers, switchboards, and self control devices (computers). This would be enormously beneficial to broadcast engineers, technicians, video and audio operators, programme directors—any person who occupies a technical position at the national television network—while enabling broadcast members to contribute effectively to improvements in the general television service.

- **Television** broadcasting regulations emphasise that all members of the Broadcasting Committee—its Chairman and anyone who occupies a high ranked position at the national television network—should have academic qualifications (BA or BS), along with considerable experience in television affairs. This rule should be respected and applied to all members, without exception. Any person attempting to occupy a high position in broadcasting field without an advanced academic background and a deep knowledge of the broadcasting scheme would be unable to accomplish or supervise successfully any assigned task, or contribute to the better development of the general broadcasting service. The highest government bodies who are authorised to oversee the national television network (including National Local Committees, General Peoples' Committee, General People's Delegation and Secretary of Mass Media and Culture) must be aware of this and not nominate any individual for a position at the television network who does not possess academic qualifications and previous experience in the broadcast field.

- **The** success of the general broadcasting service—including television genres—depends greatly on a proper planning strategy. The television programme authority should draw up a short-term plan (4-12 months) for broadcast production and transmission in order to determine the financial,

technical and human capabilities available for its utilisation within the period of the plan. A short-term plan (one year) should be divided into four seasons, each one lasting for three months: January-March, April-June, July-September and October-December. Each seasonal plan must be codified to contain all the artistic and technical elements required to produce planned programmes ready for next season. This would enable the television programme authority to organise the types of broadcast shows intended to be produced and the types of genre designed to be scheduled for each season. This would also allow the programme planners to publish the daily episodes of television schedules in local newspapers, and advertise them on television, in order to inform the general audience about further programmes since a television audience is always seeking information concerning the daily programme transmission schedule.

- **Children's** programmes (cartoons, puppets, and educational presentations) are telecast daily on national television. Cartoons and 'puppets' were imported from Arab Gulf states and Western countries, including the United States of America and Japan. Many cartoon shows were over-repeated and infrequently replaced. There are no local producers of cartoon and 'puppet' programmes, due to a lack of production facilities and artists who can produce such shows. This situation can be improved by the establishment of local production. National artists must be located and encouraged to apply their artistic skills to the development of television animation. Local artists who have a great capacity to learn the technique of animation should be encouraged, and sent for further training in countries who have greater experience in cartoon production. Modern technology (advanced computers and electronic drawing facilities) should be imported and employed to produce such programmes. Domestically produced children's shows—such as *Children Presentation*, *Mini Channel* and

Nurseries' Activities—should be improved to contain more illustrative materials—films, figures, artworks and colour calligraphy. This is in order to make its content more exciting; to attract children's attention and help them understand the presented material. In other words, locally produced programmes should break the routine of studio production and go out into the natural environment. To achieve this, advanced mobile production equipment and capable artistic and technical staff should be adequately provided.

- **Cultural** television programmes elevate the standard of informal education, and enrich the viewers' knowledge of the arts, science and social issues. The daily television schedule presents several types of cultural genres. They are introduced in the form of meetings, panel debates and narratives. Programmes such as *Panel Discussions*, and *Sciences and Scientists* are nationally produced shows. But there is still room for further improvements in content and presentation. The literary material presented should be covered with illustrative images—maps, drawings, films and shapes—relative to the subject under scrutiny. The programme presenter should not interrupt the speaker while he conveys important information or opinions during the discussion. Such shows should be recorded in different locations, according to the speaker and the subject selected and presented; it is not necessary to always produce on the studio floor. This makes the programme more beneficial to the audience and helps them to understand its content.

- **At present time** the national broadcasting system depends heavily on imported television drama from other Arab countries, including Jordan, Lebanon, Egypt and Syria. Forms of drama—comedy, farce and melodrama series and serials—are not largely produced in Libyan television studios. Local drama production remains behind the times and has not shown much

improvement over recent years. This situation should be rectified by establishing new, well educated writers who are able to contribute effectively to national drama, founding new television drama teams of actors and actresses, and providing intensive courses in order to teach them the ethics and principles of drama; collaborating with other Arab countries who have advanced development in the art of drama and production by sending existing actors abroad to improve their acting skills; providing proper facilities, including advanced television production equipment and audio-visual effects. Drama studies should be established in all national Universities, and more theatres must be built to perform dramatic shows. The national television network should take responsibility for sponsoring the art of drama—and should co-operate with academic institutions to improve all forms of drama.

- **Light** entertainment television programmes are very important to satisfy, engage and relax its viewers. The most popular entertainment genres are music, mental games, and sports. The national television network relies largely on imported light entertainment, such as music, ballet and opera shows. Local music and singing shows are produced, but are not sufficient to fulfil the gap in the daily schedule. Further improvements should be made in music performance by providing modern musical instruments and larger premises to enable music bands to practise and record their musical output. Young enthusiastic musicians should be encouraged with high monthly salaries to produce musical programmes. National television should make periodical contracts with local musicians to provide musical episodes for daily broadcasts.

Ballet and operatic shows are the oldest programmes, having been on television since its establishment. However, they did not develop further and remained dormant. Ballet and opera arts should be revived by establishing

opera theatres throughout the whole country; by founding new centres for opera studies and training; and encouraging young Libyan males and females to become ballet and opera performers. The national television network should sponsor enthusiastic ballet and opera dancers, musicians, and singers to enable them to make further improvements in such arts.

- **Few Sports, television programmes** have been improved; others are in need of further development. Football is well presented and considered as the most popular sporting programme in the country. Basketball, boxing, car racing, snooker, golf and wrestling are not widely transmitted as entertainment shows. Such sports are not well developed and are still not an important elements in the daily broadcast schedule. They are limited to schools where they are studied and practised as physical education. These sport programmes should be developed in order to become more attractive to television viewers. National mobile production teams should locate such sporting events in schools and record them for weekly broadcasts. A television Sports Unit should encourage sporting team competitions and videotape them for telecasting. Co-operation between sports`authorities and the national television network should take place to invigorate these sport shows and produce quality products ready for television.

- **Until recently,** educational television was not serving Libyan society in higher education. Limited educational programmes were presented yearly before the final examinations of high schools, in order to refresh students and help them understand subjects such as mathematics, physics and chemistry. Yet no formal Higher Education courses were presented by the national television system. It is now time to introduce University level courses onto the daily broadcast schedule. The national television authority and higher education principals should co-operate and make further developments in

formal education. This is in order to enable many students who drop out of Higher Education to complete it through television. The British Open University system is very successful and is a good model for application in Libya. Closed circuit television should be employed to provide selected formal Higher Education classes and exchange lectures among the national universities. Satellite technology should be built and implemented in order to transmit more educational programmes to the Southern desert oases and its surrounding cities.

- **Television** broadcasting studies at both Elfateh and Garyounis Universities are making progress in theoretical studies, due to the great capabilities of its teaching staff. But the shortage of broadcast training facilities, even now, hinders further developments in technical broadcast teaching. Electronic media institutions should be urgently supplied with a greater number of technical training equipment—particularly audio, camera, video and all other audio-visual facilities related to television production. The classrooms and laboratories where students take practical lectures should be enlarged to contain more audio-visual equipment and illustrative figures to enable students to understand the practical information. National television should co-operate with the Mass Media Schools in order to admit students to visit the television network and practise actual broadcasting work. Overseas summer training sessions should be continued to enable broadcast media students to experience advanced electronic communications development in countries such as Great Britain, Germany, Japan and the United States of America.

- **The Jamahiriya News Agency (JNA)** is a public organisation financed and supervised by the national government and it is the main source of television broadcasting news. Its annual budget needs to be increased to meet the

increasing demands of its administrative and technical affairs. The JNA needs to employ more capable managerial and technical staff to carry out its daily tasks; install a computer system throughout the organisation in order to speed up the news production process; to improve the wired and wireless teleprinting and transmission facilities between its main headquarters in Tripoli and its branches throughout Libya and other world-wide countries; and to replace teleprinting sets with new advanced electronic facilities. The Jamahiriya News Agency needs to employ more local and international correspondents to cover national and global events and disseminate news information nationally through 'printed', audio, and visual media channels. Again, The Secretary of Mass Media and Culture should find a way to allocate more money to carry out improvements which are urgently needed to sustain its daily service.

- **Developments** which have been made in television premises, technical staff and programme production facilities are not adequate to fulfil the need for various types of programmes required for the daily television schedule. National television still partially depends on imported programmes particularly children's, cultural, educational, and dramatic ones. The television network should not be dependent on imported broadcast genres. It should build (step by step) a plan to produce more domestic programmes. Dramatic, educational and entertainment shows should be created by national actors, musicians, singers and writers, because they present the local culture and lifestyle of Libyan society. Artistic, literary and technical abilities can be further improved by training and practice. The national television authority is advised to find a way to allocate more cash investment to construct production studio floors in different cities, and supply them with audio-visual production equipment to produce various types of broadcasting programmes. Many artists, writers, singers, musicians and comedians should be located in

interior oases and towns, thus encouraged by national television to contribute to the development of the quantity and quality of genre broadcast production.

- **National** television provides nightly broadcast news bulletins and 'abbreviates' in order to inform the audience about local, national and international economic, political and social events concerning their daily lives. Armed conflicts, disputes and disasters occupy more than 50 percent of nightly news time. Sport, religion, science and technology news items are prioritised on a lower scale. News information concerning the environment, industry, new discoveries and entertainment are rarely featured in daily news casts. News bulletins content should be balanced to dedicate an equal time to all important news items. Science and technology, inventions, arts and general human interests are very important and should be contained in each television bulletin to satisfy the audience's desire and encourage them to watch the nightly News Shows. Television news should employ correspondents and reporters to report news 'live' on location. Feature films, pictures, figures and illustrative images which explain the presented event should fully cover the presented news information. BBC television news presentations are good examples which can be applied to Libya's national television news service.

- **The** Television programme authority must realise that broadcast programmes should be judged by the audience, not just by internal decisions alone. The success of any television show should be evaluated by the viewers who watch everyday broadcast programmes; they are certainly able to calculate the value of each broadcast genre and suggest whether it should be continued or not. This can be done by the use of periodical scientific surveys, and by contacting the viewers through radio, telephone and television

communications in order to learn their opinions of programmes being scheduled. The television authority should account for the audience's viewpoint and use their suggestions for any television genre planned for television.

Recommendations for Further Broadcast Research

Since there is minimum initial research in Libya in the field of broadcasting, this thesis is the starting point for further television studies. It is now time to establish the main basic principles of advanced research in artistic, literary and technical television programme production, presentation and transmission. This can be achieved in the following ways:

♣ **The Secretary of Mass Media and Culture** should establish documentation and research centres in Benghazi, Sebha and Tripoli. Such centres should be supplied with modern electronic facilities, including computer systems and staff capable carrying out their assigned tasks. Each centre should contain all documentation facilities (files and shelves) in order to maintain all documents for further use. Research and documentation centres should be required to make contact with the administrative and technical staff of television stations, microwave relay stations, broadcast transmitters and programme production centres. This is in order to obtain all the information related to broadcasting business to be filed and kept as raw material for future research. All data must be collected at the time of appearance ready for documentation before it is lost or destroyed.

♣ **From now on**, the national television network authority should inform all the engineering, managerial, financial, technical and programme production managers to keep in mind that any data related daily television services should be clearly written, explained and kept in a safe place. Each television

broadcast department should have a number of well trained secretaries able to organise, type and file the daily broadcast information within the Department to be saved for future use. Microwave relay stations and broadcast transmitters in the deep desert oasis areas and interior towns (located hundreds of miles away from the main headquarters of national television) should continually send their full reports to the Benghazi, Sebha and Tripoli networks in order that they be kept on record for future review. Documents concerning the installation or replacement of any broadcasting equipment must be filed and held in each related office for later use. Contract documents concerning local or international organisations, corporations and companies involved in the broadcasting business and the television network should be filed and kept for further research.

♣ **Literary** and technical scripts for each television programme (including children's, cultural, economic, dramatic and political genres) should not be destroyed or thrown away after use. Instead, they should be held and put on record for easy access. All filed scripts should contain the title of the programme, the name of the director, the writer, and the date and time of production; this will aid the identification of each programme for future review. Videotaped programmes should not be erased, but should be kept in a safe place (for example, an Audio-visual Library) to be used as a visual reference for comparative studies of the past and present development in television genres. The literary material (manuscript) of videotaped shows should be organised and filed with relevant taped materials for later studies. The imported programmes authority should present all the information concerning each imported television show, including the title, the name of the Arab country from where it was imported, and the cost of its purchase. Such data must be documented in a well written report to create initial data for future research relating to locally produced and imported

programmes. The television programme authority is advised to carry out these suggestions to improve the broadcast genre documentation system.

♣ **The national television broadcast library** has no significant role as a provider of data when needed for future research. The lack of references (broadcast documents, books and periodicals) hindered it from becoming a crucial centre for broadcast research information. The television broadcast library should be invigorated and restructured to contain more references concerning general broadcast affairs. References (especially general books) should be purchased from local and other Arab bookstores. Periodicals relating to the broadcasting service should be under subscription and kept in a special section. These should not be drawn from the library for private home use. They must also be placed in records according to their specific field of broadcasting, as detailed references for broadcast studies. Administrative, financial, news and programme departments should be required to supply the broadcast library with copies of all information they produce. This includes programme scripts, letters, pamphlets, reports, minutes of meetings, and any piece of information relating to broadcasting business. Such documents should be received by the broadcast library to be organised and filed for future review. This library should also be equipped with more modern facilities—computers, microfiches and microfilms to store data in a reduced space. With the aid of these suggested procedures, a modern broadcast library can be established as a new information centre able to set the grounds for further television research.

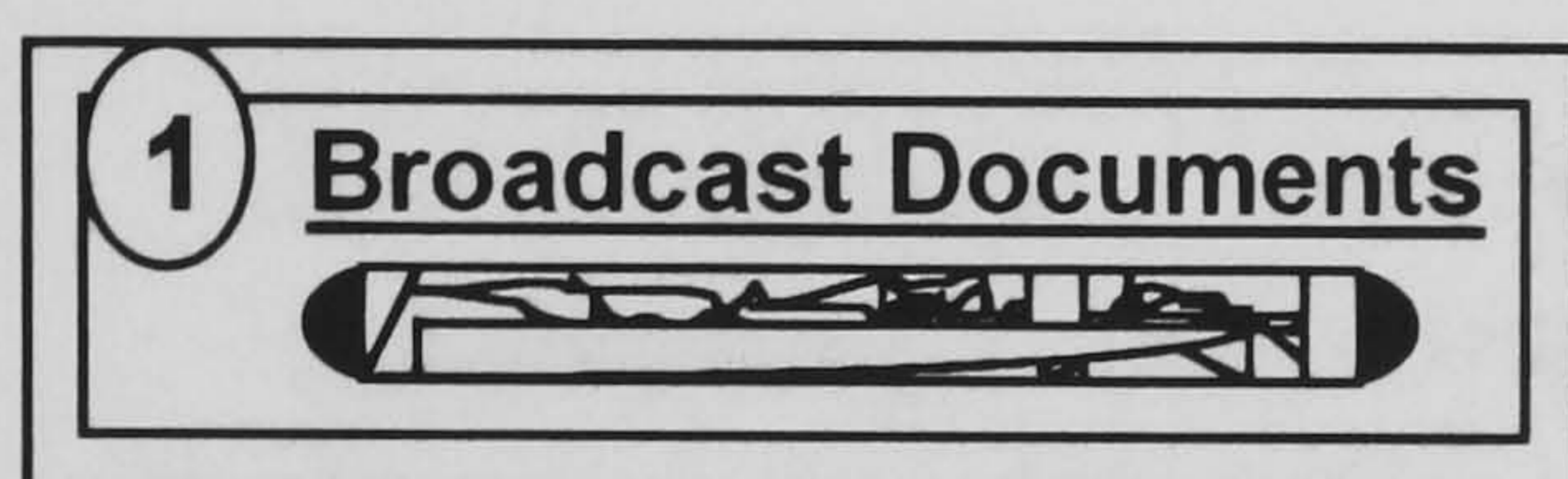
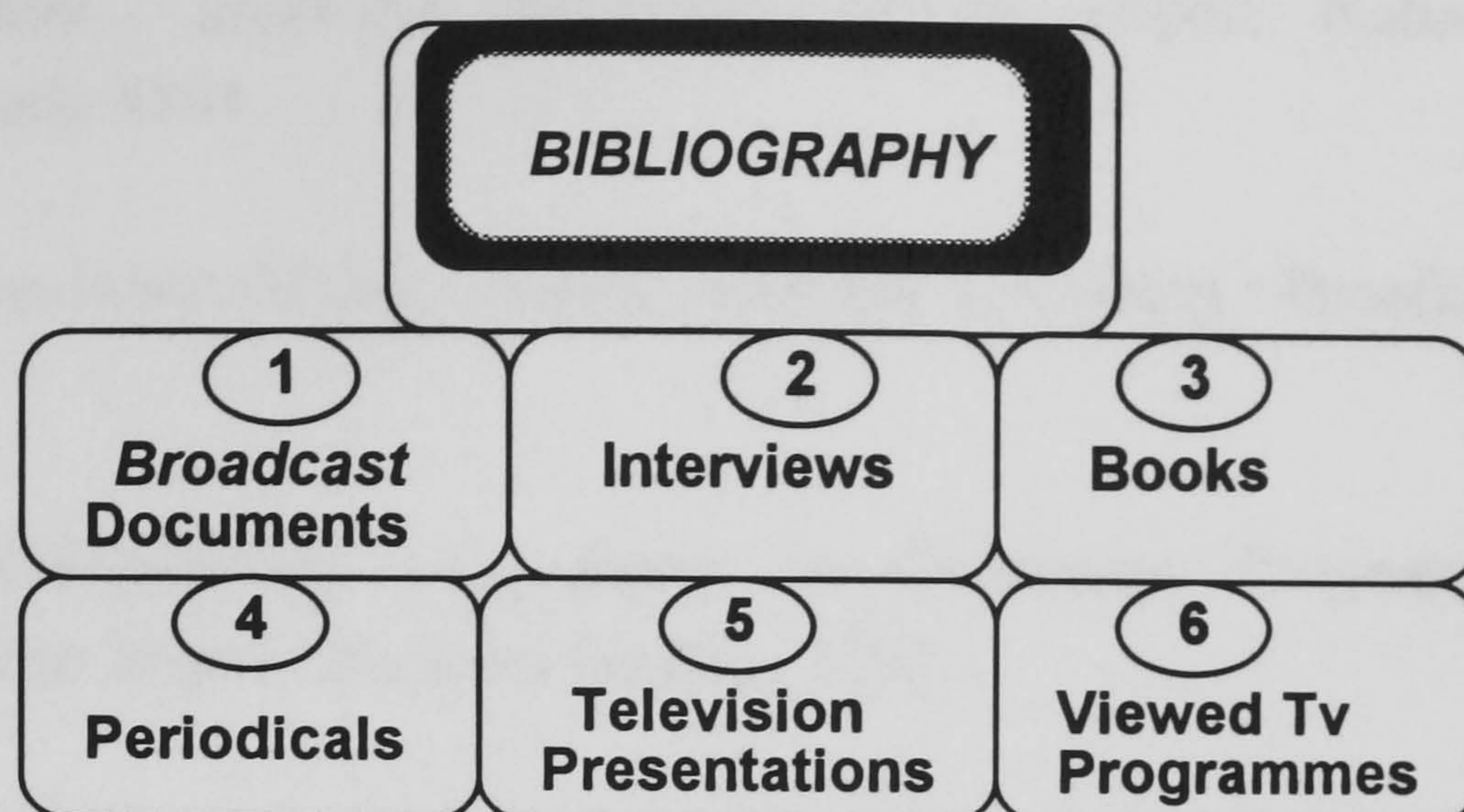
♣ **The archive and documentation centre** at Benghazi's television network should be re-established to regain its activities as an important focal point for broadcast information service. It should be renewed and housed in modern premises, with new furniture including desks and shelves. The

archive and documentation centre must be supplied with books and periodicals to rebuild new files of information to serve broadcast researchers and television programme writers. Capable staff are also required to carry out daily documentation and filing tasks. Benghazi's television network authority is advised to maintain the archive and documentation centre and enliven it to become an important source of data. This is in order to contribute to the development of new sources of information urgently needed for advanced improvements in television broadcasting research.

♣ **Much** of the historical data on the establishment and development of the national television system cannot be found in local broadcast files, or in books and periodicals. Such data is very important to establish an historical research base on the formative years of the television system. The television broadcasting authority should employ capable scholars for short-term contracts (6-12 months) to carry out serial interviews with retired expert broadcasters—who have an in-depth knowledge of previous television broadcasting business. Interviews should also include people who have formerly served as policy makers—Secretaries of Mass Media and Culture, Secretaries of Transportations and Communications, Managing Directors and Heads of Broadcast Planning and Policy Departments. In addition, such interviews should comprise people who have practised effectively within the field of television broadcasting, and occupied administrative and technical positions—department Heads, managers, programme producers, presenters, engineers, technical operators, set designers, and writers. This in order to obtain lost information relating to the establishment and development of the television broadcasting system in previous years. Data obtained from the interviewees should be organised and filed as new material for further broadcast studies.

♣ It can be concluded that the Libyan television system has been improved by the establishment of modern premises, and the installation of advanced broadcast equipment. But there is still a need for further development in the content, production and presentation of domestically produced programmes.

The advanced development of television broadcasting technology continues to add new discoveries in the application of television broadcast production and transmission. The Libyan television network should incorporate such technology and utilise it within its artistic and technical broadcasting operations. It is realised that this can only be attained by allocating and spending more cash investment on the national television broadcasting service.



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Swelah Mohamed, *Radio and Television Training: Report Presented to National Broadcasting Chairman*, Tripoli: Information Unit, 1989.

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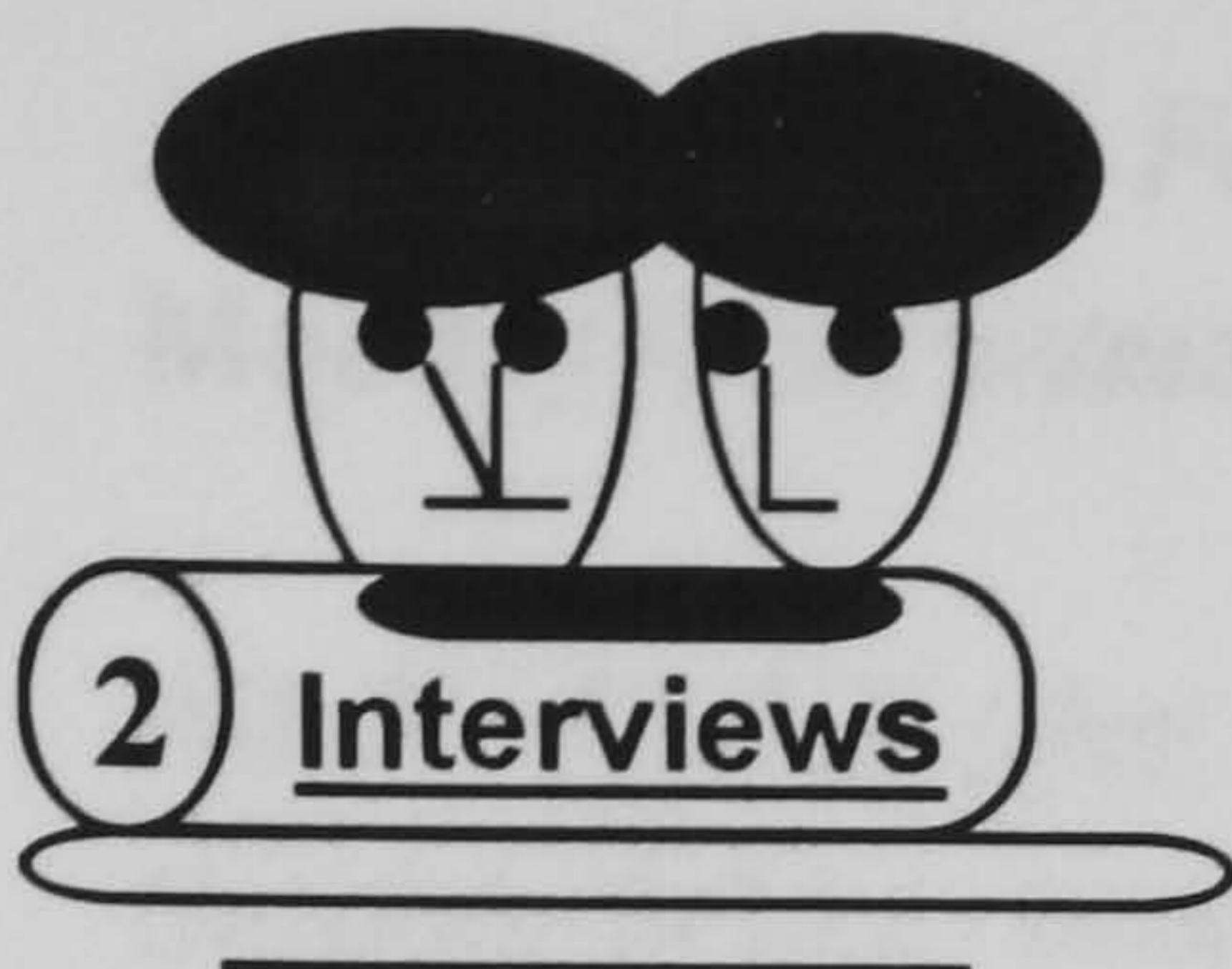
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All these interviews were conducted in Arabic

Abujazia M., *Former Secretary of Mass Media And Culture, Tripoli:*
Tuesday 6 pm May 14, 1992

Abdulmola M. *News Editor at Jamahiriya News Agency, Benghazi:*
Monday 2 pm May 3, 1992.

Ahmed Abdullah and Jamal E., *Theatre Actors and Writers, Tripoli :*
Tuesday 8 am May 14, 1993 .

Abuhafa A., *Director of Electronic Division/ Secretary of Communications and Transportation, Tripoli:* Monday 4 pm January 25, 1992.

Abdulmohsen A.., *Television Programme Writer and Producer, Benghazi:* Tuesday 9 am January 14, 1993 .

Abuslah Mohamed, *Former Audio Operator/ Department of Programme Production, Tripoli:* Tuesday 12 am January 4 , 1993 .

Abushagor L., *Former Forman: Storehouse Unit, Tripoli:* Tuesday 10 am May 19, 1992.

Alalwani A., *Former Managing Director of Benghazi's Television, Station, Benghazi:* Tuesday am January 14, 1993.

Alahrash Salem, *Former Employee at The American Wheelus Air Base Radio Station / Tripoli, Tripoli:* Sunday 9 am January 8, 1995

Autman Eshreef, *Former General Manager of Television Production Administration, Sebha:* Saturday, 9 am January 25, 1992.

Algheriani M., *Former Television Broadcasting Technician*, Tripoli: Monday 4 am January 15, 1992

Alhdi Abdulkader, *Former Managing Director of Sebha's Television Station*, Sebha: Monday am January 25, 1976.

Almajdob O. *Lecturer at the School of Fine Arts*, Tripoli: Wednesday 11 am December 7, 1994.

Elmenefi Masoad, *Former Employee at the British Air base Radio Station /Tubruk Libya*, Tubruk: Tuesday 8 pm January 14, 1993.

Abdulkader M., *Former Programme Director*, at Sebha's Television Station , Sebha: Friday 11 am May 22, 1992.

Alakkari Ali, *Former Viewer of American Air Base Television Station*, Tripoli: Elfateh University April 29, 1992, and Tuesday 3 pm January 4, 1993..

Anwar Ahmed, *Former General Manager of The Administration of News and Political Affairs*, Benghazi: Saturday 10 am, February, 1989.

Abukhatwa Omar, *Television Senior Broadcast Engineer*, Benghazi: Tuesday 12 am April 15, 1992, and Tuesday 9 am January 13, 1995.

Addali Eyad, *Senior Engineer and Former Manager of Broadcast Planning Administration*, Benghazi : Monday 10 am May 3, 1992, and Saturday 10 am January 14, 1995.

Ashoor Meftah, *Manager of Broadcast Engineering Administration: Inspection and Installation*, Benghazi: Monday 9 am May 14, 1992, and Sunday 10 am January 15, 1995.

Ashweirf Abdullateif, *Grammarian of Arabic Language*, Tripoli : Tuesday 9 am January 25 , 1992 , and Monday 11 am January 16, 1995.

Albukhari M., *Former Senior Manger of Broadcast Engineering Administration*, Tripoli: Saturday 11 am January 6, 1985.

Algazali M., *A Member of Programme Production Board*, Tripoli : Tuesday 12 am January, 14 1993 .

Alaswad M. , *An Actor and Former Head of Television Drama*, Tripoli : Monday 9 am January 25, 1992, and Tuesday 10 am December 8, 1995.

Arrg-ai Ali, *Folk Poet and Producer of Folk Ballads Programme*, Benghazi : Monday 5 pm May 14, 1992.

Ashelwi Mohamed, *Supervisor of Television Programme Production*, Benghazi: Tuesday 11 pm, January 14, 1993, and Tuesday 10 am January 17, 1995

Almadani M., *Reservation Unit Organiser*, Tripoli: Thursday 12 am January 15, 1993.

Ali Ashari, *Secretary of Mass Media and Culture*, Tripoli: Thursday 5 pm January 15, 1992.

Alarabi Fraj, *Head of Department of News and Senior News Editor*, Benghazi: Sunday 5 pm January 3, 1993, and Thursday 11 am January 19, 1995.

Alhuni A., *Managing Director of Advertising Services*, Benghazi: Monday 10 am January 9, 1995, and Saturday 9 am January 21, 1995.

Attrhoni S., *Writer of Light Entertainment (music and songs)*, Tripoli: Thursday 8 am January 9, 1995.

Attajori M., *Former Guard of Television Network*, Elkhomes Tuesday 8 am January 4, 1993.

Ateya A., *Managing Director of Advertising Bureau*, Tripoli: Sunday 9 am January 8, 1995.

Belgasem Mahmud, *Local Co-producer: Social Television Programmes*, Tripoli : Tuesday 1 pm January 4, 1993 .

Bcekri Fathi, *Former Senior Manger of Television Studio Facilities: Cameras, Audio, Lighting*, Benghazi: Tuesday 11 am January 12, 1993.

Bell Morage (British) and **Martin Youth** (American), *Libya's Television Viewers: Channel 2 (English and French Programmes)*, Benghazi: Tuesday 6 pm April 15, 1992.

Blaou Ezddeen, *Junior Manger of Department of Public Relations*, Benghazi: Monday 10 am January 4, 1993, and Sunday 10 am January 22, 1995.

Ben Aros Mohamed *Co.-Lecturer At The Department Of Mass Media Studies* University of Benghazi, Benghazi: Monday 11 am February 6, 1995.

Ben Shaban, *Former Television Broadcasting Chairman*, Tripoli: Tuesday 5 pm January 21, 1993.

Berras Ali Mohamed, *Sport Programmes Writer and Presenter*, Benghazi: Thursday 11 pm January 15, 1993, and Monday 11 am January, 1995.

Bendrdf Hasan, *Dress and Graphic Designer: National Television*: Benghazi: Saturday 12 am January 18, 1993.

Ejroshi O., *Head of Archive and Documentation Department*, Benghazi: Monday 2 pm January 11, 1993, and Monday 10 am January 23, 1995.

Elbishti M., *Viewer of American Television Station in Libya in 1950s*, Tuesday 11 am January 22, 1993.

Elferjani Saleh, *Former Operator of Audio Broadcast Facilities*, Benghazi: Wednesday 11 am , January 13, 1993.

Elfeitori Ateya, *Former Supervisor of Entertainment Programmes and Organiser of Daily Programme Schedule* , Benghazi: Monday 11 am May 3, 1993, and Tuesday 10 am January 24, 1995.

Elhemri M. , *Country Singer and Musician*, Derna: Saturday 3 pm
February 4 ,1991 .

Eljazwi M., *Former Chairman of Benghazi's Television Network*,
Benghazi: Tuesday 4 am January 19,1993.

Elmehdawi M., *Former Broadcast Technical Operator*, Tripoli: Tuesday
2 am May 14, 1992.

Elweseh Abdulftah, *News Reader and Former Senior Manger of News
Circular*, Benghazi: Saturday 10 am January 7, 1993.

Eljawhari M., *Transmission Engineer at The Secretary of
Communications and Transportation*, Sirt: Friday 10 am May 7, 1992.

Elmezewghi A., *Former Employee: Broadcast Affairs*, Benghazi: Monday
5 pm may 11,1992.

Elhuni H., *Senior Television Programme Director and Producer*, Tripoli:
Monday 1 pm January 15, 1992.

Elmenefi Younis, *Former Managing Director of Mass Media Services
Company*, Benghazi: Sunday 1 am January 22 1995.

Eshamkh Embark, *Former Secretary of Communications and
Transportation*, Ejdabia: Thursday 10 am May 21, 1992.

Essedeg Ali., *Master Control Operator: Director Assistant*, Benghazi:
Monday 10 am May 25 , 1993 .

Ettallisi K., *Former Secretary of Mass Media and Guidance*. Tripoli:
Tuesday 10 am July 20 , 1989.

Ethrrat Mohamed, *Head of Technical Facilities Department*, Benghazi:
Tuesday 10 am January 14, 1993, and Wednesday 11 am January 25,
1995.

Elbergh-thi Fat-hi, *Senior Television Programme Director*, Benghazi:
:Tuesday 9 am January 19 , 1993 .

Elhemri S. *Television Programme Introducer and Former Children's Show Presenter*, Benghazi: Tuesday 10 am December 6, 1994.

Ezwawi Mohamed, *Cartoon Artist*, Tripoli : Monday 9 am January 25 , 1992

Essonosi Lh-theri, *Director of Narrative Television Programmes and Former Head of Sebha's Television Studio Facilities*, Tripoli: Monday 11 am December 17, 1994.

Elmasrati Moftah, *A Member of Television Opera and Former Director of Theatre Shows*, Tripoli : Tuesday 10 am January 19,1993.

Elfegi Mansour, *Managing Director of Television Set Service*, Benghazi: National Broadcasting Network, Monday 5 pm January 19, 1993, and Sunday 10 am January 29, 1995.

Erreyani Salem, *Principal of Formal Educational Television Programmes* , Sirt: Tuesday 12 am May 14 1992.

Eshweirf Mohamed, **Mustafa E.** and **Abdullateif E.**, *Islamic Scholars and Former Presenters of Religious Programmes* , Tripoli : Monday 11 am January 19 , 1993, and Monday 11 am January 30, 1995.

Eshreef Fraj, *Announcer and Former Senior Manager of The Administration of News and Political Affairs*, Benghazi: Tuesday 9 am, January 10, 1993.

Eshweiter M, *Islamic Scholar and Presenter of Friday Religious Lesson*, Tripoli: Tuesday 9 am January 10, 1995.

Etturky Hasan, *Forman of Video Recording and Editing Operations*, Benghazi: Sunday 10 am January 3, 1993.

Ezzleetni Abdulhafeeth, *Former President of The University of Gar Younis*, Benghazi: Monday 1 pm May 4, 1992.

Ezzardomi M., *Senior Television Drama Director*, Benghazi: Saturday 9 am December 11, 1994.

Faheem E., *Children's Programmes Writer and Director*, Benghazi: Monday 3 pm January 19, 1993, and Tuesday 11 am January 31, 1995.

Fakroon A., *Microwave Engineer at The Secretary of Transportations*, Tripoli: Saturday 9 am April 18, 1992.

Fathalla E., *Scenery and Graphic Designer: Television Settings*, Tripoli: Sunday 10 am January 18, 1993.

Hasan Mohamed, *Senior National Singer and Composer*, Tripoli: Sunday 10 am December 11, 1994.

Haftar Mohmed, *Senior Director of Sport Television Programmes*, Benghazi: Tuesday 10 am January 3, 1995.

Husin Mohamed, *Broadcast Technician: National Television*, Tripoli: Monday 3 pm May 25, 1992.

Huda M., *Cable Communication Division: Company of Post and Communications*, Tripoli: Monday 12 am May 25, 1992.

Idris Illafi, *Former Head of Department of Mass Media Studies University of Gar Younis*, Benghazi: Tuesday 6 pm April 15, 1992, and Wednesday 11 am February 1, 1995.

Itlobah M., *Children's Programmes Writer and Composer*, Benghazi: Monday 11 am December 5, 1994.

Iddirisi Abdulmajeed, *Former Chairman of National Television Broadcasting Committee*, Tripoli: Tuesday 2 pm January 12, 1993.

Jaber Essedeg, *Editor: Department of Political Affairs*, Benghazi: Tuesday 11 am, January 10, 1993.

Jebran K., *Arab Broadcast Programmes Writer*, Benghazi: 5 am May 4, 1992.

Jabran A., *Cartoonist: Children's Programmes* Benghazi: Tuesday 3 pm October 20, 1994.

Labshari Ebraheim, *Former Chairman of National Television Network*, Tripoli: Monday 11 am January 25, 1992.

Lamsallti Omer *Managing Director of The National News Agency: Benghazi's Branch*, Benghazi: Tuesday 7 pm April 15, 1992.

Lejeeli S., *Director of Television / Channel 2 : English and French Programmes*, Tripoli: Monday 5 pm January 4, 1993 and 1995 int.

Lewheshe Meftah, *Senior News Editor: National News Agency*, Benghazi: Thursday 11 am January 7, 1993 and Sunday 9 am February 5, 1995.

Mohamed Elmetmati, *Former News Reader and Television Presenter*, Wednesday 10 am January 11, 1995.

Mahmaud Saleh , *Audit Department of Financial Affairs*, Benghazi: Wednesday 10 am January 6, 1993.

Manna M., *Writer of National History*, Benghazi: Tuesday 5 pm January 14, 1993.

Muktar Mohamed, *Audit: Treasury Unit*, Benghazi: Wednesday 10 am January 16, 1993, and Thursday 10 am February 2, 1995.

Mustafa Ebraheem, *Senior Manager of National Broadcasting Administration of Managerial and Financial Services*, Tripoli: Monday 11 am January 25, 1993.

Nadeem Kazem, *Senior Television Presenter: New Musicians and Singers*, Tripoli: Tuesday 10 am May 20, 1992.

Nasrallah Abdurrahman, *Broadcast Engineer: Electronic Devices*, Benghazi: Thursday 10 am January, 1993, and Saturday 10 am February 4, 1995.

Rezg Nuri, *Department Head of Archive and Documentation*, Benghazi: Sunday 12 am January 10, 1993.

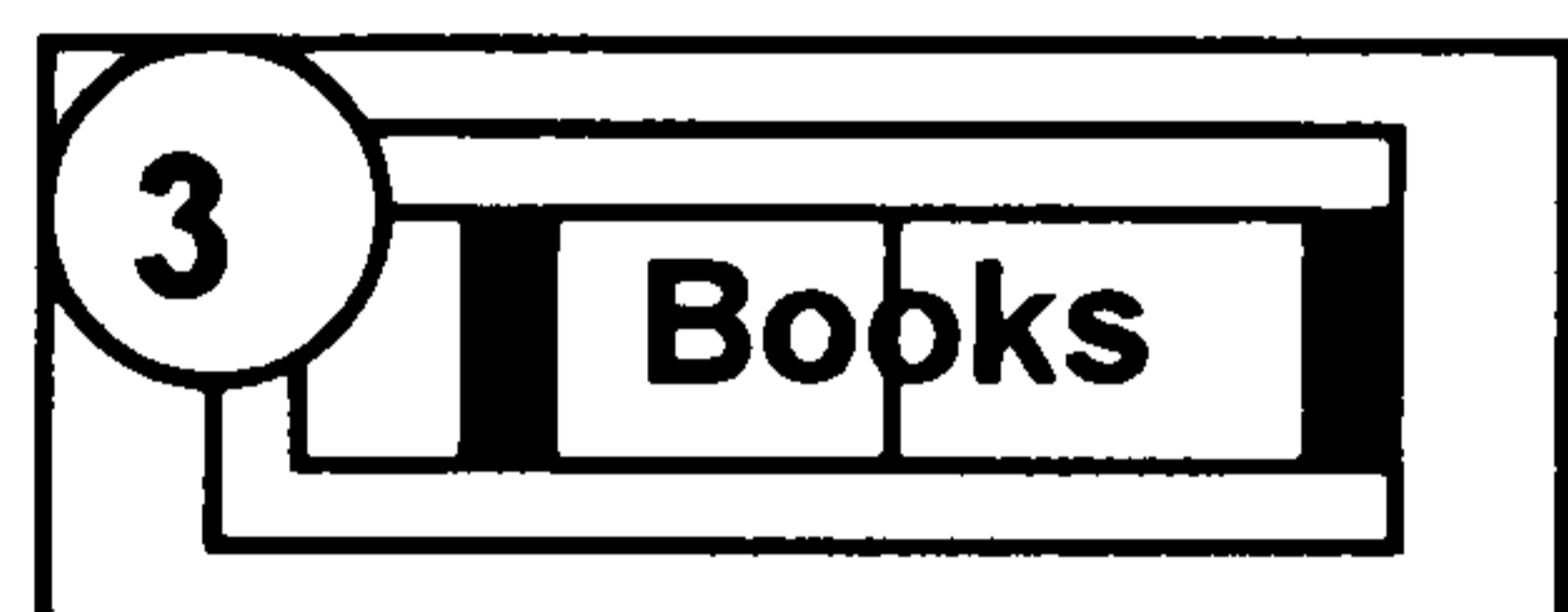
Reyad Khames, *Present Senior Managing Director of Administrative and Financial Affairs*, Benghazi: Monday 10 am January 14, 1993, and Sunday 10 am February 5, 1995.

Salah M., *Junior Accountant and General Auditor*, Tripoli: Tuesday 11 am January 5, 1993.

Shaban B., *1960s Retired broadcast Administrator*, Saturday 4 pm April 18, 1992.

Soad E., *Communications Engineer at Secretary of Communications and Transportations*, Tripoli: Monday 2 pm January 25, 1992.

Sulyman Awath, *Former Supervisor of Daily Television Programme Schedule*, Benghazi, Tuesday 12 am January 14, 1993, and Wednesday 9 am December, 1994.



Alfeno Jame, *Television Programme Production Handbook*, Columbia S.C ; University Press , 1983 .

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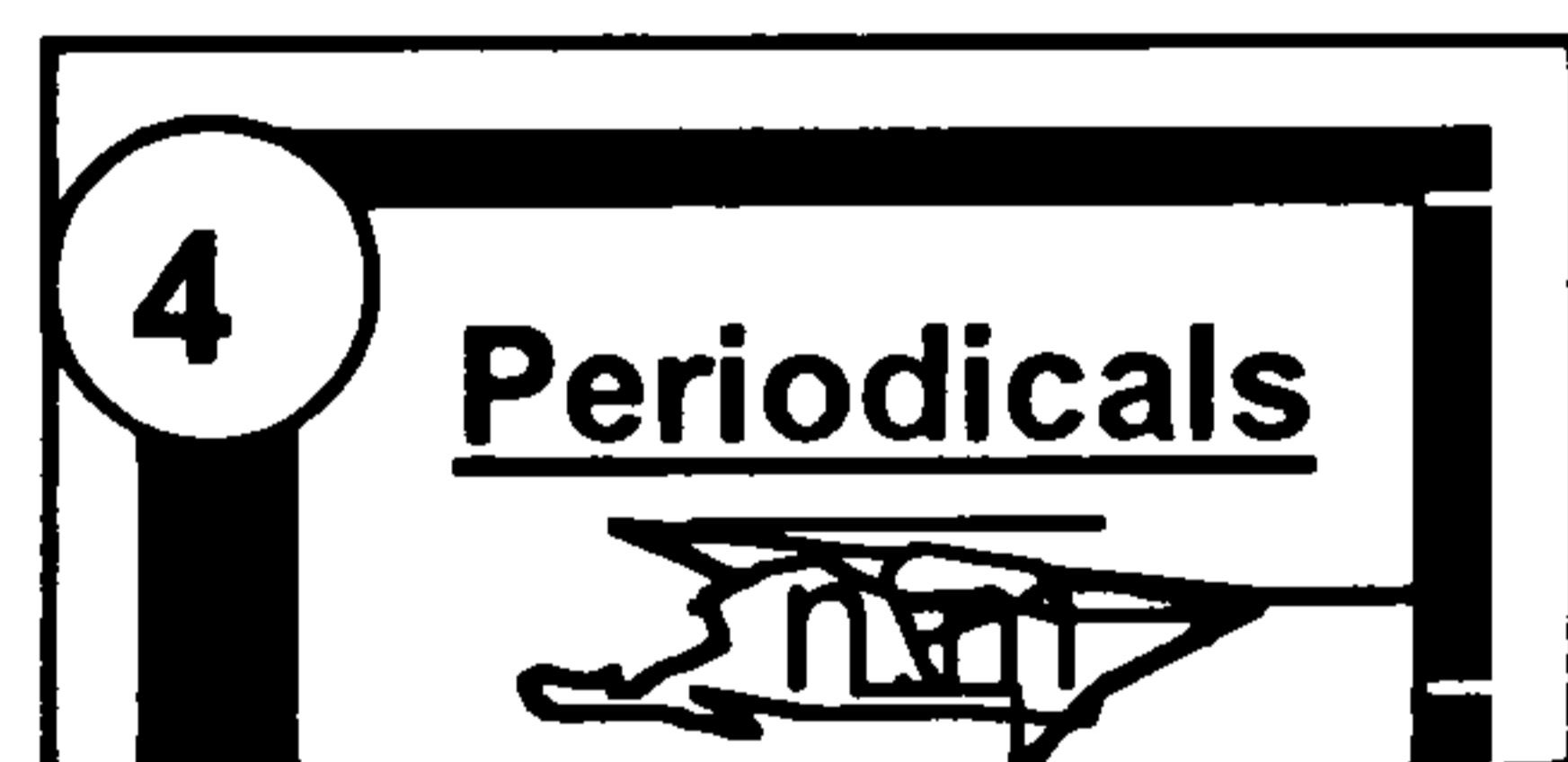
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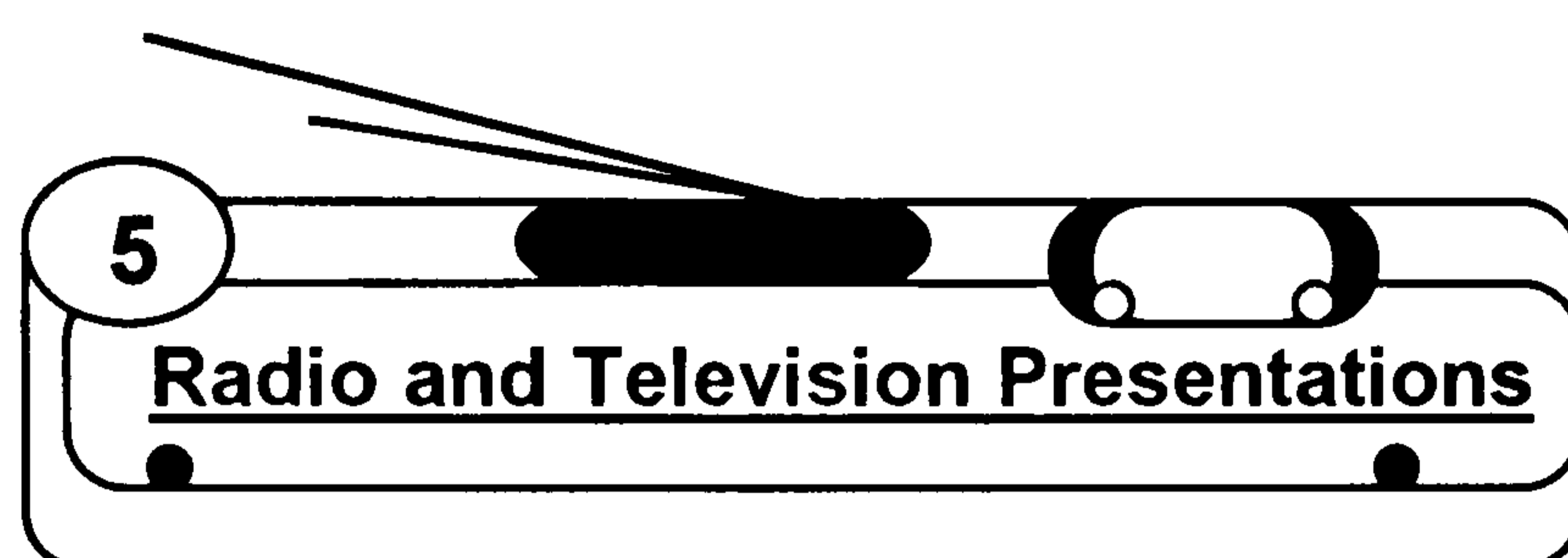
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Appendix (1)

Radio Broadcasting Establishment Act Issued January, 1958

The Royal Decree
RADIO BROADCASTING ESTABLISHMENT ACT
General Regulations

The following Articles have been submitted to me by the Secretary of Mass Media and Guidance and—following the approval of the Council of Secretaries—I, am Idris the First ,King of Libya , do hereby approve the precept.

Article (1)

(A) The public broadcasting corporation, entitled the "Radio Broadcasting Corporation "of the Kingdom of Libya shall be established, owned and funded by the central government:

(B) Establishment of the radio broadcasting system shall include the construction of the broadcast building and the installation of broadcasting equipment for programme production and transmission .

(C) The government broadcasting ownership shall encompass all the properties related to the radio broadcasting network. This includes the place where the radio station shall be erected and its technical facilities, such as the programme production instruments , transmitters, relay stations and any related possessions attached to the radio broadcasting system. Hence, the private local or international bodies (Corporations, Companies Organisations) shall not be admitted or authorised to own the private broadcasting system through out the Kingdom. The government may seek broadcasting assistance from international broadcasting corporations to obtain any required service . This can either be free of charge or in return for payment.

(D) The central government shall fund the whole broadcasting service . This include, providing a full monthly salaries for all the employees(both full time and part time) who carry out the day to day artistic or technical broadcasting work. The costs of the programme production, purchase of recording and transmission equipment and any work specially carried out for the national broadcasting stations, will also be funded by the national government .

Article (2)

(A) Radio broadcasting system like—the press (printed media)—shall be attached to the Secretary of Mass Media and Guidance in order to supervise its daily services . Any work related to radio broadcasting shall be done under the Secretary of Mass Media who appoints the General Radio Broadcasting Chairman .

(B) The General Broadcasting Chairman is the main overseer of the radio broadcasting network and its artistic, administrative, engineering and technical staff who are selected and appointed by him. They shall carry out their assigned tasks under his supervision .

(C) The General Broadcasting Chairman and his administrative team (including managers , Heads of Departments and Foremen) shall design and carry out all the radio broadcasting work; producing, selecting and employing the manpower needed to carry out the radio services; estimating the annual budget required to run the broadcasting system: and co-operating with international broadcasting networks in order to make further improvements to the system itself.

Article (3)

The radio broadcasting Administrations ,Departments and Units shall be established according to the services demanded by each broadcasting sector. The general management shall commence with the establishment of the Administration of Financial and Managerial Affairs , Administration of General Broadcasting Programmes , Administration of Engineering and Technical Affairs and the Circular of News and Political Affairs . Each administration shall create the Departments and Units according to the demands for the completion of assigned broadcasting duties.

Article (4)

(A) Radio broadcasting employees shall practise (carry on) their daily duties according to the shifts arranged by the Departments and Units. The radio broadcast staff who work on weekends, national and religious holidays shall arrange or take alternative holidays according to the schedule authorised by the supervisors .

(B) The radio broadcasting workers shall be given identification cards which must be shown to the Royal Radio Broadcasting Guards in order to be admitted to the radio stations for their work . Hence, any employee who does not show his or her broadcasting admission card to the guards shall not be permitted to enter and shall be classified as absent from the assigned broadcasting duty .

(C) Each employee shall be stopped by the radio station guards in order to be identified before entering the radio network for assigned duties . If any employee without identification is discovered inside the restricted area will he /she be severely reprimanded .

(D) Artistic or technical mistakes made by employees, shall be investigated by the Radio Broadcasting Authority, consisting of the General Broadcasting Chairmen and the appropriate field managers. The penalty is either a fine or demotion from a broadcasting position and shall be decided by the Chairmen . If the investigated employee is not satisfied with the verdict , he or she has the right to appeal . The police or National Bureau of Investigations (NBI) should only be involved in an investigation following the consent of the Chairman .

Article (5)

The main locations for the national radio broadcasting stations shall be designated in the large Libyan cities, including Benghazi , Elbetha and Tripoli . Branches of the broadcasting network, shall be erected in smaller cities according to population density . Each new founded branch shall be managed by the assistant manager , appointed by the General Broadcasting Chairmen with approval of the Secretary of Mass Media and Guidance . The managerial , artistic, engineering and technical staff of each branch shall be appointed by the local branch manager and approved by the General Broadcasting Chairmen .

Article (6)

The radio broadcasting network shall carry out daily transmission services to Libyan society without any form of charge such as licence fee or radio set tax or any means of payment . The public radio system has been established to inform , educate and entertain the inhabitants throughout the kingdom . Accordingly , the Public Broadcasting Corporation should not claim for payments from radio set owners in return for broadcasting services .

Article (7)

National radio broadcasting stations shall carry out the public service advertising free of charge; private commercials, on the other hand, shall not be

permitted to broadcast during the daily radio programmes . The advertising of local or international companies , corporations and organisations shall not be allowed to dominate the radio broadcasting stations , even if they offer substantial payments .

Article (8)

The Secretary of Mass Media and Guidance shall implement this law , and it shall be carried out from the date of its publication in the newspapers and Official Gazette

Issued on Saturday January 22 , 1958

by the order of Idris

the King of Kingdom of Libya

The Prime Minister

Abdulmajeed Kabar

Appendix (2)

**The Television Broadcasting
Establishment Act Issued on
Saturday march 30, 1968**

The Royal Decree
Television Broadcasting Establishment Act

Preamble

The 1953 Press Act , the 1958 Radio Broadcasting Establishment Act and the 1964 News Agency Establishment Act are all used as guidelines to issue this Law , which has been submitted to me , by the Secretary of Mass media and Guidance and, following of approval of the Council of Secretaries, I, Idris the First king of the Kingdom of Libya, do hereby approve the television broadcasting establishment Act :

Article (1)

A television broadcasting network , entitled " The Public Television Broadcasting Corporation of the Kingdom of Libya " shall be established. It will have a juridical personality . This shall be merged with the Radio Broadcasting Corporation and the new organisation shall be known as " The Radio and Television Broadcasting Corporation of the Kingdom of Libya .

Article (2)

The Public Radio and Television Corporation shall be established in the same building as the radio broadcasting network in order to unify the national broadcasting services

Article (3)

(A) The Radio and Television Broadcasting Corporation of the Kingdom of Libya is owned and funded by the central government .

(B) All television facilities (including the broadcast building , light and heavy equipment , programme production facilities , transmitters relay and distribution stations , and any other amenities related to the television broadcasting) are considered the government's property .

(C) Private , local or international companies , corporations and any business body, shall not be permitted to own the private television broadcasting stations throughout the Kingdom .

(D) The central government shall fund all television broadcasting services including: the full monthly salaries for the staff who are employed by the national television stations; the costs of the programme production; and the installation of new, or the replacement of old equipment.

Article (4)

(A) The Public Radio and Television Broadcasting Corporation shall be appended to the Secretary of Mass Media and Guidance . Accordingly, any work related to the television and radio service shall be carried out under his supervision .

(B) The Public Radio and Television Broadcasting Corporation shall have only one General Broadcasting Chairman . He is appointed by the Secretary of Mass Media and Guidance to co-ordinate the radio and television services . The main responsibilities of the general Chairman are : to select , appoint and supervise the broadcasting administrative staff; to plan and carry out the general television work needed to be done; to estimate the annual budget to be allocated for running the radio and television services; and representing the Public Radio and Television Corporation in courts of law and in dealing with other organisations .

Article (5)

The main headquarters of the Public Radio and Television Corporation shall be located in Tripoli and other branches shall established in other cities, such as Benghazi and Elbetha . Each branch shall be run by a Manager appointed by the General Broadcasting Chairman, with approval from the Secretary of Mass Media and Guidance . The manager of each branch shall be responsible for: selecting ,appointing and supervising the television broadcasting staff and carrying out all the work related to the local branch's television station .

Article (6)

The management of the Public Radio and Television Broadcasting Corporation shall be established according to its administrative needs in each broadcasting area . The general television management shall commence with the establishment of the Administration of Financial and Managerial Affairs , the Administration of Television Programmes , the Administration of Engineering and Technical Affairs and the Unit of News and Political Affairs . Each television broadcasting administration shall create Departments , Units and sections according to its administrative requirements . The television stations located in Benghazi and Elbetha shall have managerial services similar to those at the broadcasting headquarters in Tripoli .

Article (7)

(A) Television broadcasting Employees shall exercise their daily work according to the shifts arranged by their supervisors . Each shift should not be less than 6 working hours . Editors , technical operators , designers presenters , programme directors , engineers , and any other staff who are required to work for extra hours can claim for payment through overtime .

(B) Television broadcasting employees shall be given identification cards which must be shown to the Royal Television Guards in order to be admitted to the television stations for their daily work . Any employee, therefore, who does not show his or her admission card to the Guards shall not be permitted to enter and will be classified as absent from the assigned broadcasting task .

(C) Each television broadcasting employee shall be stopped by the television broadcasting Guards in order to be identified before entering; and if any employee is discovered inside a restricted area, shall he/she be severely reprimanded.

(D) Artistic or technical mistakes made by the television employees shall be investigated by the television authority which consists of the General Broadcasting Chairman and the appropriate field Managers. The penalty (either a fine or demotion from the broadcasting position) shall be decided by the Chairman .

Article (8)

The Public Radio and Television Broadcasting Corporation shall carry out its daily transmission services without any form of charge—such as licence fee or television receiver's tax . Accordingly , the television broadcasting network should not claim payments from the television set owners in return of television programme transmission services .

Article (9)

The Public Radio and Television Broadcasting Corporation shall provide public advertising free of charge to serve Libyan society; the private commercials shall not be carried out . Consequently , the domestic or international corporations and companies shall not be permitted to dominate the national

broadcasting network through private business advertising , even if they offer substantial payments .

Article (10)

This Act is based on the 1957's Radio Broadcasting Establishment Act. Hence, both of these Acts shall be implemented to regulate the radio and television services . The Secretary of Mass Media and Culture shall be responsible for implementing this law from the date of its publication in all National Newspapers and the Official Gazette.

Approved by : Idris the First the King of Kingdom of Libya

The Prime Minister: Abdulhameed Albakkouch

Issued on Saturday March 30 , 1968 .

Appendix 3

**Libyan Television Programme
Timetable During The week
From 4 to 9 December 1994**

**Television Programme Schedule for
Sunday 4 December, 1994**

Time PM	Programme Episode
5: 30	Opening Time
5: 33	Holy Quran
5: 38	Break: My Beautiful Country
5: 43	Cartoons: Spank
6: 04	Maghreb Prayer Call
6: 08	Commercial Break
6: 12	Cartoons: Sonbol Returns
6: 38	Lives in Countryside
6: 58	Break: General Views
7: 00	News Abbreviate
7: 25	Advertisements
7: 29	Isha Prayer Call
7: 33	Petroleum Affairs
8: 00	Drama: Returning Days
8: 55	Givens and Loyalty
8: 57	National Ceremonies
9: 00	News Bulletin + E + W
9: 30	Ballad: National Song
9: 37	Commercial Break
9: 43	Drama: Abudolama
10:15	Art Affairs
11: 00	News Summary
11: 10	Advertisements
11: 14	Music and Songs
11: 30	Commercial Break
11: 34	Brightness of The Years
12: 35	Holy Quran

12: 40 Closing Time:

**Programme Timetable for
Monday 5 December, 1994**

Time pm	Programme Episode
5: 30	Opening Time Start
5: 33	Holy Quran
5: 39	Break: My Beautiful Country
5: 43	Cartoons: Spank
6: 04	Maghreb Prayer Call
6: 08	Commercial Break
6: 11	Cartoons: Sonbol Returns
6: 36	Lives in Prairie
7: 00	News Abbreviate
7: 25	Popular Music: Country Songs
7: 30	Isha Prayer Call
7: 34	Literature Consultation
8: 01	Advertisements
8: 04	Drama: Returning Days
8: 55	Givens and Loyalty
8: 57	National Ceremonies
9: 00	Nightly News Bulletin + E +W ¹
9: 30	Ballad: Light Popular Song
09: 36	Associated Friend
10: 36	Varieties: Music
11: 00	News Summary
11: 10	Commercial Break
11: 14	Music: Varieties
11: 30	Advertising Break

¹ ECONOMIC + WEATHER NEWS

11: 34	Brightness of The Years
12: 54	Journals Outlines
12: 57	Holy Quran
01: 03	End of Broadcast Transmission

**Television Programme for
Tuesday 6 December, 1994**

Time pm	Programme Episode
5: 30	Opening Time
5: 33	Holy Quran
5: 39	Break: My Marvels Country
5: 43	Cartoon: Spank
6: 04	Maghreb Pray Call
6: 08	Commercial Break
6: 12	Cartoons: Sonbol Returns
6: 37	Lives in Prairie
7: 00	Newslines
7: 25	Music
7: 30	Isha Prayer Call
7: 34	Lights on Distribution of Livestock
7: 51	Light Entertainment: Music
7: 59	Commercial Break
8: 02	Drama: Returning Days
8: 55	Givens and Loyalty
8: 57	National Ceremonies
9: 00	News Bulletin + E + W
9: 30	Music: Light Song
9: 37	Advertising Break
9: 40	Drama: Abudolama
10: 05	Popular Sports

11: 00	Newslines
11: 10	Commercial Break
11: 13	Music and Songs
11: 30	Advertising Break
11: 33	Nightly Series: The Movers
12: 33	Local Journal Outlines
12: 30	Holy Quran
12: 37	Closing Time

**Television Programme Episodes for
Wednesday 7 December, 1994**

Time pm	Programme Episode
5: 30	Opening Time
5: 33	Holy Quran
5: 37	Break My Beautiful Country
5: 43	Cartoons: Spank
6: 04	Maghreb Prayer Call
6: 08	Commercial Break
6: 11	Cartoon: Sonbol Returns
6: 36	Lives in Prairie
7: 00	News Summary + LT J*
7: 25	Visual Break
7: 30	Isha Pray Call
7: 34	Security and Society
8: 01	Drama: Returning Days
8: 56	Givens and Loyalty
8: 57	National Ceremonies
9: 00	News Bulletin + E + w
9: 30	Music and Song

* LOCAL TODAY'S JOURNALS

9: 40	Window on Arab Culture
10: 10	Marvellous Stories
11: 00	News Summary
11: 10	Commercial Break
11: 14	Light Entertainment
11: 30	Advertising Break
11: 33	Nightly Series: The Movers
12: 28	Outlines of Today's Journals
12: 30	Holy Quran
12: 37	End of Broadcast Transmission

**Television Programme Episodes for
Thursday 8 December, 1994**

Time pm	Programme Episode
5: 30	Opening Time
5: 33	Holy Quran
5: 40	Break: My Beautiful Country
5: 43	Cartoons: Spank
6: 04	Maghreb Prayer Call
6: 08	Commercial Break
6: 12	Cartoons Sonbol Returns
6: 33	Lives in Prairie
7: 00	News Abbreviate +LTJ
7: 25	Music
7: 30	Isha Prayer Call
7: 34	Welcomes (Mraheb)
8: 00	Drama: Returning Days
8: 55	Givens and Loyalty
8: 57	National Ceremonies
9: 00	News Bulletin + Economic +W

9: 30	Ballad (Nasheed)
9: 37	Hearts
10: 17	Commercial Break
10: 20	Our Ceremonies
11: 00	Newsline
11: 10	Advertising Break
11: 13	Music and Songs
11: 45	My Gods' Wise
12: 00	Local Journals Outlines
12: 10	Holy Quran
12: 15	National Anthem
12: 20	End of Programme Transmission

**Television Programme Schedule for
Friday 9 December, 1994**

Time am	Programme Episode
9: 10	Opening Time
9: 18	Holy Quran
9: 21	Islamic Prays
9: 30	Good Morning First Jamahiriya ¹
1: 00 pm	Islamic Pray
1: 05	Friday s' Pray (field transmission)
1: 45	Religious Prays (Tsabeeh)
1: 50	In light of God's Names
2: 30	News Bulletin
2: 50	Music and Songs
2: 57	Commercial Break
3: 00	Circulation of Circles
3: 42	Asar Prayer Call

¹Friday weekly show (national weekend)

4: 17	Cartoons: Spank
4: 38	Cartoons: Sonbol Returns
5: 03	Children's' World
5: 33	The Fence (Film)
5: 58	Greet The First Soldier
6: 04	Maghreb Pray Call + Health's World
7: 25	Music and Song
7: 30	Isha Prayer Call
7: 34	Feature Film: Science Today
7: 57	Commercial Break
8: 00	Drama Series: Returning Days
8: 56	Givens and Loyalty
8: 57	Our Ceremonies
9: 00	News Bulletin + Economic + Weather
9: 30	Popular Music: Country Music
9: 37	Events of The Week
9: 52	Light Entertainment: Music
9: 56	Folk Poets and Poems
10: 56	Commercial Break
11: 00	News Abbreviate
11: 10	Music
11: 29	Advertising Break
11: 32	The Movers (Nightly Series)
12: 30	Outlines of Today's Journal
12: 35	Holy Quran
12: 40	National Anthem
12: 44	End of Programme Transmission

All the days of the week excluding Fridays, Libyan television programme transmission starts 5:30 pm until 12: 30 pm.

Friday is the national weekend which the television transmission begins 9: 00 am till 12: 45 pm.

Appendix (4)

The Research Questionnaire: Face to Face Interviews

Research Questionnaire

A questionnaire is a series of questions designed to be answered by the respondent in order to gather important information for certain academic research. This questionnaire is limited to Libya's Television Broadcasting system and seeks data related to broadcasting development from 1968 to the present time. It is, therefore, connected with general facts about the establishment and improvement of Libyan television channels. This includes information about the foundation of television broadcasting system; the content and instruction of the television network; the main and branch transmission stations , administrative and technical departments, programme production units; finance and managerial affairs; news and political affairs and the recent development of broadcasting policy.

Importance of Questionnaire

The main purpose of the questionnaire is to obtain more information directly from television broadcasting policy makers and authorised people in Libya's broadcasting field. This is particularly important because little historical information has been written or recorded; data about Libyan television broadcasting is very limited. Books, magazines, encyclopaedias and pamphlets possess out dated information which does not represent the actual situation of Libya's national television in general . Accordingly , the researcher has directed instructional questions to a limited number of specialist, and expert broadcasters, who have a wide knowledge of television policy, production, equipment and administration. This comprises television policy makers, television broadcast managers, Head of Department, engineers, directors, audio-visual technicians, cameramen, lighting operators, set designers, video and sound operators, supervisors, producers and programme writers. Moreover, the researcher interviewed a mature television audience in rural and urban areas, and discussed with them the content and quality of some daily and

weekly programmes to obtain more data concerning the content and the quality of aired television shows.

Questionnaire Content

The questionnaire consists of many specialised interview questions and each one was asked to a qualified person according to his expertise in television broadcasting areas. This questionnaire is divided into (A) and (B) categories. Group (A) questions were directed to television broadcasting policy makers; and group (B) questions were instructed to broadcasters who engaged in general broadcasting work, in both technical and artistic television affairs.

Group (A) Television Policy Makers : Interview Questions

This group of interview questions was prepared and directed to the television broadcasting policy makers such as the Secretary of Mass Media and Culture, the Secretary of Transportation; the common Managers and the Head of planning and policy departments in charge of broadcast planning and the supervision of the television network policy. These are the main interview questions :

(Q:1) General development depends on many elements—economic, political, geographic, social, and historical aspect. What is the impacts of economic, and political history on the national television broadcasting establishment and its subsequent development ? (2) Explain the social and geographic effects of television improvement, past and present.

Answer (1).....continue

Answer (2)continue

(Q:2) Television broadcasting technology transferred from Western industrialised countries to developing States, such as Libya. (1) From which country was Libyan television equipment imported ? (2) What is the name and the motherland of the corporation or company which imported and installed the television transmission equipment ? (3) Why has the cited company been chosen.?

(1).....continue

(2).....continue

(3).....continue

(Q:3) In the late 1960's, colour television became internationally available.

(1) Why did Libya's television broadcasting use a monochrome (black and white) system ? (2) Why was the foundation of a colour television system postponed until 1976 ?

Answer (1)continue

Answer (2)continue

(Q:4) There are three colour television systems in the world : National Television Committee (NTSC), Sequential Colour and Memory (SECAM), and Permanent Artificial Lighting (PAL). (1) Which colour system did the television authority decid to join ? (2) why did the television policy makers choose the cited colour system ?

Answer (1).....continue

Answer(2).....continue

(Q:5) The early establishment of television broadcasting started with small transmission power. (1) Why is this so ? (2) What is the impact of this small transmission power on television coverage throughout Libya ?

Answer (1).....continue

Answer (2).....continue

(Q:6) Libya is a large Arab country with many cities and metropolitan areas.

(1) Why was the establishment of a television broadcasting system limited to Elbetha and Tripoli ? (2) What was the effect of the centralisation of television services in these two cities on broadcasting development before the 1970's ?

Answer(1)continue

Answer(2).....continue

(Q:7) The flourish of television broadcasting in Libyan Arab society depends on the improvements which achieved in broadcasting field (1) What has been done for recent development ? (2) What types of improvement in the national television system are urgently needed ?

Answer (1).....continue

Answer (2).....continue

(Q:8) Television broadcasting is expanding and improving rapidly in most world States ? (1) What is the most effective plan for future broadcasting development in terms of (A) Television technical improvement ? (B) Programme development in content and variety ?

Answer (1).....continue

Answer(2) A.....continue

B.....continue

(Q: 9) Many people who live in interior areas complain about poor television reception and sometimes have no access to television transmission signals at all. (1) What is the main policy to improve the television reception in the desert oases ? (2) What type of television technology should be used to cover the small villages which are located in the deep Libyan desert ?

Answer (1).....continue

Answer (2).....continue

Group (B) Television Broadcast Questions

This group of interview questions is directed to those people who are practising their television broadcasting career and occupying administrative and technical positions, such as managers, Head of Departments, supervisors , programme producers and presenters, engineers and technical operators, writers and set designers. These are the questions for this part :

(Q:10) Libyan society remained without television broadcasting until the late 1960's because of historical, economic and social hardships. (1) What is the impact of early historical, economic and social conditions on the establishment of a national television system ? (2) Explain the technical difficulties that faced television broadcasting in its early age ?

Answer (1).....continue

Answer (2).....continue

(Q:11) The television broadcasting equipment is bought and imported from Western countries (Great Britain, the United States of America France, Germany and Italy) (1) From which country was Libya's early television equipment imported ? (2) What is the name of the company or the corporation which installed the television equipment ? (3) In which Libyan city were the television facilities built ? Did any Libyans share in the installation of the television station equipment ?

Answer (1).....continue

Answer(2).....continue

Answer (3).....continue

Answer (3).....continue

Answer (4).....continue

(Q:12) In 1976, the Libyan television authority established a colour television system as a new development in national broadcasting. (1) Name the colour television system which had been adopted by television policy makers ? (2) Why the cited colour system had been chosen ? (3) Are there any problems facing the application of mentioned colour television ?

Answer (1)continue

Answer (2).....continue

Answer (3)continue

(Q:13) The early establishment of television broadcasting started with small transmission power. (1) How many kilowatts does the television station broadcast with ? (2) What is the percentage of its coverage in the homeland ? (3) Where were the first transmitters were replaced ?

Answer (1)continue

Answer (2).....continue

Answer (3).....continue

(Q:14) Television broadcasting faced some difficulties, particularly in its first year. (1) Cite the main problems that television broadcasting faced in its early days of transmission ? How were the problems overcome ?

Answer (1).....continue

Answer (2).....continue

(Q:15) The access of television signals depends on the number of transmitters designated to propagate television signals to small or large areas. (1) How many transmitter stations were founded to transmit television signals ? (2)

Were they adequate to cover the interior metropolitan sectors with television transmission ?

Answer (1).....continue

Answer (2).....continue

(Q:16) Technical broadcasting units play an important function in keeping television operations with arranged duties during recording and broadcasting —day or night services (1) What are the main units and departments for technical television administration ? (2) What is the essential role of each one ?

Answer (1).....continue

Answer (2).....continue

(Q:17) In television broadcasting, financial and managerial affairs form the main backbone for television services in active operation. (1) Cite the earliest version of administrative and financial units which the broadcasting station started with ? Name the managerial and financial departments which added to television administration as new development ? (3) Explain the function of each managerial unit ?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

(Q:18) Each television network has its system of audio-visual production units. (1) List the production units which the television network started with 1968 ? (2) Name the production units which persist now ? (3) Illustrate the function of each one of these productive units ? (4) What are the new developments which have been made recently in television programme production units ?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

Answer (4).....continue

(Q: 19) Domestic television production crews are playing an important role in each genre production. (1) Cite the different types of artistic and technical television production crews ? (2) Define these types of production crews: Interior, exterior, field and studio ? (3) Are the production crews adequate to carry out the local programme production ? (4) Are there any plans for further training to advance the capabilities of television production crews ?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

Answer (4)continue

(Q:20) There are certain steps should be followed to produce each television genre in order to meet the programme production regulations. (1) Explain the procedures which should be applied to produce any television programme ? (2) What type of information should be provided to television producers to be aware of genre production ?

Answer (1).....continue

Answer (2).....continue

(Q:21) Talent is a natural or acquired ability, but as a broadcasting term has a specific meaning. (1) Explain the meaning of *TALENT* in broadcast language ? (2) Name the television performers who might be called talented ? (3) What is the meaning of: talent audition, talent cost, talent scout, and talent agent ?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

(Q:22) Art and set units are important elements in the production of attractive television programmes ? (1) Name the essential units of art and decor sections ? (2) Summarise the function of each unit ? (3) Do the set and art units face any problems ? (4) If yes, Cite the ? (4) What could be done to improve art and decor units ?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

Answer (4).....continue

(Q:23) A new television broadcast building—with the most modern electronic audio-visual equipment and large equipped studios has been established as a new development of Libya's television system. (1) What is the content of the main new broadcast building ? (2) Does the Building have sufficient space to accomodate all administrative and technical broadcast units ? (3) Does the building space (room) and its content of television production facilities enable the programme producers to carry out the domestic television production ? What is the type of programmes which are produced locally ? (5) Which sort of programmes face difficulties in producing them locally ? (6) List the programmes which were imported from other Arab countries ? (7) Cite the countries from which they were imported.? (8) Why the cited television programmes were imported from these particular countries.?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

Answer (4).....continue

Answer (5).....continue

Answer (13) play shows :	pastpresentfuture%
Answer (14) family programmes :	past ...presentfuture..%
Answer (15) children shows :	pastpresentfuture%
Answer (16) Commercial announcements :	past .. .present.....future%
Answer (17) drama shows :	past ... presentfuture%
Answer (18) sport programmes :	pastpresentfuture.....%
Answer (19) formal education :	pastpresentfuture%
Answer (20) agricultural programmes :	pastpresentfuture%

(Q:26) Even though comedy and drama are indispensable in Libya's television aired hours; they are not heavily produced in local television studios. They are imported from other Arab countries to fill the gap in drama and comedy shows.

(1) Why were drama and comedy episodes not produced domestically ? (2) Explain the hardships that face television broadcasting to produce them locally ? (3) What can be done to develop drama and comedy production in local television studios ?

Answer (1).....continue

Answer (2)continue

Answer (3).....continue

(Q: 27) The Libyan television broadcasting system has recently been used to convey advertising messages during daily television transmission. It is still limited and backward; the commercial announcements not appearing much on the television screen. (1) Name any possible hindrances to television advertising development ? (2) Why did the commercials not take an effective place in the daily broadcasting schedule ? (4) What is the future plan to improve the advertising scheme ?

Answer (1).....continue

Answer (2).....continue

Answer (4).....continue

(Q:28) In the 1980's a television station was founded to serve foreign people who work in Libya, particularly English and French speakers. (1) When was the television station founded ? (2) what is the channel number and the transmission power ? (3) In how many languages does it broadcast ? (4) Why ?

Answer (1).....continue

Answer (2)continue

Answer (3).....continue

Answer (4).....continue

(Q:29) Administration of News and Political Affairs has an eminent role in television programmes. (1) Name the main departments and units of news management ? (2) What is the function of each one of its departments ? (3) What type of political programmes can be provided by the administration of news ?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

(Q;30) The visual International News Unit was founded to improve the international news services to inform Libyan television viewers about what is going on in the world. (1) When was this unit founded ? (2) What is the main function of this unit ? (3) Explain how it operates ? (4) Cite the international television satellites which it co-operates with ? (5) Specify the assistance which this unit can provide to programme producers to contribute to television?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

Answer (4).....continue

Answer (5).....continue

(Q:31) The national news agency (Jmahiriya News Agency JNA) plays an important function in developing news services. (1) When was the national news agency established ? (2) Explain its operation in gathering, editing and distributing national and international news ? (3) Cite the international news agencies which the JNA co-operates with ? (4) Name the countries in which it has reporting news offices ? (5) What are its main technical and managerial units ?

Answer (1).....continue

Answer (2).....continue

Answer (3).....continue

(Q 32) Second Television Channel (STC) was founded to serve people who work in Libya, particularly English and French speakers. (1) When was this television station established ? (2) What is the channel number and the transmission power ? (3) Why its access limited to Benghazi and Tripoli ? (4) How many departments contain its administration ? (5) State the percentage of its programmes produced locally ? (6) Of what type are its imported programmes ? (7) What are the problems which face its daily service ? (8) Specify the time that English as well as French programmes begin (on air) and end ? (9) Is there any plan for further development ? (10) Why its headquarters located in Benghazi and Tripoli ?

Answer (1).....continue

Answer (2).....continue

Answer (3).....	continue
Answer (4).....	continue
Answer (5).....	continue
Answer (6)	continue
Answer (7).....	continue
Answer (8).....	continue
Answer (9)	continue
Answer (10)	continue

(Q:33) Mas Media Service Company has been founded to take part of television production as a new improvement in content and variety of audio visual production. (1) Cite the relationship between this company and television broadcasting network ? (2) Explain the procedures which the Television Programme Administration should take before it accepts and broadcast the programmes produced by the Mass Media Services Company ? (3) Cite the type of television programmes which were recently produced by the Mass Media Services Company ? (4) Is there any Arab country which has imported the television production of (MMSC) company ? (5) If the national broadcasting network decide that they will not purchase the production of the (MMCS), what is the impact of such action on the future of this company ? (6) If there are any problems which the (MMSC) face, name them and how are they should be solved ? (7) Are there any plans for further development ?

Answer (1).....	continue
Answer (2).....	continue
Answer (4).....	continue
Answer (5)	continue
Answer (6)	continue
Answer (7).....	continue

(Q:34) Microwave is an electronic device which amplifies and transmits television signals from point to point through relay stations. (1) When was the Libyan microwave system was established ? (2) Is Libyan land fully covered with microwave signals ? (3) What sort of difficulties does television microwave face ? (4) Name the basic elements which would make a better microwave system ? (5) Do the microwave relay stations need to be renewed or fully replaced. If 'yes', explain the procedures that should be followed ?

- Answer (1).....continue
- Answer (2).....continue
- Answer (3).....continue
- Answer (4).....continue
- Answer (5).....continue

(Q: 35) The mass media codes are used to regulate the general media services, including press, radio and television. (1) summarise the earliest foreign media codes in Libya, during the Turkish and Italian occupation ? (2) discuss the rules of British and American broadcasting stations on the Air Bases in Libya ? (3) talk about the earliest Libyan national government press, radio and television regulations ? (4) Compare between past and present television broadcasting rules ? (5) Are the present television disciplines based on the past ones ? (6) what are the similarities and differences between radio and television broadcasting guidelines ?

- Answer (1).....continue
- Answer (2).....continue
- Answer (3).....continue
- Answer (4).....continue
- Answer (5).....continue
- Answer (6).....continue