

# Landscaping Broadcast Media in Morocco: TVM's Viewing Frequency, Cultural Normalization Effects, and Reception Patterns among Moroccan Youth: An Integrated Critical Content Analysis

Abdelghanie Ennam

Assistant Professor, Department of English Studies, Ibn Tofail University, Kenitra, Morocco

## Abstract

This paper approaches the Moroccan broadcast media landscape in the age of globally internetworked digital broadcasting systems through an integrated critical content-analysis of TVM's viewing frequency, cultural normalization effects, and reception patterns as manifest among Moroccan youth. TVM is short for TV Morocco, a handy English substitute for SNRT (Société Nationale de Radiodiffusion et de Télévision, National Radio & Television Broadcasting Corporation). The paper, first, presents a succinct historical account of the station's major stages of institutional and structural evolution since its inception to date. Second, it tries to measure the channel's degrees of watchability and needs satisfaction partially with a view to clarifying what this study sees as a phenomenon of *satellite and digital migration* of many Moroccans to foreign broadcast and electronic media outlets. Third, the paper attempts to demonstrate if TVM exerts any consolidating or weakening effects on the cultural identity patterns in Morocco purportedly resulting from an assumed normalization process. These three undertakings are carried out on the basis of a field survey targeting a random sample of 179 Moroccan second and third year students of English Studies at Ibn Tofail University, and an elected set of media approaches like Uses and Gratifications Theory, Social Cognitive Theory, Cultivation Theory, and Cultural Imperialism.

**Keywords:** Broadcast media, Moroccan television, normalization, media needs gratification

## 1- Introduction/Background

The earliest broadcasting experiences took place in Morocco under the French Protectorate that started in 1912. When the colonial rule ended in 1956, postcolonial politics in Morocco opened the door for the introduction of state-owned public television in early sixties of the last century but on a limited scale due to political, economic, professional, technological and infrastructural reasons, as will be detailed in the literary review. Basically, the evolution of television broadcasting in postcolonial Morocco can be divided in two main periods: Hassan II and Mohammed VI eras. While the first era (1961 – 1999) had known limited progress owing to an editorial ossification despite the little formal reforms effectuated especially in mid-eighties with the so-called trend “La Télévision Bouge” (Television is moving) and the launching of 2M TV in 1987 as a private venture in its beginning, the second period, 1999 to date, has witnessed some careful easing in the political and media scenes mainly thanks to a self-reined will by those in power to create a more liberalist and more pluralist image about Morocco amidst a large satellite and digital broadcasting overture in the Arab world especially with the politically provocative Al-Jazeera experience. More, the Arab Spring movements, which have expanded to Morocco, have also triggered considerable reforms in the country's constitutional reference, political spectrum, and media landscape, but without television enjoying the same margin of editorial freedom conspicuous in some independent newspapers because of its state-owned status. It is from within this complex background that emerges the interest in researching TVM's reception patterns, viewership gratification, and audience foreignization triggered by an assumed normalization process, as manifest among Moroccan youth. For more details about this background, a critical literary review of the Moroccan broadcast media landscape, insofar as TVM is concerned, is synthesized herein after.

## 2- Literary Review: A Succinct Historical Account on Television in Morocco: TVM in Focus

According to its latest online updates, RTM (Radio Télévision Marocaine / Moroccan Radio and Television), now turned SNRT (Société Nationale de Radiodiffusion et de Télévision // National Radio and Television Broadcasting Corporation), is, by virtue of the audiovisual communication law n° 77-03, an anonymous company entirely owned by the State. And by dint of articles 1 and 47 of this law, SNRT has the status of a national company that belongs to the public sector of audiovisual communication. It is financed by State subsidiaries, advertising revenues and taxes paid by citizens to promote the national audiovisual sector, the so-called TPPAN Tax, Tax de Promotion du Paysage Audiovisuel National (The National Audiovisual Sector Promotion Tax). This sector is said to promote and protect the national cultural audiovisual patrimony. The following timeline briefly schematizes SNRT development since its earliest inception back in the twenties of the last century through the 2017.

Year	Event
1928	Radio Morocco (RM) started to broadcast programmes under the tutelage of the “Office Chérifien des Postes et Télégraphes” (Sherifian Office of Posts and Telegraph).
1951-1954	TELMA, a French company, was officially authorized to start broadcasting in Morocco, which was still under the French Protectorate rule.
1963	Moroccan public television started broadcasting in black and white. Color (Secam b) was introduced in 1972.
1966	Moroccan Radio and Television (RTM: Radio et Television Maroc) became a financially autonomous public civil establishment.
1978	RTM became under the supervision of the Ministry of Interior Affairs of Morocco.
2005-2017	Benefiting from a “context of liberalization of the audiovisual sector,” RTM changed from a public administration into a National Radio and Television Broadcasting Corporation, English for Société Nationale de Radiodiffusion et de Télévision, SNRT, an “independent State company”. Hence the introduction of modernizing broadcasting projects such thematic TV channels, the launching of a website, among others.

**Table 1: Timeline of TVM evolution sinc1928 through 2017**

So, after the short-lived broadcasting experience of TELMA, which ended its transmission in 1955, Morocco launched TVM on March 3, 1962 but suffered a shortage of enough latter-day equipments and well-formed/trained personnel, which did not ensure sustained good quality content. However, little technical and technological improvement had taken place in the early seventies to broadcast nationwide and since 1993 programs have become available for the Moroccan migratory community in Europe thanks to Eutelsat (Jaïd, 2000). Nonetheless, in spite of this modest development, TVM is claimed to have evolved very slowly throughout its first twenty-seven years of monopoly, all technically, editorially, and professionally (Smili, 1994).

This slow evolution can partially be referred to TVM’s managerial status being bordered and supervised by the Ministry of Interior and the Ministry of Information, especially before the year 2000. TVM has since its inception continued to operate as a State-owned and State-bound broadcaster, serving its target audience in conformity with the premises of a deliberately determined political system, mainly in the early eighties when the station was placed under direct control from the State to reinforce the latter’s monopoly over the production, transmission and re-transmission of programs. With this reinforced State monopoly, TVM became but a mere “diffuseur d’images” (“disseminator of images”), a mouthpiece of the State (Jaidi, 2000).









Being under this monopoly, TVM programming policies often needed profound structural reforms so that more professionalism and more creative audience-tailored productivity could be achieved. The production of programs with their different genres, which usually plays a defining role in the success of a given TV station, drifted aside the real needs of the Moroccan viewership and fell short of gaining satisfactory gratification rates, which perpetuated a structural vulnerability in the Moroccan television broadcasting system. Many a Moroccan media scholar assert that the requirements of this gratification, which is vital for media to survive and thrive, were not taken as major criteria in tandem with which TVM designed, produced, and presented its programs, and therefore affirm the station’s unidirectional broadcasting identity (Ennam, 2001; Jaidi, 2000).

Accordingly, this study argues that both of the two-way and the transactional models of communication, which necessitate effective reciprocity between senders and receivers of messages (Lustig & Koester, 2010), can be said not to have been efficiently operationalized by TVM in its process of targeting its viewers in order not to dismiss their actual needs and feedbacks. One of the major manifestations of this dismissal, for which TVM was often criticized, was the station’s heavy dependence on foreign, mainly French, American, Mexican, and Egyptian television programs, especially soap operas, TV films, sitcoms, movies, and documentaries. While this reliance on international products predominated to some extent, and therefore somewhat engendered a “foreignization effect,” as this article labels it, the Moroccanity of televisual content was consequently somewhat relegated to the background.

Back in 1985, the *new trend* then called “La Télévision Bouge” (“Television is Moving”) was launched, to purchase more sophisticated technical equipments, recruit more competent professionals, decrease its dependence on foreign programs, specially the cheap low quality ones, and increase broadcasting hours in order to create a more diversified and a higher quality national television discourse. However, the predominance of entertainment programs, sports, fiction, drama, and soaps much of which were again imported, characterized the station’s new policy/agenda at the expense of other vital genres like information, culture, education, and documentaries in spite of its being a public media outlet primarily meant to provide its audience with a balanced general television content, especially it was the only TV station in the whole country. This predominance, which Moroccans became familiar with throughout the eighties and nineties, was evaluated in a longitudinal study by Jaïdi (2000) as a deliberate subtle means adopted by TVM in order to normalize its target audience with a long-term recreational and sensational tendency rather than build in them the curiosity for accurate information,

purposeful education, critical knowledge, and refined culture. In short, TVM tried to provide a diversified televisual discourse to satisfy the Moroccan heterogeneous audience in conformity with the premises of national priorities, content diversity, good quality, and sustainable creativity, but the channel remained quite faithful to its most dominant feature as a “television of transmission ... not a television of production” (Ennam, 2001, Jaïdi, 2000.)

In this respect, Jaïdi maintains that “malgré la relative précocité de l’introduction de la télévision au Maroc, la TVM n’a pas réussi à mettre sur pied une véritable structure performante de production de programmes” (Jaïdi, 2000, 72). (“Despite the relatively early launching of television in Morocco, TVM has not succeeded to set up a real, effective strategy of program production”). Anyway, when the so-called “New Era” of politics and media in Morocco begun shortly after the demise of King Hassan II and the succession of his son/heir Mohammed VI in 1999, TVM shifted to satellite, ADSL and TNT (Terrestrial Numerical (digital) Television) broadcasting systems and has since 2004 to date (2017 and onwards) developed into a TV network with several sub-channels each of which is devoted to a specific genre (SNRT website, 20017). Table 2 outlines this evolution.

Channel	Genre and function
<b>Al Aoula (The First in Arabic)</b> 	A general public TV service known for its diversified program grid covering news, entertainment, sports and culture with a view to satisfying the needs of its audiences in Morocco, Arab world and Europe best possible.
<b>Laayoune TV</b> (Named after the city of Laayouun, South of Morocco, where it is located) 	Launched in 2004 to be the first regional TV station in the Maghreb area. Although dominated by information, the channel covers educational, cultural, social, political and religious programs. Declaring itself as a channel of proximity, it covers the entire Southern region of Morocco.
<b>Arriyadiyya (Sports Channel)</b> 	A 100% sports channel that tries to cover all the sports practised in Morocco and reports the major international sports events.
<b>Athaqafiya (Culture TV)</b> 	A TV channel devoted to culture and knowledge. It provides its target audience with educational and cultural programs, and vulgarizes for them current social problematics and the roles of the national institutions.
<b>Al Maghribia</b> 	A satellite channel targeting Moroccans living abroad. It rebroadcasts some of the programs originally aired by Al Aoula and by 2M TV, another Moroccan TV station.
<b>Assadissa (The sixst in Arabic)</b> 	King Mohammed VI Quran TV channel is a thematic station, focusing on religion. It targets a large public with an array of programs on precepts of Islam.
<b>Aflam TV (Movies TV)</b> 	A TV station entirely devoted to broadcasting national and international movies. It is claimed to enhance the taste of Moroccans for cinema and encourages national film production.
<b>Tamazight</b> 	A general TV channel broadcasting 80% of its programs in Amazigh, an indigenous language comprizing three speech varieties (Tamazight, Tachelhit, Tarifit) recently officially constitutionalized in Morocco. It also airs 20% of programs on Amazigh culture in other languages. It attempts to image Morocco as an open, tolerant and modern country. It tries to serve as an outlet with a mission to valorize Amazigh language, culture, arts, and civilization.

**Table 2: TVM channels and their broadcasting visions & missions**

Taking these form and content updates into consideration, the study moves to investigate the Moroccan youth appreciation of TVM network and find out how they think of it in terms of its viewing frequency, needs gratification, and the claim of cultural normalization.

**3- Research Objectives:** This study specifically aims to:

- 1- Gauge TVM's viewing frequency rate among Moroccan youth by means of an empirical survey and the analysis of the data obtained thereof.
- 2- Measure the degree of TVM's gratification of its audience needs from a UGT perspective.
- 3- Investigate the assumption that TVM consolidates or weakens the cultural identity of Moroccans and hence demonstrate if the station does or does not normalize them with foreign cultural patterns.
- 4- Determine the structure, position, and contribution of TVM in/to the current Moroccan media landscape as based on the three previous objectives.

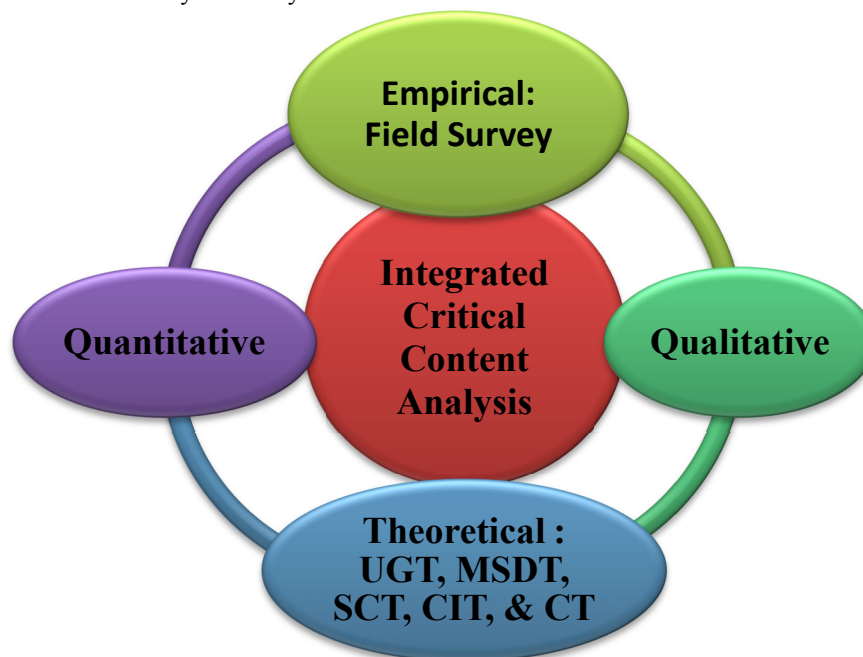
**4- Research Hypotheses:**

- 1- TVM's viewing frequency rate may be low among Moroccan youth.
- 2- TVM may not be gratifying most of the needs of young Moroccans.
- 3- TVM broadcasts content that may consolidate or may weaken the Moroccan cultural identity.
- 4- TVM airs content that may be normalizing Moroccan youth with foreign cultural patterns.

**5- Research Questions:**

- 1- Is TVM's viewing frequency high or low among Moroccan youth?
- 2- Is TVM able to gratify most of the media needs of young Moroccans?
- 3- Does TVM broadcast content that consolidates or weakens the Moroccan cultural identity?
- 4- Does TVM air content that normalizes Moroccan youth with foreign cultural patterns?

**6- Research Methodology:** This study uses a research methodology that blends theoretical, analytical, and empirical tools. A combination of content analysis of the data obtained from the field survey outlined above is deemed instrumental in investigating and assessing the study results and backed up by an interconnected set of established theories, namely Uses & Gratifications Theory (UGT), Media System Dependency Theory (MSDT), Social Cognitive Theory (SCT), Cultural Imperialism Theory (CIT), and Cultivation Theory (CT). Figure 1 schematizes this hybrid analytical and critical methodical combination.



**Figure 1: Schematized representation of the research method used in this paper.**

After having introduced the objectives, hypotheses, research questions, and research methodology, the study moves to the presentation and analysis of the findings as follows.

**7- Presenting the Findings of the Study Survey: An Integrated Critical Content Analysis**

**7.1- Quantifying & Describing the Survey Demographics**

To start with, this study covered 179 respondents. 200 informants were the original target sample, but owing to an unexpected absence of 21 participants, the final total number slipped down to 179 male and female college-educated Moroccan youth, as shown in table 3.

Group	Females		Males		Total	
S3 Level	54		45		99	
S5 level	55		25		80	
<b>Totals</b>	<b>109</b>	<b>60.90%</b>	<b>70</b>	<b>39.10%</b>	<b>179</b>	<b>100%</b>

**Table 3: Proportions of male and female participants in the survey**

This randomly sampled target population showcases the exact numbers of male and female participants regardless of any implications of their gender, since this latter is not going to be considered as a variable in this study. Focus is on the respondents as all of them represent the Moroccan educated youth population in their totality. Gender differences and their implications may be the subject matter of some other relevant research to come. Likewise, this study will not treat S3 and S5 students as a two separate categories but consider them as one entity belonging to the same age range, and sharing a quite similar socio-cultural background and media literacy level. In the light of the numerical data presented in table 3, the analysis of the survey findings follows as in below.

### 7.2- TVM Reception Patterns among Youth: Measuring the Viewing Frequency

In the light of the historical and critical literary review advanced above, the study moves on to measure the frequency of TVM viewership among the educated Moroccan youth in order to show the watchability value they accord to the station. Table 4 clearly shows how frequent the informants watch the station.

Group	Always		Sometimes		Rarely		Total	
S5	1		28		51		80	
S3	3		39		57		97	
<b>Total</b>	<b>4</b>	<b>2.23%</b>	<b>67</b>	<b>37.43%</b>	<b>108</b>	<b>60.34%</b>	<b>179</b>	<b>100%</b>

**Table 4: TVM viewing frequency among the educated Moroccan youth**

While only 2.23% of the respondents always watch TVM and 37.43% sometimes do, 60.33% rarely watch it. This reflects that the majority surveyed scarcely consumes TVM's programs despite the station's claimed commitment to producing diversified content. Still, this scarcity should not mean utter rejection of TVM by Moroccan youth since 37.43% of them sometimes watch the channel. In sum, TVM seems to have a considerably low viewing frequency for several content watchability reasons uncovered in the three next tables.

### 7.3- TVM Reception Patterns among Youth: Measuring Content Likability

In order to get a clearer image of the viewership rates, the respondents were asked if and why they like or do not like to watch TVM and what content they consume most, as showcased in tables 5, 6 and 7.

Group	Yes		No		Total	
S5	25		55		80	
S3	29		70		99	
<b>Total</b>	<b>54</b>	<b>30.16 %</b>	<b>125</b>	<b>69.84%</b>	<b>179</b>	<b>100%</b>

**Table 5: Proportions of liking and not liking to watch TVM**

As it was hypothesized, table 5 reveals that 69.84% of the informants do not like to watch TVM, while 30.16% do. It is clear then that the non-likers are more than twice the likers, which entails many readings and calls for more serious and rigorous research in hope the ensuing results can be turned into new TV programming policies efficient enough to gratify more audience needs and hence attain higher liking rates. The next table attempts to demonstrate some of the reasons behind low proportions of not liking to watch TVM.

Group	Category	A	B	C	D
S3		12	30	30	23
S5		22	32	34	19
<b>Recurrence Frequency</b>		<b>34</b>	<b>62</b>	<b>64</b>	<b>42</b>

**Table 6: Proportions of reasons why Moroccan youth do not like to watch TVM.**

Here the surveyed population was given four main reasons why they like or do not like to watch TVM as state-owned nationwide public broadcaster: **A-** shortage of round the clock professional information; **B-** shortage of creative entertainment especially comedy, drama, and cinema; **C-** shortage of beneficial educational/instructive programs; **D-** Lack of a free and professional editorial policy. The majority of the informants referred their low appreciation of TVM to the network's B & C shortcomings, as manifest in the recurrence frequencies 62 and 64. The other frequencies, 34 and 42 respectively representing A & D deficiencies, testifies further to the station's failure to satisfy the needs of its audiences to a reasonable degree.

From the perspective of the Uses and Gratifications Theory (UGT), as conceptualized by Denis McQuail, Jay Blumler, Elihu Katz, Micheal Gurevitch, (1969, 1972, 1974, 1979), and Rehman (1983), most of whom

based their work on Herta Herzog (1944), Harold Lasswell (1948), and Wilbur Schramm (1956), among others, TVM popularity ratings seem to be quite low since there seems a gap between what the station offers/does to its audience and what this latter wants to get from, do with, and/or use the channel's content for. In other words, and as subsumed in Social Cognitive Theory, if TVM audience's GO (gratification obtained) is smaller than GS (gratification sought), there is a satisfaction insufficiency especially if taken from the perspective of Media System Dependence Theory which argues for the dependence of audiences as individuals and groups on specific media to meet their media consumption needs. The following tabled results reveal more about the complex relationship between this dependence on media systems and media content consumption as manifest in the Moroccan context.

To this end, the target population was asked what content they watch/consume most on TVM, information, entertainment, or education programs, and their responses came as charted in table 7.

Group	Information	Entertainment	Education
S5	33	52	7
S3	55	48	14
<b>Recurrence Frequency</b>	<b>88</b>	<b>100</b>	<b>21</b>

**Table 7: Content most watched on TVM.**

Despite its modest viewership rate demonstrated in tables 4, 5, and 6, TVM seems to attract the majority of the surveyed Moroccan youth to its entertainment and information programs, while only a small minority spends some of its time on the educational content diffused by the station. "Stand Up," a 2017 comic competitive program, and "Taghrida" (Arabic for Bird Tweet), a musical, cultural, and artistic program engineered by known media figure Fatima Al Ifriki, are kinds of entertainment contents that might have encouraged the surveyed population to tick the entertainment category 100 times. Still, it cannot be confirmed that the 21 recurrences of the education category are motivated by low quality more than by an assumed youth cynical attitude towards education and knowledge programs. Information, on the other hand, ranked second with 88 of viewing frequency, bespeaking a considerable dependence on TV for news especially national mainstream stories since it is usually thought better to watch foreign current affairs on foreign news channels. These viewing motivations and preferences can be a focal study point in further research because of their significance and utility in providing more empirical facts about media consumption practices in Morocco.

## 8- TVM and the Question of Identity:

### 8.1- Measuring Possibilities of Consolidation and Weakening

Always in terms of the interlinked issues of consumption and dependence, the respondents were asked to say if the current TVM content does consolidate or weaken the socio-cultural and religious identity of Moroccan youth. Tables 8.1 and 8.2 clearly show the proportions of each of these two oppositional assumptions, consolidation and erosion of Moroccans' Muslim identity.

Group	TVM as an Identity Consolidator?		
	Yes	No	Total
S5	19	61	80
S3	36	63	99
<b>Total</b>	<b>55</b>	<b>124</b>	<b>179</b>
	<b>30.72</b>	<b>69.28%</b>	<b>100%</b>

**Table 8.1: Proportions of the possibility of consolidating Moroccan Muslim identity on/by TVM**

Almost 70% of the surveyed population believes that TVM content grid does not consolidate the Moroccan Muslim identity, while 30.72% disagree with this belief. This might be taken to mean that a large number of Moroccan youth, despite their young age and its subsequent predilection towards modern Western cultural forms, think that the TV discourse disseminated by TVM does not reinforce the socio-cultural and religious constituents of the Moroccan Muslim identity probably due to the station's editorial vision, broadcasting mission and agenda setting policies. This latter deduction needs to be more deeply verified in separate research work. Anyway, table 8.2 gives more empirical clarification.

Group	TVM as an Identity Weakening media outlet?		
	Yes	No	Total
S5	46	34	80
S3	64	35	99
<b>Total</b>	<b>110</b>	<b>69</b>	<b>179</b>
	<b>61.46%</b>	<b>38.54%</b>	<b>100%</b>

**Table 8.2 Proportions of the possibility of weakening Moroccan Muslim identity on/by TVM**

61.46% of the respondents think that TVM broadcasts content that weakens Morocco's Muslim identity probably for the same reasons claimed about the station's consolidation insufficiency. The hegemonic cultural

effect of secular foreign media content, especially that of France, US, and Turkey broadcast in Morocco, can be seen as an explanation why only 38.54% of the informants think that TVM does not foster Moroccans' referential identity. This explanation can also find roots in the Marxist notion of Cultural Imperialism, which claims that Western/American media global supremacy has permeated and imposed its cultural and ideological models/patterns on the rest of the Third World countries. "Media texts produced in the Western nations have come to dominate media channels all over the world," in that many of broadcast TV shows run in Third World countries are mostly made in US and Western Europe and hence "destroy(ing) native cultures and enculturate people in Third World countries" through "ideological messages that subtly brainwash Third World peoples into accepting American and Western European bourgeois capitalist values and beliefs" (Berger, 1995). In short, despite the majority of the target sample contend that TVM does not consolidate but weaken the cultural and religious identity of Moroccans; this contention remains quite debatable especially in the presence of two whole channels, "Assadissa," devoted by TVM network to religion both as belief and practice, and "Athaqafiya" to culture and knowledge, as illustrated in table 2 above. Again more scientific research is highly recommended here to study the reception and consumption dynamics of the TVM channels among Moroccans, both in terms of youth-hood and adulthood.

### 9- TVM and the Question of Identity:

#### 9.1- Approaching Normalization and the Estrangement Effect

Noteworthy here is that this paper does not fully advocate the Marxist exegesis of Western media hegemony especially amidst the incremental dewesternization of media discourse in the East both professionally and academically, as it does not completely nullify the enculturating/normalizing effects assumedly resulting from exposure to Western media or non-Western media content modeled after Western/American mass-communication productions notwithstanding. Table 9 showcases the statistical responses of the surveyed sample to the probability of TVM's normalization of Moroccans with Western cultural patterns that are referred to here to mean beliefs, values, norms, and social practices, as conceptualized by Lustig and Koester (2010).

Group	Yes	No	Total
S5	53	27	80
S3	66	33	99
<b>Total</b>	<b>119</b>	<b>60</b>	<b>179</b>
	<b>66.49%</b>	<b>33.51%</b>	<b>100%</b>

**Table 9: Proportions of TVM normalization of Moroccans with foreign cultural patterns**

As a further confirmation of TVM's insufficiency in consolidating Moroccans' identity, the majority of informants, 66.49%, think that the station normalizes its Moroccan audiences with Western cultural patterns and values. This thought might have emanated from TVM's broadcasting of foreign drama and fiction, especially Turkish soap operas and Western cinema both of which are carriers of secular foreign cultural and ideological loads that run opposite to the core Moroccan value system traditionally rooted in the Arab-Islamic cultural legacy. One of the criticisms most frequently leveled at the station since its inception to date has been its insufficient production of Moroccan drama and fiction (Ennam, 2001; Jaidi, 2000) i.e. its dependence on foreign productions imported from Egypt, Syria, Arab Gulf countries, Turkey, and Western countries mainly France and US. This reliance can therefore be said to engender an estrangement of the average Moroccan media consumer since the linguistic, socio-cultural, and ideological visions and missions of media in these countries seem not to symbiotically dovetail with those of Morocco. The identity background and fabric of Morocco enjoys geographical, historical, multicultural, multilingual, and socio-psychological specificities that even the aforementioned Arab states do not share, let alone the non-Arab ones. Linguistic, cultural, and religious intersections and similitudes mainly with the Islamic countries cannot be fully negated nevertheless. Still, similarities and convergences in language and religion cannot fully evade the assumption of alienation triggered by claims of normalization illustrated in table 9, especially as 33.51% of the survey participants believe that TVM does not familiarize Moroccans with foreign ethical tenets and values.

### 10- TVM and the Gratification of Audience Needs

If the estrangement effect triggered by the assumed normalization process needs more empirical justification, the dissatisfaction of Moroccan media consumers with TVM content may not need as much evidencing. Table 10 demonstrates this shortage of needs gratification quite clearly.

Group	Yes	No	Total
S5	67	13	80
S3	68	31	99
<b>Total</b>	<b>135</b>	<b>44</b>	<b>179</b>
	<b>75.41%</b>	<b>24.59%</b>	<b>100%</b>

**Table 10: Proportions of TVM's satisfaction of Moroccans' media consumption needs**

Over 75% of the informants believe that TVM falls short of gratifying the media consumption needs of Moroccans for the various reasons mentioned and discussed thus far. Only 24.59% of the surveyed population thinks otherwise. All the foregoing studies highlighted this gratification deficiency that TVM has continued to overcome both quantitatively and qualitatively, but it seems to have not succeeded even with the significant changes operated since 2005, as shown in tables 1 and 2. More efforts remain direly needed to be made soonest possible to win back the Moroccan audience who daily migrate to foreign TV channels and online media outlets in hope of obtaining their pursued gratifications.

For TVM to meet the needs of its audience, the greatest majority of the survey respondents affirmed that the station should broadcast content similar in quality to that aired by the Saudi MBC and the Qatari Al-Jazeera, as demonstrated in table 11.

Group	Yes		No		Total	
S5	69		11		80	
S3	89		10		99	
<b>Total</b>	<b>158</b>	<b>88.27%</b>	<b>21</b>	<b>11.73%</b>	<b>179</b>	<b>100%</b>

**Table 11: Proportions of TVM satisfaction of Moroccans' needs once functionally similar to MBC or Al-Jazeera**

88.27% of the target population believes that if TVM regularly provides as many quality programs as MBC and/or Al-Jazeera do, the station will be more empowered to win back the Moroccan audience and therefore create a better media landscape in Morocco. Only 11.73% of the survey participants rejected this possibility. The satellite migration, if this paper can call it so, may cease or at least decrease in amplitude if Moroccans obtain what they seek as gratifications in TVM. In short, this latter remains highly required to catch up with its Arab competitors, minimize alienating foreign programs, and maximize local good quality content, should it wish to matter more to Moroccans especially to youth who find in the Internet, particularly social media outlets, redeeming and enticing alternatives.

### Conclusion

This paper has set out to empirically and critically analyze how Moroccan youth rate TVM's viewing frequency, evaluate its content in terms of needs gratification, perceive of its assumed normalization of Moroccans with foreign cultural patterns. After having introduced and succinctly reviewed the major development stations of the Moroccan broadcasting landscape during both the colonial and postcolonial periods, the study presented and critically discussed the findings obtained from a field survey it (the study) carried out to cover 179 respondents on the basis of four research hypotheses and four research questions. Besides, several relevant theories especially the Uses & Gratifications Theory were resorted to for deeper scholarly commentary on the numerical values elicited from the questionnaire.

The first hypothesis which claimed that TVM's watchability is low among young Moroccans was significantly supported since almost 70% of the informants said they do not like to watch TVM, while 30.16% opted otherwise, as in table 5. Noteworthy here is that this low consumption should not be seen a pure result of TVM's content A, B, C, and D failings, shown in table 6, but also as an outcome of the wide spread and access of alternative online media outlets. High social media accessibility and better foreign satellite TV stations watchable at a zap can also be seen as reasons why only 30.16% resort to TVM for information and entertainment.

The second hypothesis which suggested that TVM may not be able to satisfy the needs of young audiences was significantly supported because 75.41% (table 10) of the survey participants think that young Moroccans cannot obtain their gratifications from the station for the reasons mentioned in the previous paragraph. Only 24.59% of the surveyed population affirms that the sought gratifications are obtained especially when it comes to local information and Moroccan popular entertainment shows.

The third hypothesis which expected that TVM content may consolidate or weaken the cultural identity of Moroccans did not win the support of the respondents for the station as a consolidator, but did win their consent that the channel exerts a weakening effect. While only 30.72 % of the informants voted for the consolidation thesis, 61.46% of them chose the weakening option, as shown in table 8.1 and 8.2. The remaining 39.54% who did not believe in the latter option and the 30.72 % who saw TVM as a preserver of Moroccans' cultural values can signify the extent of the network's attempts to bridge the gap between its content and its audiences, as demonstrated before. In other words, TVM cannot be seen as completely oblivious to the media needs and socio-cultural specificities of the Moroccan society. Absolutist nullifiers of TVM's role in/for the Moroccan society, young and adults, lose therefore ground to relativists who insist on the station to maximize its upgrading process notwithstanding.

The fourth hypothesis, which assumed that TVM may be normalizing Moroccan youth with foreign cultural patterns ingrained in its soap operas, telefilms, sitcoms, movies, and commercials, also was supported by



66.49% of the respondents, as demonstrated in table 9. 33.51 % of them played down this assumption, reechoing the absolutist-relativist connection anew.

It finally remains highly recommended for TVM to maximize the quality and suitability of its content to achieve higher rates of viewing frequency, sustainable appreciated reception, audience gratification, and lower rate of audience alienation, especially as 88.27% of the respondents think that the station can attain these rates if it broadcasts programs of the same quality as those aired by the Saudi MBC and the Qatari Al-Jazeera, as showcased in table 11. TVM can do better and be second to none in MENA region if its controllers/owners/gatekeepers decide so.

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**Author of the paper:** Abdelghanie Ennam. Born in Bani Jannad, Meknes, Morocco on 20 June 1975. Monbukagakusho Fellow, Doctor of Philosophy (2007) from IMCTS at Hokkaido University, Japan. Currently, Assistant Professor of Media, Communication, and Translation in The English Department at Ibn Tofail University, Kenitra, Morocco. Member of several academic research groups. Author of *Al-Jazeera and NHK Coverage of the 2003 Iraq War: A Content Analysis-based Comparative Study of Arab and Japanese Media Models*. Home address: Place d’armes, Haroun Er-Rachid, Wiam 1, Appt 16, V.N. Meknes, Morocco. Mobile phone: (212) - 6- 6902-9825