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The American University in Cairo

School of Global Affairs and Public Policy

Television Human-Puppet Talk Show: Sensationalism, Conflict and Emotional Concerns

“Case study of Abla Fahita Live”

Thesis submitted to

Department of Journalism and Mass Communication

In partial fulfillments of requirements for

Masters of Arts

By: Mary Y. Habib

Under the supervision of Dr. Hussein Y. Amin

Professor of Journalism and Mass Communication

May 2018

DEDICATION

To my Parent, Yousry Habib & Amal Wadie

*After giving all thanks to God, all mighty, I gratefully honor every moment you dedicated to me.
You are the source of all encouragement I receive in my life.
And all my efforts are exerted just to see these happy eyes.
I won't be where I am now, unless you are here for me.
I owe you every successful step I have achieved in life.*

*I will always love you
May God bless you*

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“Education is a weapon, gaining its tools, letting open doors.”

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Abstract

The American University in Cairo (AUC)
School of Global Affairs and Public Policy
Department of Journalism and Mass Communication
Research Advisor: Hussein Y. Amin

Researcher: Mary Y. Habib

Title: Television Human-Puppet Talk Show: Sensationalism, Conflict and Emotional Concerns:
“Case Study of *Abla Fahita Live*”

Master’s Thesis, 120 Pages
May 2018

This study examines the effect of sensationalism in human-puppet talk shows and the rate of adoption or rejection of viewers to the new innovation for Egyptian Television “*Abla Fahita*.”

Two theories are used as a framework: diffusion of innovation theory (DOI) and cultivation theory.

The study’s main hypotheses were H1: Youngsters adopt innovativeness earlier than others in their social system. H2: Audience who watch more show episode’s segments, the more they tend to adopt sensational contents spontaneously. H3: *Abla Fahita* human-puppet talk show’s heavy viewers tend to watch the episodes on YouTube channel than television.

The primary research linked sensationalism to television talk shows’ aspects to examine whether the rate of adoption or rejection to human-puppet talk show (as new innovation to Egyptian television) is due to the sensational contents or the time spent watching human-puppet shows.

This study processed with conducting quantitative survey for sample of three generations; teenagers (university students), parents (second generation), and grandparents (first generation) to measure the relative speed of adoption or rejection rate to human-puppet shows across generations.

The findings support the assumption that the rate of adoption to *Abla Fahita* human-puppet talk show as new innovation to Egyptian television increases by the decrease of age; i.e. young third generation adopt innovation earlier than others in social system. The more sensational contents presented in the episode’s segments, the more viewers tend to adopt the innovation spontaneously. The third hypothesis was rejected as the data collected showed that heavy viewers change their viewership medium from television to YouTube depending on preference and comfort, and not for show contents nor television censorship.

Key words: Human-puppet television talk shows, sensationalism, diffusion of innovation, *Abla Fahita*

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Chapter One

Introduction

“I am using the talk show hosts, the producers, the air time, the network, whatever, to push my social agenda. Are you going to make talk show less sensational? Of course NO.”

(Journalist writer, talk radio host and activist Michelangelo Signorile)

Television talk shows are being the tool for expressing and extending what's beyond poignant messages. Television talk hosts have connected between experts' critics' theories and empirical experiments with affection of ordinary participants in television talk shows. Non actual borders separated between factual basis of broadcasting and audience participation in the media content. The studio discussions and home viewers' impressions are mixed up forming new participation framework.

Not only human talk show hosts dominated television screens, but also puppets became a tool for expressing emotional messages and sometimes sensational actions, to the extent that, Human-Puppet presenter conquered the stage and raised the viewership percentage; studio, home, and online audience.

The public sphere is crystallized in studios resulted in relationship between experts and the public either ordinary people taking studio platform or home viewers building interpersonal involvement. Face-to-face relations are changed to Parasocial relationships which created a level of spontaneity in and over interactions of television talk shows.

May-be the good side of these changes is that factual broadcasting; either with real human host or human-puppet talk show presenter, and entertainment are interpolated producing infotainment mass media. In addition, more companionship and personal identity can be built emotionally.

Factual Broadcasting and Entertainment

“Talk shows were once an innovation in popular television that blurred the boundaries of factual broadcasting and entertainment.” (Lunt 2005) The first television broadcasting was news reporting and the New York City NBC station recorded about 33% of its production as news in 1940. The portion of news was highly speculated between other contents like drama (29%), educational programs (17%) and advertising. News broadcasting was firstly thought to be the direct straight forward message that expressed current events; until World War II (1939 – 1945) where fake rumors and reports were censored and other contents were banned. During that time, entertaining programs like sports were very limited, commercial television was cut to its quarter, and war related news like first aids and trainings were the main. This phenomenon raised the question of whether the role of mass media was changing from informing people with reports and criminal investigations to a diversion from real political life and social actions.

The idea came when political communicators realized that media audience weren't engaged in the hard news as an active participants, they were passive receivers. More entertaining and friendly ways were framed to mold media content closer to popular culture and literature “genres like novels, paintings, stories, films, dramas, television sitcoms, striking rumors, even memorable jokes.” Murray Edelman used this argument to reach the point that media communication is an art that represents reality and everyday life. (Lukes, 1995) Meanwhile, critics called for effective replacement of investigative reporting on television, because if this “Trash Television” believes to be popular culture representation, it is now at its lowest level. (Greenberg, 1998)

So, by the end of the network era in American television (1980), a new cycle of news were presented in an entertaining manner that intended to deviate away from being formal, anchor behind a table, or ready-written scripts. A subgenre of television talk show genre was invented by these

American pioneers who made controversial issues, sensational topics, and emotional concerns one of the viewers' interest, which is called tabloid trash television. Phil Donahue, Sally Raphael, Jenny Jones, Maury Povich, Chuck Barris, Geraldo Rivera, Les Crane, Joe Payne, Morton Downey, and Jerry Springer occupied the highest ratings of viewership as their spectators were attached to the content presented emotionally.

During that time, on parallel bases, Jim Henson (1976 – 1981) created *the Muppet Show* with the puppet characters; Miss Piggy, Kermit the frog, Fozzy Bear and others as animals like talking puppets. Media experts were classifying these shows as children education tools, in which Sesame Street was also broadcasted (1968) by The Children Television Workshop (CTW) before *the Muppet Show*. (Fisch, 2000) “The word was that puppetry just wasn't suitable for prime time television,” reply Henson received when he proposed *The Muppet* to get on air. (NPR, 2002) After Henson's death, many researchers studied *The Muppet Show* as social, cultural and political commentary platform in which people could take silliness seriously. (Abate, 2009)

“A constructed noun, infotainment is the combination of the words information and entertainment, suggesting a practice of the blending together of their presentation within the broadcasting of news and current affairs,” (Lilleker, 2006) in a form of debates at public space.

“Talk shows gave a voice to people who had previously been considered unqualified to speak and enabled a public dialogue to develop on issues of social and personal concern.” (Lunt, 2015) In the cultivation theory's empirical experiments, researchers found that higher viewership of television to different channels made the audience less satisfied in their other social life activities and as the result they consume more television to get more satisfaction. Trash television talk shows made audience get attached to their content by the unqualified speakers talking about everyday life examples. Throughout the ages, human beings have had the rationalities between preferences and consumption, as researcher

identified it “measure of enjoyment or satisfaction.” (Stanca 2013) Habermas public sphere based his argument theoretically by stating that personal interest potentially polluted the process of public discussion. Audiences accept certain conversations and reject others according to the context, emotional atmosphere and Parasocial interactions happen between show host and the guests.

Television Talk and Parasocial Interactions

In the late of 1940s, the emergence of American talk-shows changed the meaning of “Television Talk” to the “Parasocial Interaction (PSI)”. Television has provided the public with debatable open platforms to discuss social, political, and moral events that happen throughout the day. These participatory display offered new opportunities for expressing opinions and showing stories, without real consequences. Experts and critics were firstly supposed to talk on television to deliver genuine results for a social problem or topical question. Television talk-shows mixed this forum of specialists with amateurs of ordinary people and sometimes uninterested ones to set together, make contributions, and get the attention with an extent of intense and mixed emotions. The access for participation is replaced under the supervision of a program host, who stops the argument or keeps it moving. Program hosts created social relationship between the viewers and the participants using emotions. By time, television viewers consume more of these genres, because they feel attached to the participatory ordinary people who became well-known figures that express their feelings to the public. Television talk became television talk shows, as more flashy contents were discussed.

Nowadays, new television innovations are created to cut the boundaries between studio and home viewers, in which a mix between infotainment contents (informative reports about a current issue in an entertaining way) and human-puppet talk show hosts are, working together to send targeted messages in silliness serious forms with sensational attached actions that viewers can adopt easier.

Statement of the problem

The rate of watching television talk shows and its comparative on social media for news and entertainment increased relative as opposed to reading newspapers and books. The new generation of multi-media became closely attached to their role models through direct and social interactions on television. Sensational content in television made the rate of viewership higher and more addiction to tabloid television talk shows became salient.

Public debates on television inaugurated sensational topic to be discussed on talk shows. How the viewers interact with the media content either through phone calls or studio audience needs to be studied in the practical participation framework.

New human-puppet talk show host idea can be more adopted than other actual presenters. Interactions in this kind of shows became more accepted by youngsters, more sensational contents are attracting viewership and create loyal spectators on television, online, and in daily-life practices.

Thesis Objective

Earlier researches on sensationalism of printed media discussed the emotional connections between writers and readers. Television production has the privileges of showing participants' poignant interactions. Thus, this study will investigate sensationalism in television Human-Puppet talk shows and how conflict and emotional events are handled.

Moreover, this study aims at investigating the control of spontaneity (accepting or rejecting) in sensational contents and over interactions (adopting certain innovation) in Egyptians' Human-Puppet television talk shows.

Chapter Two

Literature Review

“If you believe that your thoughts originate inside your brain, do you also believe television shows are made inside your television set?” (Warren Ellis, comics and graphic novelist)

The balance between spontaneity in and control over interactions in a television talk show program is one of the aspects that need more empirical research: guests, studio audience members and hosts. In her book, “The Money Shot: Trash, Class, and the Making of TV Talk Shows,” Laura Grindstaff discussed in the book chapter four that raw emotions is the foundation for the money shot where guests can be good on phone, or in chrome-room, but in studio interactions can’t be created for someone else (p. 116). Producers in studios take good care of guests and hosts’ sudden actions; like fail to express emotions, as the author states in a situation like this what the producer should do with this guest: “You just try and skip over this person... they are real people – you can’t expect any more from them.” Another quote from the book demonstrates the control over guest interactions: “People don’t cry on cue. They cry because they get to that place, emotionally. They come here ready to get to that emotional level. And that’s not just a total accident, that’s part of producing.” (Grindstaff, Ch. 4)

Studio audiences are also trained to maintain emotional expressiveness degree through pre-designed way of asking the questions. “People might think, ‘Wow, that’s really staged,’ and the fact of it is I really encourage the audience to come up with their own questions.” (p. 122) Laura is assistant professor of sociology at the University of California, Davis. She wrote this book based on ethnographic studies and intensive fieldwork in talk shows. She used an aspiring actor in the daytime talk shows to play the role of ordinary guest. Grindstaff worked closely in this project with “Experts: organic & professional” talk show guests, “ordinary” talk show guests, market research analyst, director of daytime programming, hosts, producers and assistant producers, audience coordinators, and

audience warm-ups. “To do a great talk show... you need deception because that’s a form of drama... And you need cleavage, you know, sex... All the great ones have those two elements, lies and breasts,” said Saul Feldman, former television executive and talk show producer.

In another attempt to make sensational contents more spontaneous, with high viewership, and no criminal cases to be issued against the show, puppets are used to present the emotional poignant message instead of real human anchor. Along the history of television story-telling, Jim Henson Production created *the Muppet Show* (1976 – 1981) and tried through the loved puppet characters to deliver values and fight wrong patterns like gender stereotypes and may also be presenting “nonconformist ethos,” as stated in the paper “The Performance of Nonconformity on the Muppet Show-or, How Kermit Made Me Queer.” (Schildcrout, 2008) Not only lies and sexual contents make good show where people get attracted and emotionally attached to the content presented, but also jokes, songs, and fictional characters, (Schildcrout, pp. 842) like puppet spontaneously, make people watch the show as it emanates pleasurable atmosphere and sometimes accepting the persona easily leads to significant usage of the content. In recent television talk shows, political satire used the puppets also to deliver hidden message, and sensational segments; that can be seen in the example of the American Jon Stewart and the Egyptian Bassem Youssef shows.

During the mid-1990s, general shift to “more sensational” or “tabloid style” of programs included: gang violence, sexual harassment, child abuse, love triangles, mother-daughter conflicts, family frauds, and topics that consider secretly to be reported on television. (Grindstaff, p. 21) In chapter one of his book, the author classified talk into two types: the talk on show and the talk of the scholars and critics about this show either in newspapers or radio or tabloids, meaning sensational vulgar or excessive trashy television talk show kin. (Airing Dirty Laundry, p. 26)

Sensationalism and Television News Stories

Many research papers, thesis books, and dissertations have been studying sensationalism in newspapers, radio and television. When television is addressed in relation to the topic of sensationalism, the big portion studied television consumption effects, audience fragmentation and perceptions of sensationalism in a new genre relatively like talk shows. In the age of the Internet and digital journalism, as the control over audience interactions through targeted messages became very hard, television programs like talk shows used the emotional conversational discourse even in news reporting, so the conversational analysis aspects in television talk show interactions are also widely discussed. Talk show, as a significant television genre was intended to be more of entertainment programs for day-time households or late-night comedy and serious news reports were mainly aired hourly. However, the appearance of the infotainment concept partially evanesce the line between news interviews and entertainment, where hard news reporters became no longer the only source for real information, but also specialized analysts and opinion columnists share their point of views even in reported facts and hard newsy stories. For the sake of economic and journalistic combination purposes, talk show producers used the mechanism of market-driven journalism which also tackled the topic of sensationalism in television programs.

In *Communication Research Journal*, volume 1-22 for the year 2016, correspondent authors from University of Amsterdam, The Netherland, studied comparatively 14 television cases of cross-level effect between characteristics of media system (competitive commercial revenues) and sensationalism in news coverage (topics, storytelling, and audio-visual features). Using content analysis methodology, 29 daily newscasts are examined from 14 public and private television channels. They are characterized by having dual media systems combining non-trivial commercial and non-trivial public broadcasters: Belgium (Belgium-Flanders & Belgium-French), Canada, France,

Germany, Italy, Ireland, the Netherland, Norway, Poland, Portugal, Switzerland, Turkey, and the United Kingdom. The results showed that the more competitive television media systems (leads to high audience fragmentation), the more prioritized sensational contents (leads to high commercial revenues). This study focused on private and public channels in each country in relation to the other 14 media systems commercial revenues, but it lacked the factors affecting the viewers to watch more sensational content.

In Issues and Studies Journal, volume 45 for the year June 2009, under the supervision of Institute of International Relations, National Chengchi University, Taipei in Taiwan, an affiliation of professors studied the factors affecting Taiwanese viewers' perception of sensationalism in television news. (Wang, pp. 125- 157) Using 1868 phone calls methodology for twelve minutes interview, the researchers studied four main factors that affect the viewers' perception of the sensational topics: time spent watching sensational issues in television news, news topics, news production features, and motivation for watching television news. Sensational topics of the studied news stories, as the authors mentioned, are divided into seven categories: crime and conflicts, accidents and disasters, sex and scandals, gossip about celebrities, bizarre events, entertainment news, and superstition news. The results found that 24.7% of the respondents rated gossip about celebrities as sensational news topics at the first place then crime and conflicts, accidents, and disasters came next. The questionnaire was designed on a 5-point scale, as in the motivation for watching news question, the respondents were asked to rate between six motivators: learning about social issues, making daily life decisions based on the information received from news, entertainment, killing leisure time, having interesting topics to talk about, knowing what other people were doing. Noting that, the range of educated people who accepted to take this survey were only 41.4% with college degree, 33.9% with high school degree, and 24.5% with junior high school or less. These demographics were positively predicting the viewers'

perception of sensational issues as the motivation for watching news was more of information seeking than entertaining and interpersonal needs. What was noted in this study was that some production features like graphics, special editing, background music, editing pace, special editing effects, and repetition of pictures were having greater influence on viewers' perception to sensationalism where audio features influences gained the higher over the visual one.

According to *Communication Research Journal*, volume 35 for the year June 2008, Holland researchers from Radboud, Breda, and Erasmus Rotterdam University studied the effects of sensationalism on liking of television news stories and the role of emotional arousal. (Vettehen, pp. 319-338) Using content analysis methodology, student coders measured the presence of sensationalist features in chosen television news features; dramatic story subject, audio-visual production, and insertion of laypersons short interviews. A triangulation of an evaluation process took place through a questionnaire measuring the relationship between the sensationalist features and liking degree of news stories where emotional arousal has a mediator effect. A number of eleven newscast stories were watched by 62 adults' voluntary participants at home, after each story; the videotape was stopped for the short questionnaire. Hierarchical regression analysis of liking on sensationalist features showed that only two features have significant effect: presence of dramatic subject has negative effect on liking the news story and increase in the number of camera shots has positive effect. Also, the conditional regression showed that as emotional arousal increases, its effect on liking diminishes.

The previous studies remarkably focused on questioning the problem that journalists face in television news stories either to attract and maintain audience or to satisfy their willingness for information. All television news has been commercialized, because entertainment became crucial for all broadcasters. (Thussu, 2008) News-gathering needs high level of investment, especially foreign news. For example, in the United States, the three big conglomerates that own the main news

production channels are Viacom-Paramount: CBS News, Disney: ABC News, AOL-Time Warner: CNN. As the major news networks are owned by the primary entertainment business cooperation, the type of stories about celebrities and entertaining are more dominant over news. The programs that are most suitable for infotainment contents are reality TV and celebrity talk shows (p.3). As mentioned above, Taiwanese viewers are satisfied by the news stories coming from cable channels than terrestrial television news stories. (Wang, 2009) Also, in the same study, comparing the Taiwanese habit of watching news since the introduction of first cable news in mid 1990s and after the year 2000, the competition for watching news at the beginning was going for crime and accidents which turned after a decade to new themes like gossip about celebrities. This change, according to Taiwanese Government information office, grabs more attention (in watching) and earns higher ratings (of viewership and advertisement). (News Mirror Weekly, 1999)

Another scale for viewers' perception of sensationalism in television news, the respondents are asked to rate news as accurate, responsible, important, credible, professional, arousal of viewers' interest, invasion of privacy, and gossip contents. The results also found a higher number of viewers rated news as interest arousing (Wang, 2009)

The European viewers in 14 television media system studies concluded that commercial and public channels are both offering sensational contents according to audience data fragmentation. (Arbaoui, 2016) This means that the competition between the two channels after the conglomerates ownership for news channels has affected both choice of terrestrial and private channels' choice for commercials and infotainment stories.

Sensationalism and Television Talk Show

Studies about sensationalism in television news stories focused more on news features, the motivation of viewers and their perceptions toward the topics presented. However, sensationalism in

television talk shows stories included the emotional arousal of viewers during watching, satisfaction degree to the verbal violent contents, emotional sensory stimulation to the contents offered in reality television programs, and retrieval of unsatisfying real-life emotions.

In *Journal of Media Economic*, volume 26 for the year May 2013, Italian researchers from University of Milan Bicocca in three different departments; economics, psychology and sociology, studied the effects of sensational content on television consumption choices: attracted but unsatisfied, (Stanca, pp. 82 - 97) An experimental design tested the effect of verbal violence content on television viewing choices and satisfaction. The sensational content of verbal violence was measured through the participants' argument in the talk shows, either insulting or intimidating. The experiment also used the differentiation in program topics; one discussed political issues and other tackled real life stories, gossip, and current affairs. Based on the program topic, researchers classified the type of viewers; lowbrow talk show gets high percentage of low educating viewers and the higher satisfaction share of educated viewership chose the highbrow talk show contents. Researchers used three programs for the viewers to choose and switch between in 10 minutes watch. Program B was the one that has verbal violent confrontation between participants. The other two choices were Program A: TV serial in the 18th century, and Program C: documentary about social integration of young Moroccan immigrant in Italy. The control condition of the experiment used Program B with no verbal violence; same episode when it had neutral conversation in earlier parts. The experiment four dependent variables were share of viewing time (time spent viewing Program B/ total of time viewing), satisfaction with Program B (percentage of self-reported satisfaction with the three programs), relative satisfaction with Program B (difference between satisfaction of Program B and the consequent share of viewing time), and overall satisfaction with Program B (satisfaction of viewing experience on a scale from 1 to 10). The experiment resulted in low satisfaction with viewing the verbal violent content, but high attraction

with consciousness for the time spent watching sensational contents. In addition to that, participants reported very low satisfaction of viewership to the whole experience of watching during the presence of sensational content.

According to *Journal of Media Psychology*, volume 5 for the year 2003, American scholars of communication studies, Kent State University, studied factors that explain the viewer aggression and attraction to different television talk shows. (Rubin, pp. 331-362) Using survey methodology by collecting data from students aged 19 – 40, researchers studied the potential effect of both dispositional and television-viewing factors on the emotional attraction to television talk shows. With the guidance of uses and gratification perspective, individual dispositional factors; like aggression, anger, attitudes toward women, unwillingness to communicate and television-viewing factors; like motivation, attitudes, topics, emotions, and Parasocial interactions were used to differentiate between the media effects on viewers preferences for or attachment to different television talk shows. Individual dispositional factors can affect expectations of the viewer (attraction) and behavioral responses (aggression) to media. (Rubin, 2003) Unwillingness to communicate (UC) construct is identified as functional alternatives to unsatisfactory interpersonal interactions. (Rubin 2000) Audiences consider the television-viewing Parasocial interactions as their persona for social guidance, persona for friendship concept, imagine being part of this persona's social world, and being totally engaged with television talk show audience. (Rubin, 1985) Most of these factors were dealing emotionally with the viewers being more or less sensational responsive to their feelings; being attracted or satisfied. The results found that television talk shows turned to be an alternative for viewers who are angry and unsatisfied with their interpersonal interactions.

Explicating the concept of sensationalism and its contents, Vettehen et al (2008) distinguished seven sensational features in television news stories and another five in the audio-visual production.

Dramatic subjects (Adam, 1978) in news stories could be considered sensational in negative events such as crimes, accidents, violence, fires, and natural disasters. The other five features of measuring sensationalism in news stories were concerned with the audio and video environment. (Grabe et al, 2001) These five aspects of change between camera positions, the use of an “eyewitness camera”, the onset of background music, zoom-in movements, and short story duration were framed to study both the sensational content and form of television news programs.

In a later study explicating the concept of sensationalism and its contents, Grabe et al (2001) stated that sensationalism couldn't only be studied by the analysis of stories contents, but also the form that provoked the emotional and sensory stimulations (There are two formally features that are linked to sensory stimulations video maneuvers and decorative editing transitional and non-transitional effects. (Zettl; 1984; 1991) Video maneuvers are the primary features that involve the camera operations; zoom-in, zoom-out, and eyewitness perspective. Decorative effects are called attention-grabbing devices that are added in post production not fundamentally responsible for capturing news videos. Decorative effects include audio manipulation (sound effects, voice-over, music, and voice tone of reporter), video editing transitions (editing pace, wipe movement, dissolve, flash, fade, rotation or bounce, fly effect, slide and peel effect), and non-transitional video effects (supers, split screen technique, freeze frame, compression, posterization, echo or mirror effect, snapshot, highlighting effect, secondary frames, frame within a frame technique, mosaic, and slow motion).

Another perspective in explaining the effect of sensationalist content is the classification of verbal violence characteristics in talk show program. Stanca et al (2013) put an assessment for Program B that contains sensational content of verbal violence in argument confrontations in television talk show. On question of agreement/disagreement assessment, the program characteristics

that makes the content sensational are the degree of amusing, involving, instructive, relaxing, original, well done, suitable to all, vulgar, violent, and useful.

From market-driven journalism point of view in explicating the concept of sensationalism, Arbaoui et al (2016) distinguished separately three categories of sensationalism that makes commercial and competitive pressures increase in television systems. The first two categories were the ones studied by Grabe et al (2001); the topic and the audio-visual features. Arbaoui et al explained the third category as “using the human exemplar in giving concrete and/or emotional testimonies for to the salient information in news,” which is named: storytelling. It was lately tackled as personalized exemplification. (Lefevere et al, 2012)

Sensationalism in Television Story Telling

According to The Journal of Popular Culture, volume 41, for the year 2008, Jordan Schildcrout showed some of numerous scholars’ opinions about the agenda behind *the Muppet Show*. It wasn’t only an education tool, but their creators were also demonstrating their social realities and ideologies. After the first success for the puppet shows, *Sesame Street* was an opportunity for its creator; Henson into a “sophisticated puppets as well as sophisticated audience”. *The Muppet Show* featured some songs and interactivities between the puppets and the audience to “overcome the adversity between highbrow and lowbrow guests” (p.4) because the silliness win over the seriousness and the respectable in the world of entertainment. The author noted that *The Muppet Show* helped his “queer” feeling of love to the popular culture and live theatre. (p.11)

A newly published article expressed the use of puppets in story-telling and hidden contents that were inappropriate for television airing; “Humorous Political Satire and Serious Cultural Jamming.” International journal of communication, volume 11, for the year 2017, Amal Ibrahim and Nahed El-Tantawy argued that Al-Bernameg changed the traditional meaning of cultural sphere jamming in

which the show was presenting an “alternative content and format that entertain, inform, and subvert the deep embedded ideas of Egyptian culture” (p.2). For example, Bassem Youssef, the show host, used Abla Fahita in its first appearance as an ordinary puppet that presents mocking political contents and it was accused of “crippling Egypt’s national security” (season 3, episode 2). The authors concluded that the story-telling way Al-Bernameg show in mocking television news mainstream opened the talk show genre for younger audience to participate in the political sphere and new creators to debate publically.

Sensationalism in Television Talk Shows and Public Sphere

“The studio is the institutional discursive space of radio and television. It is a public space in which and from which institutional authority is maintained and displayed [and in which] it can define the terms of social interaction in its own domain by pre-allocating social roles and statuses, and by controlling the content, style and duration of its event” (Scannell P. Broadcast Talk, 1991)

When researchers deal with public sphere as an issue affecting sensationalism and its aspects in talk shows, three main clusters are bundled: political talk shows, women talk shows, and religious talk shows. Public sphere is defined as letting people debate publically and spontaneously. When mass media became the political, religious, personal or social public space available for managed discussion in a show, reality television serves as a platform for public opinion and audience participation.

In Malaysian Journal of Communication, volume 27-2 for the year January 2011, Abdul Wahab connected the study of television talk show genre to the notion of Habermas public sphere in which the Malaysian Television context played another role in media control and ownership. Media output raised the questions of what should be selected for portrayal, how it should be presented, and what kind of modes the context should be in. The Malaysian television was firstly owned by the state. Television talk shows were firstly introduced in 1986 and it began to be specialized into different

topics like female related shows, religious, social, till it reached the entertainment gossip shows that the author expressed as “sensationalization personal issues” structure of talk show programs (pp. 34). This public sphere of airing different types of programs, adding to those programs of *Malaysian Civilization Islam*, introduced in 2003, was also described by the author as “sensational television chat shows.” For the purpose of this study, the researcher chose three programs to apply the theory of public sphere to the sensational television talk shows topics; *Blog* (30 min. political show), *Wanita Hari Ini* (an hour daily women show), and *Halaqah* (One hour weekly religious show). The content analysis study found that three shows exhibited “safe opinion formation” for the issues that were presented. Men are invited to talk about serious discussions and women are only introduced in the sensational aspects. And finally, the public involvement in the discussion was not-existent as the shows didn’t invite studio audience, only the host and the studio guest, which made the public only spectator of the program.

In the book, “Talk on Television: Audience Participation and Public Debate,” Sonia Livingstone and Peter Lunt analyzed how media managed to make television programs sensational public sphere for ordinary people, studio participants, and home viewers. In the late 1960s, the Americans Opera Winfrey, Phil Donahue, Sally Rafael and others introduced the studio debates and audience participation programs in which *seriousness* varied depending on the topic, the skills and interests of the host and the target audience. In this context, Livingstone & Lunt (Ch. 3, p. 39) characterized some features for the television audience discussion programs; (1) it consists of lively, controversial conversation and argument on chosen topic. (2) Studio audience contributions are set to appear emotionally to the program participants rather than scientific. (3) It offers a sense of community where everyone belongs and speaks freely and openly. (4) Home audience should become

emotionally involved. (5) Painful emotional issues are discussed in a personal manner. (6) It also offers sense of private interaction despite the public nature (Studio debates-audience discussion, p. 63)

Television talk shows in this case can be considered the substantial interaction platform for unsatisfied viewers for their daily-life experience. (Rubin, 1997) According to Livingstone and Lunt, watching television talk shows “as if” it is face-to-face primary social experience is the idea behind Parasocial interaction (PSI). (Ch. 7, p. 162) PSI is the relationship that the audience and talk show program create in which the celebrity persona doesn’t know the audience; media is consumed in an illusionary experience. (Horton et al., 1956) This relationship is being built due to the interaction style of the host with the studio participants, the conversational speech features, and direct gaze at the camera. (Studio discussion and post-modernity, p. 169)

“Talk shows share both semi-institutional and conversational discourse,” Janne Carnel (2012) concluded in a comparative analysis between two reality shows; British Jonathan Ross show and American Jay Leno show. The study focused on the conversational analysis theory (CA) in which some talk-in-interactions was analyzed through spontaneous talks and institutional setting. CA concept was elaborated through turn-talking, adjacency pairs, topic organization, response token, and story-telling.

International Pragmatic Association, volume 10 (2) for the year 2000, tabloid talk show was studied as a conversational type of face-to-face interaction through turn-talk conversation system. Gregori-Signes used the 14 features of any conversation to consider “speech event”, (Sacks et al., 1974) change of speakers, one party talks at a time, no gaps in conversational transition, turn order isn’t fixed, turn size isn’t fixed, change in number of participants, turn allocation technique (host and guest overlap, audience reactions such as side comments, and audience guest expert and host overlap), question-answer process and repair mechanism of turn-taking errors.

Few research studies were devoted to the effect of sensationalism on the balance between spontaneity in and control over interactions in television talk shows. Analytical and empirical research studies were addressed on wide range on public sphere, but no specific studies are devoted to talk shows as interactive genre of face-to-face conversational tool and the effect of sensationalism.

Chapter Three

Theoretical Framework

“Who tells the stories of a culture really governs the human behavior. It used to be the parents, the school, the church, the community. Now it’s a handful of conglomerates that have nothing to tell, but a great deal to sell.” (Professor George Gerbner, Cultivation Theory)

Television talk show is being studied by neo-communication researchers as a public debate platform for opinions with an essential role of society modern diffusions. New innovations in programs are exposed for the audience to inhabit either in topics or forms. Television as a communication channel between home viewers and studio audience sends new ideas, transmit learned behaviors, and dwell acquired habits that will be gained over time. The current research on television talk shows as a public opinion platform for sensational contents applies diffusion of innovations and television cultivation as theoretical foundation.

Diffusion of Innovations Theory

Diffusion is the process in which an innovation is communicated through a certain channel among the members of social systems over time. (Roger, 1983, p. 34) According to Everett Rogers, the author of “Diffusion of Innovations” book, there are four elements in the theory: the innovation, communication channel, time, and social structure system. Innovations can be an idea, practice, or product which is identified as new by individuals. Communication channel is a mean of getting messages from one individual to another where interpersonal channels are more effective than mass media. Time is the third variable which determines the innovation-decision process, categories of adopters and rate of their adoption to the innovation. In the end, diffusion occurs within social system (unit members), because the social structure (system members) affects the innovation-decision.

Interpersonal channels are the process of face-to-face communication, which are considered more effective for the unit of adopters to accept certain innovation. Rogers stated that an obvious principle of human communication exists in the *homophily and heterophily* of the sender and receiver of communication process. (p.19 - 20) It is measured by the degree of similarity between the sender and idea adopter in belongings, interests, language, and attributes; like beliefs, education, social status ...etc. The nature of adopting new innovation requires homophiles between two participants in social status and education with a degree of heterophiles that permit simplicity in diffusion of innovation.

Adopters with their groupings use time sequence to use the new innovation passing through decision-taking process. It takes five steps for diffusion to occur: knowledge, persuasion, decision, implementation, and confirmation (p. 21) This process can lead to either adoption or rejection by an individual (optional innovation-decision), or consensus of social system members (collective innovation-decision), or powerful social system members (authoritarian innovation-decision) or even combination of two previous decisions (contingent innovation-decision).

Rate of adoption to new innovations is determined by five attributes (p. 14 -16); *relative advantage* (measures economic rate of adoption to the innovation; the greater the perceived relative advantage of an innovation, the more rapid its rate of adoption is going to be), *compatibility* (measures the rate of adoption to the innovation in religious countries when it is compatible with values, past experiences, and needs of potential adopters), *complexity* (measures the rate of adoption to the innovation in developed countries; the simpler innovation to understand, the more rapidly adopted and new skills and understanding to be developed), *trialability* (technical professions and experimental fields measure the rate of adoption to the innovation; trialable innovation presents less uncertainty and adoption becomes quicker), and *observability* (used in experienced innovations that is proved to be beneficial for all to measure the rate of adoption to a visible observable innovation with clear results).

Consequences of Innovations Model

Roger, in his book (Ch. 11), collected past researches that used the model and he stated that innovativeness is the dependent variable, characteristics of members, nature of social system, nature and use of the innovation are the independent variables. The model is used to measure desirable versus undesirable consequence, direct versus indirect, and anticipated versus unanticipated consequence.

Innovativeness is measured by the degree to which unit of adopters diffuse an innovation earlier than the other members of the social system. (Roger, Ch. 7) The five adopters are categorized as *innovators* (venturesome), *early adopters* (respectable), *early majority* (Deliberate), *late majority* (Skeptical), and finally *laggards* adopters (Traditional).

A series of generalizations about characteristics of adopter categories are collected by Roger (p. 251) under three main headings: socioeconomic status, personality variables, and communication behavior. The consequences are measured through the effect of innovativeness (dependent variable) on the characteristics of adopters and social system members (independent variable).

Sensationalism and Diffusion of Innovations Theory

As Rogers (2003) stated in his book edition, “news can be regarded as type of innovation without a physical form.” In this context, diffusion of innovation researchers argued that “opinion leaders transmit information from mass media to their social networks”. (Long, 2014) This diffusion process improved the audience intention to go online where change in behavior appeared, more sharing rates were collected, and more personal interactions appeared in day-to-day life.

Referring to a previous chapter of this study, sensational contents in television talk shows can appear in sexuality, physical and mental violence ...etc. Sensational forms are being studied through the analysis of language and interpersonal reactions. Connecting sensationalism and diffusion of innovations can appear in the adoption of audience to sensational contents as a new product, share

them through other new communication channels (for example social media and online websites), and as a result, sensationalism diffused in societies accepting the idea of emotional spontaneity over time.

“From television personality to fans and beyond: indexical bleaching and the diffusion of a media innovations,” Squires (2014) argued that “public word” was circulated in a mediated culture in which language that was used in mass media became part of the real-life culture of this society. The research was a case study for a phrase “LADY POND” said by television public figure and then it retweeted on websites and Twitter. “Lady Pond” is a phrase used when discussing sexuality, women’s same-sex romantic and sexual experience without mentioning the word lesbian, as to differentiate between the desire and the practice. The study empirically collected the number of times the public figure’s name (Andy Cohen) was mentioned and the number of times the phrase (lady pond) was tweeted. It tested the spread of media language and the rate of adoption and circulation of this new term; i.e. innovations of new product and its diffusion through new media communication channel.

Cultivation Theory

Cultivation studied how watching television influenced the viewers’ perception of real life and their ideas to change their behaviors on the long term. Professor George Gerbner argued that television shapes concepts of social reality in which the long-term effects are small, gradual, and indirect but cumulative and significant (University of Twente, communication studies theories, cultivation theory). Television cultivation began in the mid-1960s with the appearance of television sets and the ongoing continuous change in viewers’ behaviors. Ideas and beliefs are resulted from media effects on already presented culture, binding values together to form cumulative television version of reality.

The theory assumes that the cultivation differential influences the framing of reality to the heavy viewers in comparison to the light viewers. Heavy viewers exposed to more televised messages are more likely to feel that people are competitive and self centered than light viewers who perceive

people to be helpful and friendly. Gerbner et al. (1976) stated that viewing more than four hours of violence a day may lead to Mean World Syndrome. Those who absorb more media are those who are more influenced; that also can be having its gradual, cumulative and indirect effect on heavy viewers when addressing sensational contents.

Sensationalism and Cultivation Theory

The degree of cultivation is influenced by some factors that are mainly related to sensational contents like violence, sex, conflicts, accidents, and crimes. The amount of television watched for violent contents, build a scary belief that develop Mean World Syndrome, this is called the first order effect (the general belief about the world). Second order effect involves a specific attitude the heavy viewers cultivate toward their environment. For example, the level of familiarity of young-aged women to sex and conflicts and the portrayal of their gender as victims on television influence and evoke weakness and inferior attitudes.

Khalifa (2012) measured the consequences of first and second order cultivation effect in watching sensational contents (crimes, killing, robbery, magic, raping, sexual harassment, and marriage betrayal) of films and social series presented at Arabic Satellite Channels on Egyptian youth. The survey question no. 19 rated seven statements in which 67% of the people acted disrespectfully towards social limits and state laws, and 66% acquired the attitude of using power instead of government laws to gain their right. While 63.3% of the people believed that all kinds of crimes were in gradual increase among the Egyptian society and the rate of robbery was the ideal solution for solving their economic problems by 62.7%. Marriage betrayal and unlawful relations are also reasonable in the Egyptian society by the same percentage. As a result of these cultivated messages, 59% of the people taking this survey that may not have first-hand experience with society and its issues; thought that magic and supernatural powers could solve the Egyptian society's problems.

Summary

Some television talk show programs based on satellite channels are being aired on social media now with difference in censored presented contents. In Egypt, programs like *Abla Fahita*, was firstly broadcasted on CBC television channel with censorship on sensational contents. A sound effect “TEET” is added to sensational contents like poignant, arousing or obscene language. It is considered as comedy social infotainment show presented by a female widow puppet character and her also puppet daughter “Caroline” as well. As a new innovation of its puppet type presenter, *Abla Fahita* episodes are uploaded on YouTube media channel with no censorship on the sensational contents.

The issue of censorship was covered in many papers; however, the control over films and social series became easier than managing reality shows contents that have their social networks. As Khalifa (2012) concluded from his research, 21.3% out of 400 surveyors refused the dramatic censorship of sensational scenes in films and social series. This meant that, an existing portion of high viewing exposure to sensational contents might accept the diffusion of new innovations that present the sensational contents over a long time and it might also be changed to an attitude.

Abla Fahita show, when analyzed under the effect of cultivation hypothesis, has the long-term effect on the audience where firstly, they may be rejecting the new idea (innovation) of watching a puppet show acting as real women or the way she talks and her style of humor. However, on the long-term, the attitude changes with “an accurate deception of the real-world.” An acquired behavior is gained toward real life norms, like the famous song of *Abla Fahita* named, “mayestahloushy;” which means no body or nothing deserves, is being used in all real-life action due to heavy viewing. The audience, who absorbs more of the content presented, will be more affected and influenced; their interactions can be shown from the new media interactive platforms.

Most of the Egyptian research papers and thesis books tackling the issue of sensationalism in Egyptian drama, films, social series, news sharing, and talk shows used specific theories like agenda setting and framing (Youssef, 2008; 2015), uses and gratifications in Rubin & Kim model (Khalifa, 2012), cultivation and information processing. (Bakir, 2016) Previous studies aimed to measure the role of media platforms in shaping opinions, setting an agenda for societal topics, the pattern of usage and the effect of using these sensational contents.

This study is based on both diffusion of innovations and cultivation theory, in which the consequences of innovations model and the first/second order effect of cultivation are applied. Sensationalism isn't new for talk show genres, but the innovativeness of the spontaneity in sensational contents presentation is. The consequences of innovations model will be used to measure the audience Parasocial interactions as a result for adoption or rejection of the spontaneity of presenting sensationalism in Egyptian talk shows.

Chapter Four

Methodology

Sensationalism has always been the field of research for news coverage and how journalists work on emotional stories to attract more audience to read their stories. With the appearance of talk shows and reality television programs, studio and home audience were targeted in research not only in newsy current event stories, but also in human interest and controversial issues that turned out to be critical for television viewers.

This assumption raised the belief of critical viewer; in which home audience is critical, analytical, and informed of the textual forms and program construction (Livingstone, pp. 70), and they adopt or reject the materials in significant reception.

With the revival appearance of puppet shows, specially Bassem Youssef Al-Bernameg show, and the first emersion of Abla Fahita as a human-puppet that sends coded messages and “inappropriate phrases and scenes that violate public taste and values”. (Egypt Today, Hassanin, 2017) A story-telling format popped up the question of whether audience will accept or reject the new innovation human-puppet character with past cases of terroristic intentions and sensational contents.

Research Problem:

With the active continuous appearance of new television talk show innovations, high rate of viewership are now following *Abla Fahita* human-puppet talk show episodes named, “Live Men El Duplex.” A puppet act like real presenter character presenting entertaining sensational contents includes sexual implications in conversational language and connotation reactions. The show viewership rates counted highest subscribes of its type, especially for the online channel “El Duplex.” According to statistics published on YouTube website, *El Duplex* channel has 1,265,084 subscribers (March 2018).

Objectives of the study:

This research studied the effect of spontaneous sensational contents presented by new innovation *Abla Fahita*, human-puppet persona, on the characteristics of adopters and the rate of adoption to the show contents presented.

1. To analyze the reasons behind the difference in viewership percentage between television episodes and online channel.
2. To examine and measure how the audience accepts or rejects a new innovation like *Abla Fahita* human-puppet persona and whether the spontaneous atmosphere of the conversation and the interpersonal reactions between *Abla Fahita* and the audience is their motive.
3. To examine the adoption rate of audience to the sensational contents presented.

Significance of the study:

With the application of consequences model, the study significantly examines the effect of adopting human-puppet talk show audiences to the new kind of reality shows on the characteristics of adopters, nature of their social system, and how spontaneously they consume sensational contents presented. This study is an attempt for using the model of consequences of diffusion to measure desirable versus undesirable consequences (functional vs. dysfunctional effects), direct versus indirect consequences (change occurs immediately or indirectly), and anticipated versus unanticipated consequence (change intended by the innovation).

Although there is a large number of researchers who studied the talk show aspects and the emotional attachment of audience to the sensational contents presented in the shows, few studies in the Middle East and the Arab world, especially in Egypt, examined the effect of sensational contents resulted from new innovative ideas presented in human-puppet persona talk shows on the interpersonal reactions of home audience and the rate of adoption (rejecting or accepting) to this idea.

Method of data collection:

This study method depends on descriptive analysis, quantitative research to examine the effect of sensationalism presented contents (language used and reactions) on the rate of adopters at home to the spontaneity of the host (new innovation; puppet doll) in the diffusion process.

The survey consists of questions related to demography information, rate of watching *Abla Fahita*, human-puppet persona episodes on television and the reasons behind subscribing to its YouTube online channel. Also, the survey questions the period of time the audience took to follow the program on weekly bases and the parts they prefer more in the episode. It is designed to identify the sequence of diffusion process audience passed through to reject or adopt the content presented, in addition to examining whether spontaneity of the host, the guest(s), or the studio audiences contribute to the rate of adoptions or not.

The questions are based on the researchers' findings in the literature review. Research questions are designed depending on the theoretical framework of diffusion of innovation, in which consequences of diffusion model is applied.

Research Questions and Hypotheses:

The following research questions are designed to guide the study:

R1: Is the human-puppet character of *Abla Fahita* considered new innovation?

R2: Are the audience more likely to follow human-puppet character of *Abla Fahita* television episodes or online YouTube channel?

R3: Is removing censorship "Teet sound effect" from online episodes on YouTube channel, raises the percentage of subscribers than television viewership?

R4: Is the rate of adopting sensational contents presented in the human-puppet character of *Abla Fahita* talk show episode depending on spontaneity of the host, guest, or contents presented?

R5: Are the consequences of diffusion to the new innovation (human-puppet character of *Abla Fahita*) varied from television viewers to online YouTube channel subscribers?

R6: Do the viewers' age variance determine the nature of adoption to the innovation?

Respondents were firstly required to answer three questions to classify the followers of *Abla Fahita* show and reasons behind not following the episodes as the chosen sample includes remarkable ranges. The following eight questions analyze the type of media use (television or the Internet) in watching the show and time spent in watching episode parts.

On a 5-point Likert scale, respondents were answering 29 statements distributed randomly. The scale represents (1) strongly disagree, (2) disagree, (3) neutral, (4) agree, and (5) strongly agree.

Based on the literature review of past studies in sensationalism and television talk shows, in addition to the application used of consequences of diffusion, hypotheses are designed as follow:

H1: Youngsters adopt innovativeness earlier than others in their social system

Hypothesis one is based on diffusion of innovations theory, Rogers in his book "Diffusion of Innovations" stated that the determination of consequences of functional or dysfunctional effect of the innovation is determined by the effect it causes on the adopters (pp. 380). Also, the innovation may be functional or dysfunctional to one member of the system and not to the whole social system.

According to the consequence of the innovations model, the relationship between these statements and the age of respondents measure the effect of watching the show on regular bases on the young ages and whether the rate of adoption is earlier than old aged viewers:

(Q14.3) The show provides me with news and current issues.

(Q14.4) The show provides me with general information (sports, tech, health, arts, and fashion).

(Q14.11) I usually use contents from the show with family and friends.

(Q14.21) I always wait for the show on both Fridays and Saturdays.

(Q14.29) I became more committed to watch the show episodes every week.

Not only the functionalism of the innovation reflects the consequences, but also the direct change on young viewers appear through the rate of adoption to the show and the content presented. The direct change that can happen to the viewers (innovativeness) is measured through these statements in relation to the range of ages between students and their parents:

(Q14.23) I usually repeat songs from the show.

(Q14.28) I believe that the show changed my vision to some life issues.

Adoption rate or the rapid speed for adoption to the show is measured by using the relationship between accepting the content and the time spend watching the show (question 10), in addition to following the show from its first season (question 13) and whether the percentage of social system (sample) adopt the idea of the show over the period of time, as in the following statement:

(Q14.22) I think that the show is an evolution for The Muppet Show.

There are two reverse sentences that shall be analyzed separately to measure the significant difference between the age variance and the time length participants take to adopt the innovation.

(Q14.17) I consider myself a late adopter for the show than others.

(Q14.25) I consider myself an early adopter for the show than others.

The survey includes only one open-ended question no. (4): Why don't you follow *Abla Fahita Live Men El Duplex* episodes? The results also measure the functionality and dis-functionality of Abla Fahita show to the audience comparing different ages in the social system.

- Independent Variables: characteristics of members following the episodes and the nature of social system who watch the episode.
- Dependent Variables: Innovativeness

H2: Audience who watch more *Abla Fahita Live Men El Duplex* show episode’s segments, the more they tend to adopt sensational contents spontaneously.

Hypothesis Two is based on “Talk on Television book,” in which Peter Lunt illustrated the meaning of critical viewer in which viewers not only accept or reject information and input coming out from television program, but they are able to “spontaneously comment on the coherence of the argument, data presented in the claims, motivation behind media appearance, and what could have been said, but it was omitted” (pp. 71). The study examines the effect of hours spent watching *Abla Fahita Live Men El Duplex* show episode’s segments on the critical viewers’ adoption rate to sensational contents presented and whether this adoption depends on the spontaneity of the innovation persona or the contents presented.

The spontaneous reactions are defined in the research as the extent to which the innovation is adopted easily due to the spontaneously interpersonal reactions occurring between the show host, which is measured through the acceptance or rejection rate of respondents and how they consider themselves:

- (Q14.9) I believe that *Abla Fahita* host spontaneity emanate pleasurable atmosphere.
- (Q14.10) I accepted *Abla Fahita* human-puppet persona easily.
- (Q14.14) Real character acting *Abla Fahita* is considered highly intelligent.
- (Q14.18) I can believe that *Abla Fahita* human-puppet talk show host is real widow woman character.

Sensational contents are represented in questions that examine the language, facial expressions, emotional questions, and sexual implications:

(Q14.1) The show contains sexual implications that appear in language and reactions.

(Q14.19) I think that the show host questions are emotional.

(Q14.20) I don't think the show host needs facial expressions to be persuasive.

- Independent Variables: Adoption rate
- Dependent Variables: Hours spend in watching episode's segments

H3: *Abla Fahita* human-puppet talk show's heavy viewers tend to watch the episodes on YouTube channel than television.

Hypothesis Three is based on cultivation theory and consequence of innovation in which heavy viewers for television are eager to know more about the hidden contents under "Teet sound effect." The heavy viewership tends to affect the person's life perception to the contents offered, and whether the viewer accepts or rejects changing the medium not to miss following the new innovation.

By combining the two theories, this hypothesis tends to measure the effect of adopting heavy viewers to the new innovation *Abla Fahita Television show* on changing the viewership medium from television to online through question. (5) How do you mostly prefer watching *Abla Fahita Live Men El Duplex* episodes? And question. (11) Do you use the Internet to catch up missed *Abla Fahita Live Men El-Duplex* television talk show? (In addition to the eagerness for watching the missed episode in question) (12) Do you download *Abla Fahita Live Men El-Duplex* television talk show episodes to watch later?

Also, some questions are designed to measure the specific viewership habit of the viewers following *Abla Fahita show* on CBC television channel and the diffusion stages they are going through sequence of three questions depending on each other:

Question (6) Do you watch TV online?

Question (7) Do you watch CBC live stream?

Question (8) How do you watch CBC live stream? (YouTube, CBC website, Facebook, others....)

The hypothesis measures the effect of heavy viewership on changing the medium of following *Abla Fahita* show episodes through these designed eight statements:

(Q14.5) I recommend the show for others to watch.

(Q14.6) I am always excited to know the show guest (celebrity) of this week.

(Q14.12) I share the show videos online.

(Q14.16) “Teet” sound effect makes me keen on watching the show on YouTube.

(Q14.21) I always wait for the show on both Fridays and Saturdays.

(Q14.24) I feel more comfortable watching the show online.

(Q14.27) I always catch up missed television show on YouTube channel.

(Q14.29) I became more committed to watch the show episodes every week.

- Independent Variables: Change of medium viewership from television to online

- Dependent Variables: Heavy viewership of the innovation

Operationalization of the study variables:

- 1. Abla Fahita** is human-puppet talk show character is a widow woman with two kids; small boy puppet-kid and female puppet-daughter named Caroline are also presenting part of the show. The show is considered entertaining, inviting different celebrities from the Arab region with their families in spontaneous atmosphere, where *Abla Fahita*, human-puppet talk show character, is asking some sensational questions and the guest, studio audience emotionally interact actively impulsively by comments, facial expressions, and sometimes they get invited to the stage. “Live Men El Duplex” is broadcasting for the 6th season since April 2015 every

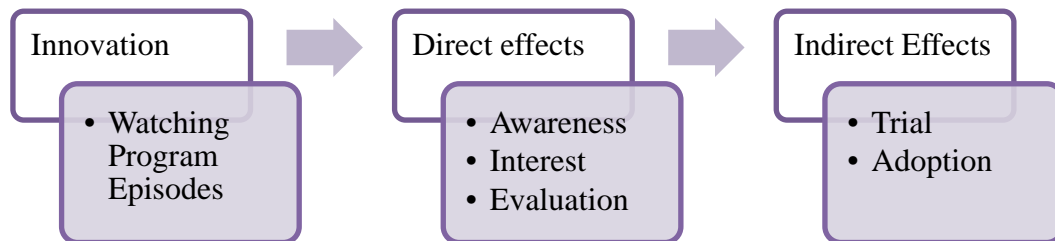
Friday night on CBC channel. The show is also producing themed songs named “Live Songs from El Duplex” that discuss some of societal concerns, revive old songs with new vocabularies, and reflect some of youth attitude towards different life activities, such as “Mayestahloushy: No body and nothing deserves”, “El Setat Altaf El Kaenat: Women are the sweetest creatures”, “Sex kol Demaghna Sex: Our head are all filled with sex”, “Nasheed El Duplex El Rasmy: Official song of El Duplex”...etc.

2. **Innovativeness** is the degree to which an individual adopts the innovation earlier than the other members of the social system. Adopters’ categories (innovators, early adopters, early majority, late majority, and laggards) are defined as a result of measuring the innovativeness.
3. **Spontaneous reactions** are defined in the research as the extent to which the innovation is adopted easily due to the spontaneously interpersonal reactions that occur between the show host (the innovation) and the guests and the way of presenting sensational contents smoothly.
4. **Adoption rate** is the relative speed with which an innovation is adopted in the social system. It is measured by the length of time required for a certain percentage of the social system members to adopt the innovation. So, the unit of analysis is the innovation not the individual. The study determines the more rapid rate of adoption to an innovation depending on complexity, triability, and observability; i.e. and not depending on the relative advantage and the compatibility of the adopters as of the unit of analysis.
5. **Sensational contents** are the Language used: slug words, linguistic expressions, and sexual analogies. The show presented contents are songs and sensational questions. Interpersonal reactions are the eye contact between the host and the guest, facial expressions of the studio audience, and puppet eye blink.

6. **CBC Live Stream** is the Capital Broadcasting Center television live stream online. There are three ways for watching TV online either on YouTube live stream or the channel network or Facebook page.

7. **Taxonomy (classification) of Consequences:**

- Desirable versus undesirable consequences: functional versus dysfunctional effects of new innovation (watching program episodes) to the individual (home audience) or to the social system (family bonds, respect for human life and property, appreciation for others, appreciation for ancestors' contributions and their dignity).
 - i. Desirable for an individual and undesirable for the system.
 - ii. Undesirable for an individual and desirable for the system.
 - iii. Desirable for both individual and the system.
 - iv. Undesirable for both individual and the system.
- Direct versus indirect consequences: change that occurs due to the direct and immediate response to the innovation (watching program episodes) versus the change that happens to the individual or the social system due to indirect consequences of the innovation. This classification is used to manage the change that happens for the adopters in the diffusion process. It can also measure the change happens to the first, second, and third generations.



- Anticipated versus unanticipated consequences: changes that occur due to intended and recognized nature and usage of the innovation versus the change that happens due to an

innovation that is unintended and unrecognized in the social system. This change is measured through the attribute of observability and triability of the innovation.

8. Diffusion process stages:

- a. Awareness of the innovation and its contents.
- b. Interest in the innovation and the eagerness to know more about it.
- c. Evaluation of the innovation contents and seeking for others feedback.
- d. Trial of the innovation and use of samples from its contents in day to day life.
- e. Adoption of the innovation in which they became now real consumers and believers.

Type and Size of Sample:

The sample used in conducting this study is stratified random sampling, in which the population is divided into strata and a sample is selected within each stratum. “A stratified sample with the desired number of units from each stratum in the selected population will tend to be representative of the population as a whole.” (Thompson, 2012)

This way is also used to observe an existing relationship of rate of adoption or rejection of the new innovation *Abla Fahita Television Show* between three generation subgroups. Also, stratified random sampling is used for its high statistical precision, as a small and representative sample is coded. The researcher used proportionate stratified random sampling, in which each stratum has the same sampling fraction, regardless of the real difference in population size of the strata.

The human population sample of university students, their parents, and grandparents is stratified on the basis of community size with their two successive generations. Survey is conducted on 300 respondents following or refusing to watch *Abla Fahita* human-puppet talk show in compared to elders who adopt or reject the new idea of the show and the sensational contents presented in the episodes.

The stratified random sample is taken from a population of $N = 3000$ units, divided into 3 strata are $N_1 = 1000$ (number of students at October University for Modern Sciences and Arts from the faculty of mass communication), $N_2 = 1000$ (one member at the student parents), $N_3 = 1000$ (one member of the student grandparents). The total sample size of $n = 300$ has been allocated proportionally to stratum size, so that $n_1 = 100$, $n_2 = 100$, and $n_3 = 100$.

Pre-test:

A pilot study was conducted on 20 participants to ensure the internal validity of the research methods and to make sure that all questions were understandable. The survey was distributed on different ages (university students under 18 years, university students between ages 18 and 21, university students above 21 years old, parents of the university students, and grandparents of the university students), mixture of working backgrounds (university students who don't work, freelancer university students, household parents, working parents, freelancer parents, resigned and working grandparents), and highest educational backgrounds (high school, university degree, and post graduate degree).

The participants' remarks were taken into consideration and the researchers modified some questions. English survey respondents answered Likert scale questions. In the Arabic survey, the researcher had to change the translation of two words in questions 14(17) and 14(25) which were related to hypothesis Two adoption rate: slow adopters and early adopters. In general, participants stated that the survey was understandable and enjoyable.

Also, the pre-test process found that a noticeable range of the study sample wasn't watching *Abla Fahita Live Men El Duplex* show, so a classification question (question 4) was included to analyze the respondents' reasons behind unfollowing the show episodes. And their demographic information was also coded inside the study results for accurate reliability sampling.

Survey Design

Due to the nature of the study, where different ages with three generations are targeted; university students, their parents and grandparents, the questionnaire was translated also into Arabic. The respondents are informed about their confidentiality and voluntary participation.

The first page is designed to classify the respondents whether they follow *Abla Fahita show* in general. Respondents, who didn't follow the show, are asked to state their reasons and skip the survey to the last page of the demographics. This part consists of four questions, the first question asks about the main source of entertainment during the weekend days, as the show is aired on television Friday and Saturday night. The second question asks about the number of hours that respondents spend watching television during the weekend days to measure the rate of adoption to the show. The third question determines the number of followers and unfollowers for the show. If the answer is no, the fourth questions asks the reasons for unfollowing.

The second page is designed to measure the type and frequency of media usage. Fifth question is designed to determine the preference of viewers to watch *Abla Fahita show* on television or the Internet. The following three questions ask about the nature of using online media in following the show episodes; (question 6) either watching television online or not, (question 7) watching CBC live stream where the show is aired, and (question 8) how they tend to watch CBC live stream on YouTube or CBC website or Facebook.

The next question (10) asks about the duration that respondents spend watching the whole parts of the show or less. Question 9 asks the respondents about the way of accessing the Internet through mobile data or a wireless device to determine the frequency of using online media and as a result, their ability to catch up missed episodes (question 11) or download to watch later (question 12).

The third part of the survey is designed on 5-point Likert scale to measure the respondents' answers to the hypotheses. A total number of 29 statements ask about the rate of adoption or rejection to the new innovation and the sensational contents offered in the show through the sexual implications, language, facial expressions, emotional questions, and sexual expressions.

The fourth part is the demographic section that asks personal information about the respondents. It consists of four questions that ask about sample characteristics of gender, age, educational level, and employment status.

All questions are closed ended questions, except for question number 4; as a result, the answers were they collected and coded on SPSS to get the statistical differentiations and frequencies.

Instruments and Statistical Analysis:

The researcher used SPSS statistical instruments to measure the time frequency of the adoption rate, age variance of adopters to the innovation, and differential variance between television and online viewers who adopt the new innovation. Microsoft Excel was used in some calculations.

Chapter Five

Results

The data was coded by the researcher; Microsoft Excel was used in some tables, and data entered into statistical package for the social sciences software (SPSS) which generated the following results:

1. Respondents' classification:

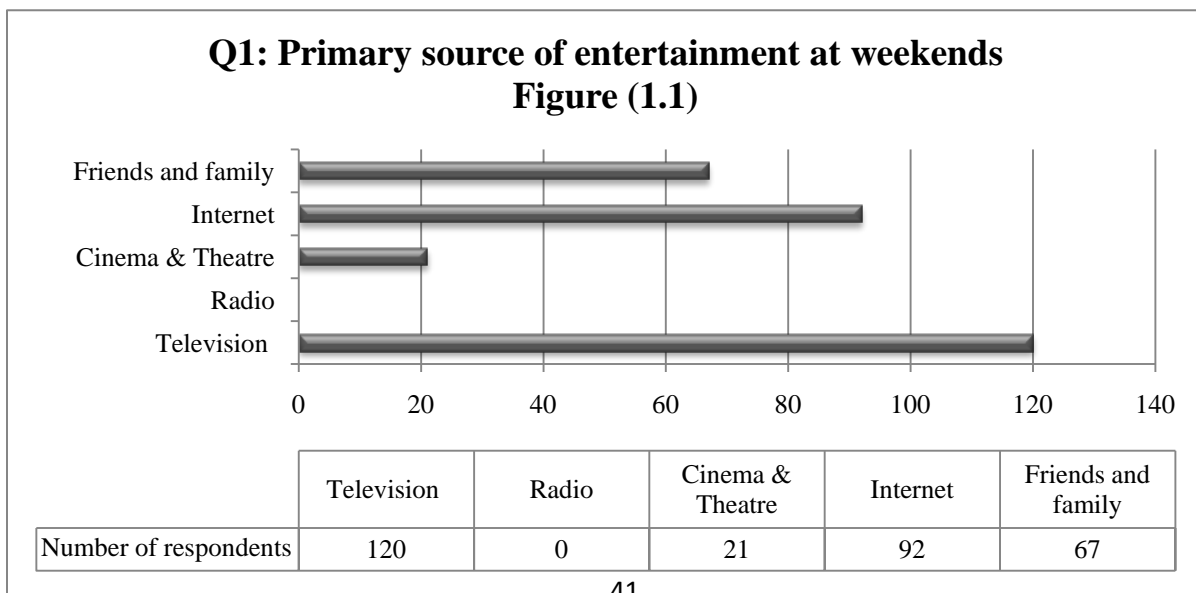
The first page consisted of four question that were used to classify the followers and unfollowers of *Abla Fahita* television show, the main source, they considered, for entertainment through the weekend days, the hours spent on watching television, and the reasons for not watching the show.

Question 1:

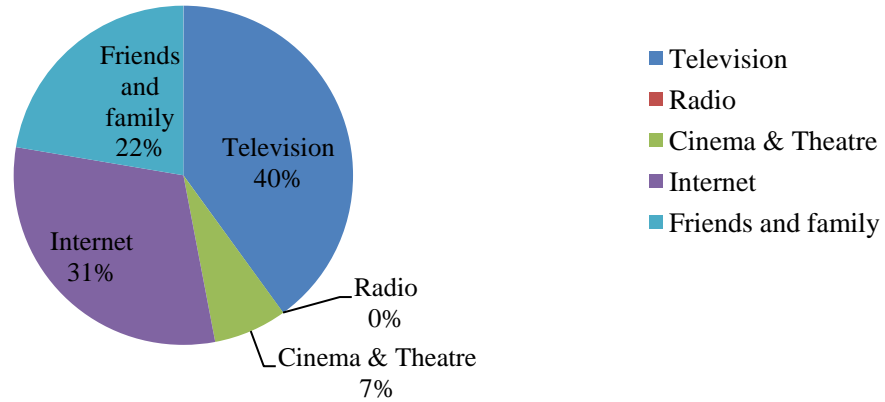
What is your main source of entertainment on weekends? Choose only one

The survey coded the major main sources for entertainment were as followers television represented 40% of sample chosen (n=120), the Internet 30.6% (n=92), friends and family represented 22.3% in which n=67.

Whereas cinema and theatre were rated as least percentage 7% where n=21 and no respondents were coded for radio as sources of entertainment at weekends, as shown in figure (1.1).



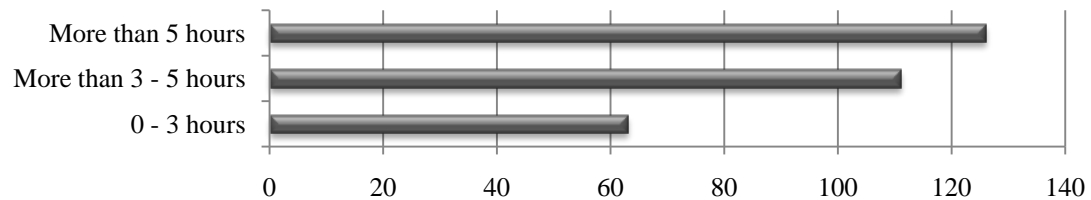
Q1: Primary source of entertainment at weekends



Question 2: How many hours do you spend watching television on weekends?

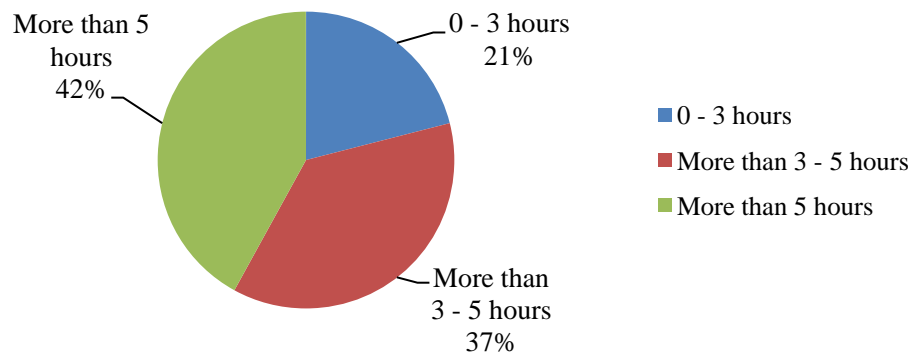
Around 42% of the total numbers of respondents (n=126) reported that they watch television on weekends for more than 5 hours, whereas 37% of respondents (n=111) reported watching more than 3 hours – 5 hours, and 21% of the respondents (n=63) watched less than 3 hours.

Q2: Hours spent watching television on weekends Figure (1.2)



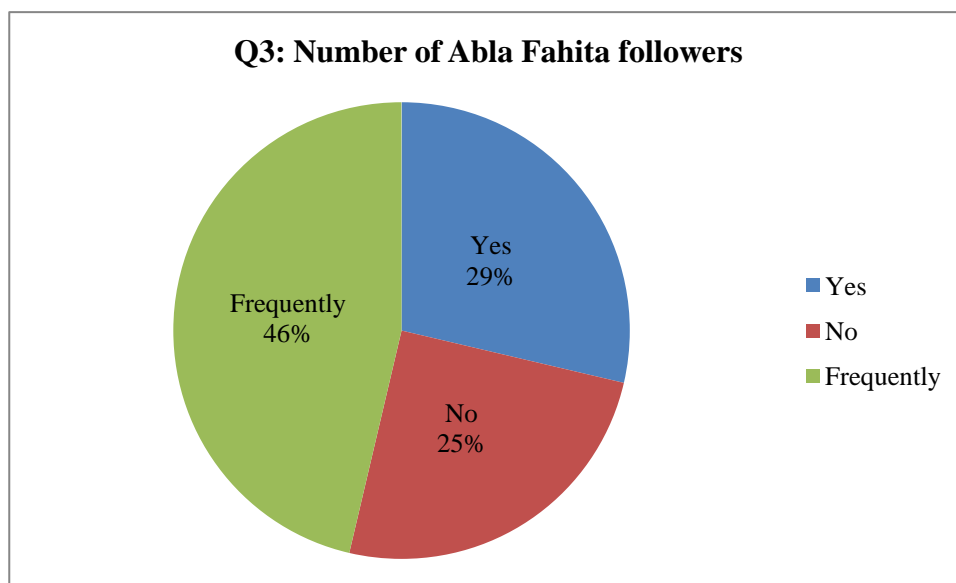
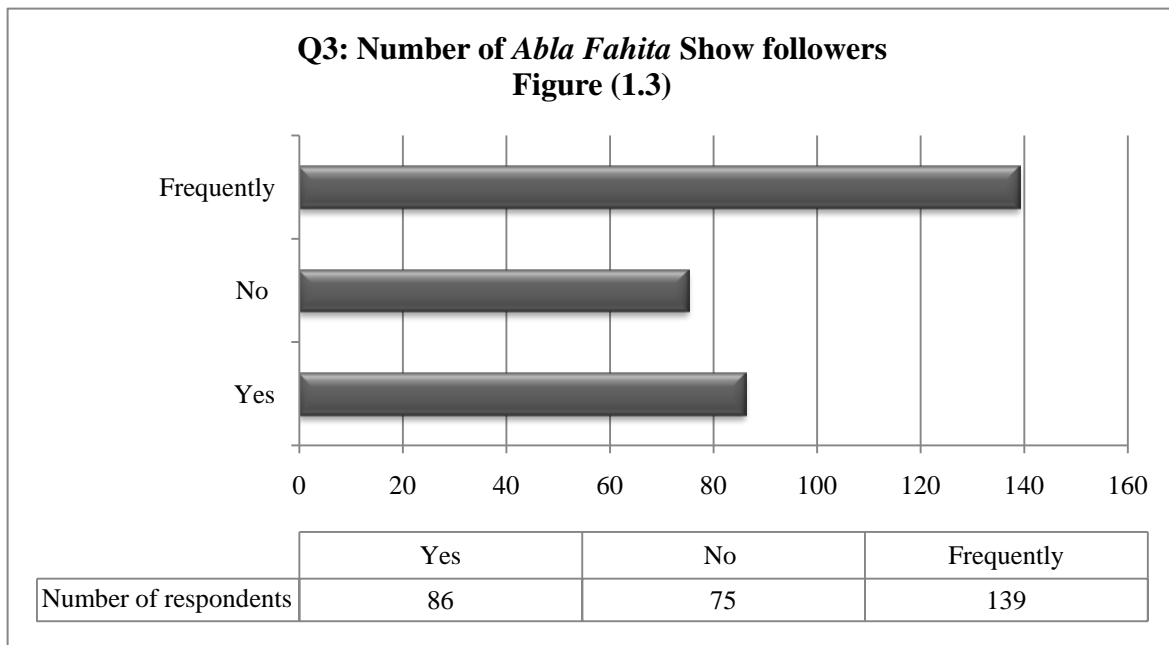
	0 - 3 hours	More than 3 - 5 hours	More than 5 hours
Number of respondents	63	111	126

Q2: Hours spend watching TV on weekends



Question 3: Do you follow *Abla Fahita Live Men El Duplex* episodes?

About 25% of the sample didn't following *Abla Fahita* show. A total number of 225 respondents distributed as 46.3% frequently watched it (n=139) and 28.7% confirmed yes (n=86) were following the show.



2. Reasons for “unfollowing” *Abla Fahita Live Men El Duplex* television show:

Question 4: Why don’t you follow *Abla Fahita Live Men El Duplex* episodes?

The survey coded 75 respondents who didn’t watch *Abla Fahita* episodes, which represented 25% of the sample collected from students, parents and grandparents, 28.7% were following the show (n=86), and 46.3% were frequently watching the show (n=139). See Table (2.1)

Q4: *Abla Fahita* episodes’ followers

Table (2.1)

		Frequency	Percent
Valid	Yes	86	28.7
	No	75	25
	Frequently	139	46.3
	Total	300	100

Since the question was open-ended, each respondent could write more than one reason. Table (2.2)

Statements		Number of responses
1	The show idea isn’t innovative.	1
2	The show presents harsh way of conversation to the Egyptian society.	1
3	I am not interested in this kind of shows: sarcasm and satire.	10
4	The contents are not appropriate for our conservative morals and traditions.	9
5	I would rather watch more informative shows.	2
6	The show is aimless and silly.	14
7	I don’t watch television at all, because I don’t have much spare time.	5
8	I watch only movies, play games, foreign programs, spend time in cafés.	6
9	I don’t like the voice tone of the puppet.	2
10	I don’t like puppet shows. I am not into talking dolls.	7

11	Not suitable for watching: impolite show content.	9
12	The idea of puppets presenting pornographic implications is unethical.	5
13	I would rather spend my time with family and friends.	1
14	I don't like the fact of using 18+ contents in entertaining shows.	4
16	Comics can be presented in more decent ways.	2
17	I am busy with the other kids programs. And I am afraid that it's not suitable for them due to sexual implications and trivial language.	2
18	Not appropriate for family gathering. I think that the contents are not appropriate for children, teenagers, and even adults.	3
19	Because of the excessive number of time of "Teet" sound effects	2
20	I didn't like the show when I firstly watched a shared video on Facebook	3
21	I don't think it is funny as people claim. I don't feel amused.	5
22	I didn't get good recommendations for watching the show. I got skeptical of the show especially after hearing negative feelings from followers.	4
23	Guests are ridiculous and their responds are insignificant.	1
24	I feel that they are imitating El Bernameg show, but not in a successful way. I feel that it was used to fill the gap that Bassem Youssef left.	2
25	My mother asked me not to watch <i>Abla Fahita</i> show.	1
26	I don't like how <i>Abla Fahita</i> deals with her kids!	1
27	It will be more fun if the real character of <i>Abla Fahita</i> appears on screen.	1
28	Puppet shows aren't suitable for adults; it can be great idea for children.	2
29	I don't like <i>Abla Fahita</i> as puppet spokesperson.	5

Table (2.2)

3. Type and frequency of media use:

The following five questions were consecutive series for only the participants who rated themselves as followers of *Abla Fahita Live Men El Duplex television show*. The first question introduced the survey participants for the preferred way of watching the show whether on television or the Internet. The second, third, and fourth questions (questions 6, 7, 8) were used in measuring hypothesis 3 of the heavier viewership frequency of watching *Abla Fahita Live Men El Duplex television show* on YouTube than on television. And finally, the last question no. 9 measured the frequency of using different accesses for the Internet and it was used also in hypothesis 3 in cross-tabulation with question 10 (How long do you spend watching *Abla Fahita Live Men El Duplex* episodes?).

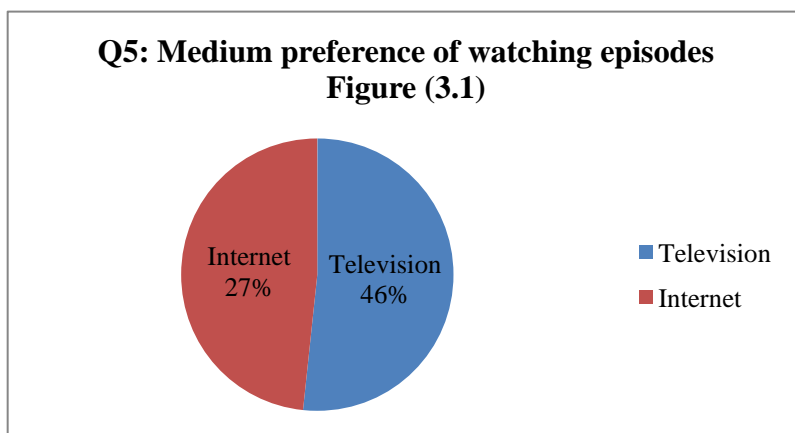
Question 5: How do you mostly prefer watching *Abla Fahita Live Men El Duplex* episodes?

The survey coded 293 respondents, 75 participants weren't watching the episodes, according to the results shown in question 3. A total of 218 participants, 46% of them represented the majority watching *Abla Fahita show* on television, and 26.7% of preferred watching the show on the Internet, as shown in Table (3.1).

Q5: Medium preference of watching episodes

Table (3.1)

	Frequency	Percent
Valid		
Don't follow the show	75	25
Television	138	46
Internet	80	26.7
Total	293	97.7
Missing system	7	2.3
Total	300	100



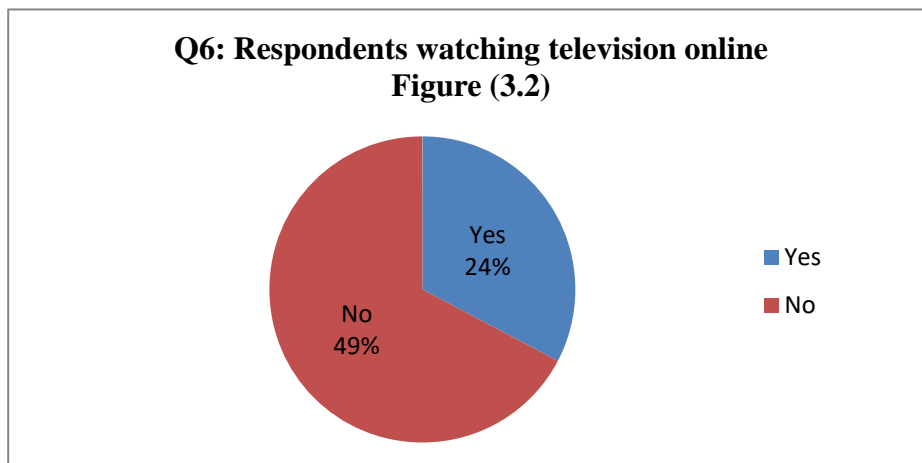
6: Do you watch TV online?

The survey coded 292 respondents, 75 participants weren't watching the episodes, according to results shown in question number 3. Meanwhile, 23.7% of respondents were watching television on the Internet, as shown in table (3.2). The result of the next two questions considered the viewers' tendency to watch television online in following *Abla Fahita* human-puppet television talk show.

Q6: Respondents watch television online

Table (3.2)

		Frequency	Percent
Valid	Don't follow the show	75	25
	Yes	71	23.7
	No	146	48.7
	Total	292	97.3
Missing system		8	2.7
Total		300	100

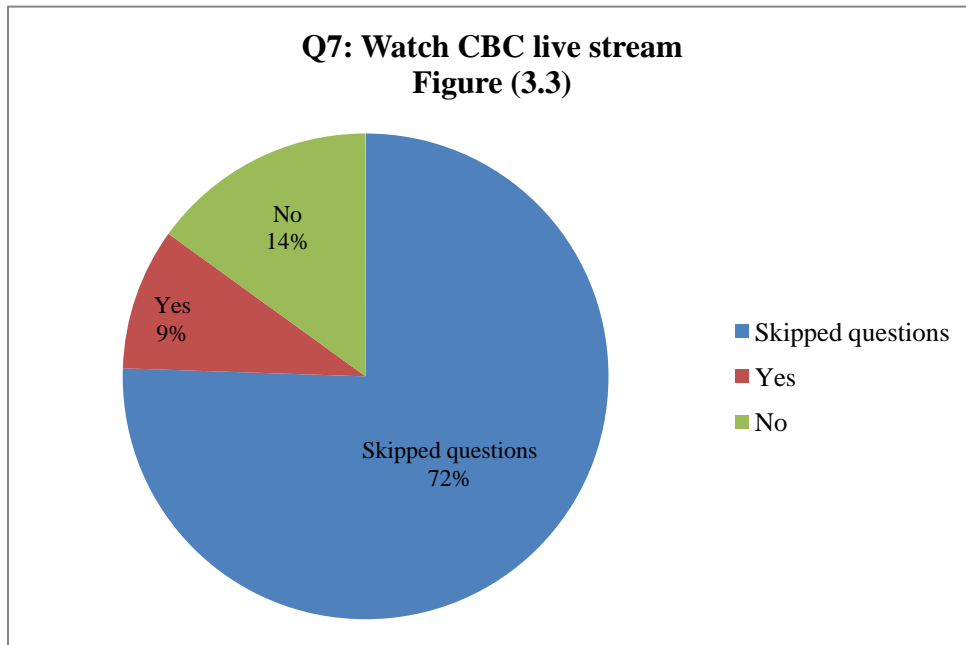


Question 7: Do you watch CBC live stream?

The results coded 27 respondents that watched CBC live stream from the sample after subtracting 75 respondents who didn't follow the show (according to question 3). However, 146 respondents who answered No for question 8, and the missing value, as shown in Table (3.3). Only 9% of the sample watched CBC live stream as online television in general, in the meantime CBC live stream on YouTube channel reached to about 328,277 subscribers by first of May 2018.

**Q7: Watch CBC live stream
Table (3.3)**

		Frequency	Percent
	Skipped question	216	72
Valid	Yes	27	9
	No	43	14.3
	Total	286	95.3
Missing system		14	4.7
Total		300	100

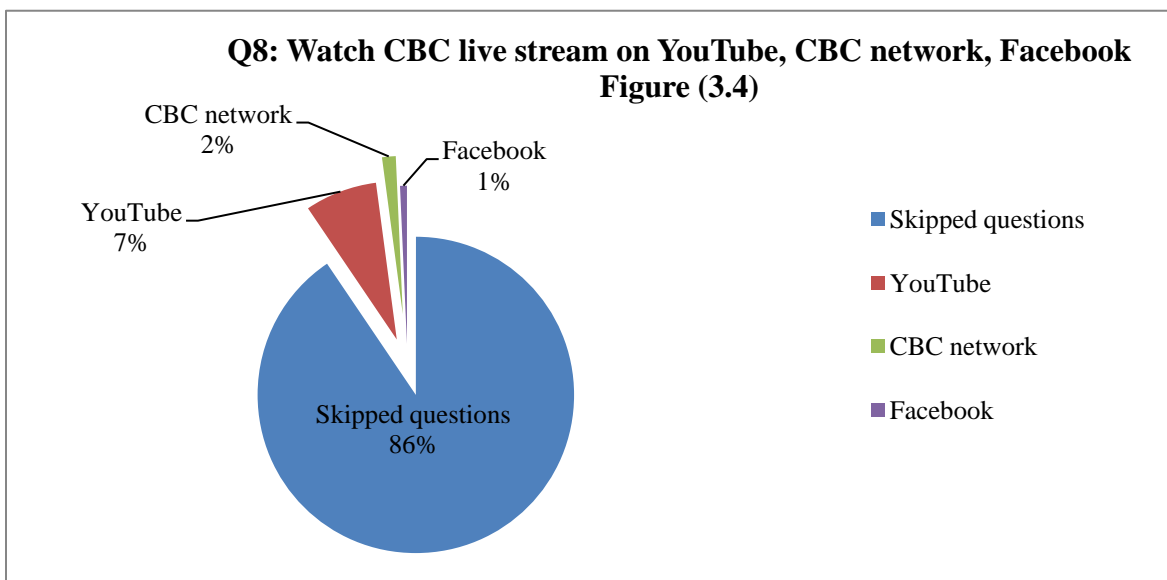


Question 8: How do you watch CBC live stream?

The respondents who answered this question are already following *Abla Fahita* show. They were told that these series of questions are special for measuring their behaviors toward following the show. The survey coded 7% of the respondents that watched CBC live stream use YouTube channel to follow *Abla Fahita* episodes. Meanwhile 1.3% were using CBC live stream on the network website to watch the show, and only two respondents followed CBC live stream on Facebook to follow *Abla Fahita Live Men El Duplex* show episodes, as shown in Table (3.4).

Q8: Watch CBC live stream on YouTube, CBC website, Facebook
Table (3.4)

		Frequency	Percent
Valid	Skipped question	258	86
	YouTube Channel	21	7
	CBC network website	4	1.3
	Other (Facebook)	2	0.7
	Total	285	95
Missing system		15	5
Total		300	100



Question 9: How do you mostly access the Internet? Please choose only one

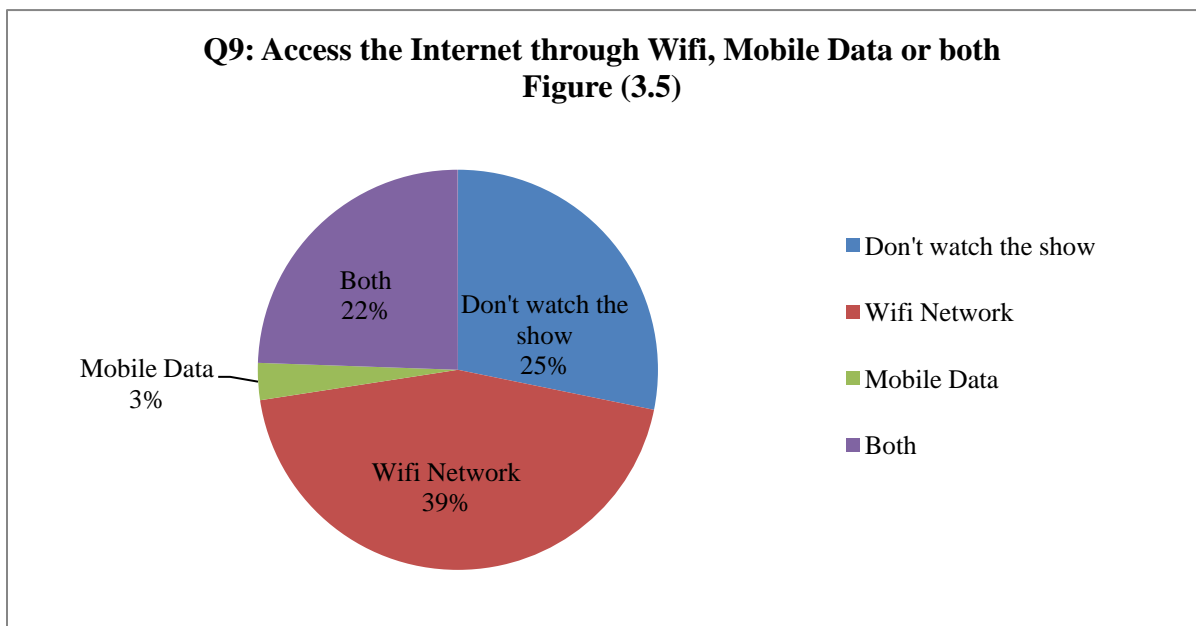
This question is general used for measuring the respondents’ usage. The survey coded 39.3% of the respondents using Wi-Fi network as the main source of accessing the Internet, 21.7% of the respondents accessed the Internet through Wi-Fi and Mobile Data, and only 8 participants who watched *Abla Fahita show*, out of 75 participants who weren’t watching the show episodes, according to the results shown in question 3, use only Mobile Data to access the Internet. See Table (3.5)

Q9: Access the Internet through Wi-Fi, Mobile data or both

Table (3.5)

	Frequency	Percent
Don’t watch the show	75	25
Valid		
Wi-Fi Network	118	39.3
3G - 4G Mobile Data	8	2.7
Nearly both on equal bases	65	21.7
Total	266	88.7
Missing system	34	11.3
Total	300	100

Q9: Access the Internet through Wifi, Mobile Data or both
Figure (3.5)



Question 10: How long do you spend watching *Abla Fahita Live Men El Duplex* episodes?

The survey coded 294 respondents, 75 participants didn't watch the episodes; according to results shown in question 3 (Do you follow *Abla Fahita Live Men El Duplex* episodes?).

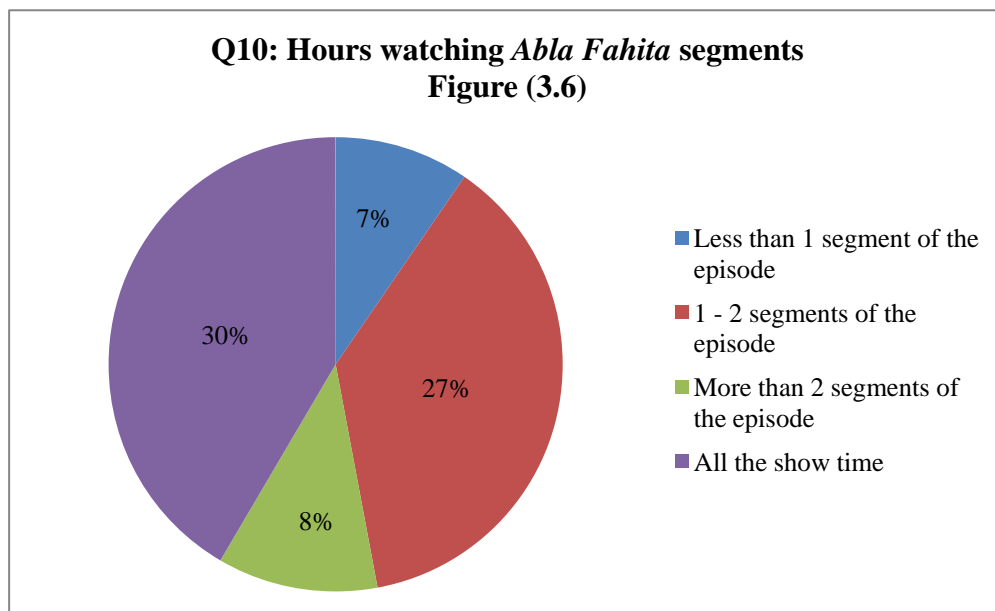
Respondents reported 30.3% of the sample is watching all the show time of *Abla Fahita Live Men El Duplex* episode, 27.3% of the respondents watch the show's 1 – 2 segments of the episode, 25 participants watched more than two segments of the episode, and 7% of the respondents watched less than one segment of the episode. See Table (3.6)

Q10: Hours watching *Abla Fahita* episode segments

Table (3.6)

	Frequency	Percent
Don't follow the show	75	25
Valid	Less than 1 segment of the episode	7
	1 - 2 segments of the episode	82
	More than 2 segments of the episode	25
	All the show time	91
	Total	294
Missing system	6	2
Total	300	100

**Q10: Hours watching *Abla Fahita* segments
Figure (3.6)**



Question 11: Do you use the Internet to catch up missed *Abla Fahita* television talk show?

The survey coded 119 participants who used the Internet to catch up missed *Abla Fahita* television show, 75 participants didn't watch the episodes; according to results shown in question 3 (Do you follow *Abla Fahita Live Men El Duplex* episodes?), 100 participants; nearly half the sample who reported following the show, weren't using the Internet to catch up missed episodes who represented 33.3% of the sample following the show. Nevertheless, 15.7% reported yes for using the Internet to catch up missed episodes, and 24% reported frequently, as shown in Table (3.7).

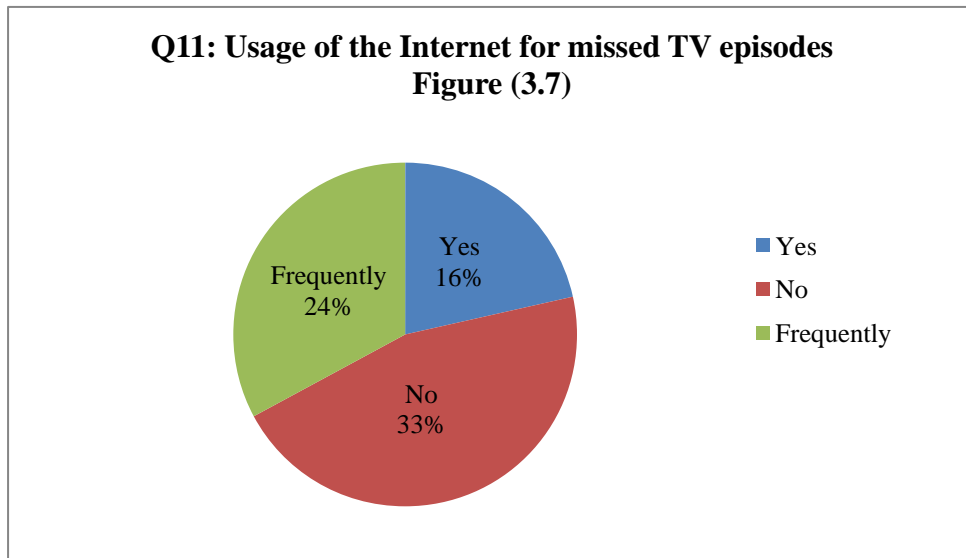
Q11: Usage of the Internet for missed TV episodes

Table (3.7)

		Frequency	Percent
Valid	Don't watch the show	75	25
	Yes	47	15.7
	No	100	33.3
	Frequently	72	24
	Total	294	98
Missing system		6	2
Total		300	100

Q11: Usage of the Internet for missed TV episodes

Figure (3.7)



Question 12:

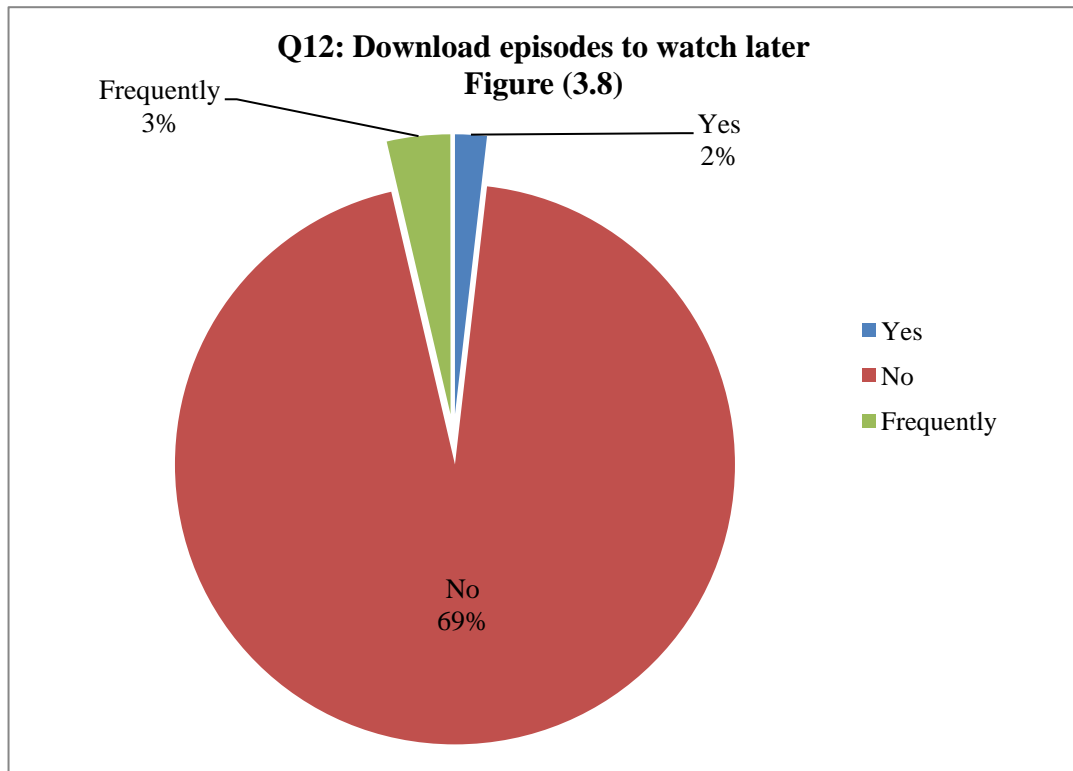
Do you download *Abla Fahita Live Men El-Duplex* television talk show episodes to watch later?

About 70% of the sample (n=207) who watched *Abla Fahita television show* didn't download the episodes online to watch later, 4 and 8 respondents reported respectively with yes and frequently downloaded the episodes to watch later, as shown in Table (3.8).

Q12: Download episodes to watch later

Table (3.8)

		Frequency	Percent
Valid	Yes	4	1.3
	No	207	69
	Frequently	8	2.7
	Total	294	98
Missing system		6	2
Total		300	100



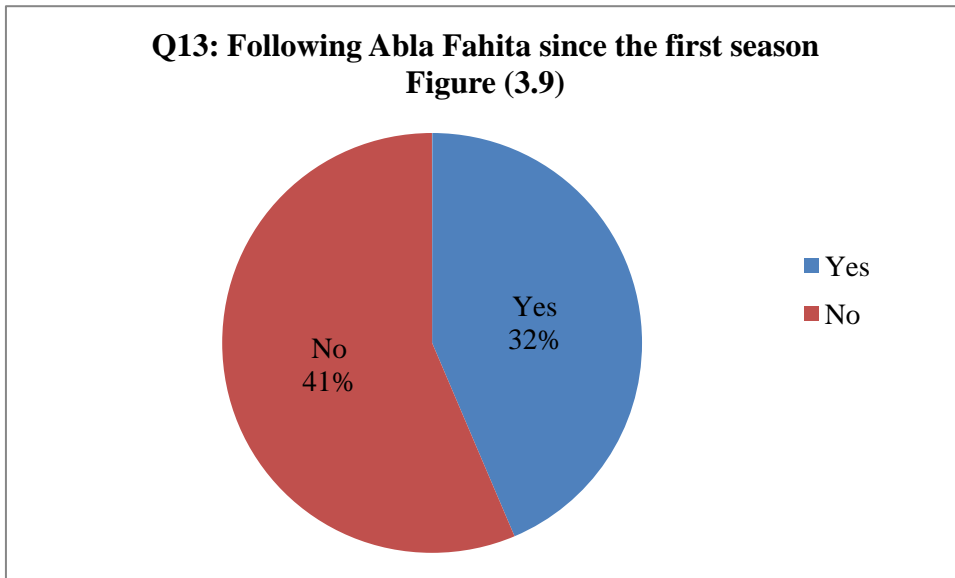
Question 13: Did you follow *Abla Fahita* television talk show episodes since the first season?

The survey coded 293 respondents, 75 participants didn't watch the episodes, according to results shown in question number three. Around 41% of the coded sample who watched *Abla Fahita Live Men El Duplex television show* didn't follow the show from the first season and 31.7% rated themselves as early adoptors for the new innovation, as shown in Table (3.9).

Q13: Following *Abla Fahita* since the first season
Table (3.9)

		Frequency	Percent
Valid	Don't watch the show	75	25
	Yes	95	31.7
	No	123	41
	Total	293	97.7
Missing system		7	2.3
Total		300	100

Q13: Following *Abla Fahita* since the first season
Figure (3.9)



4. Frequency and percentage of survey statements

Some statements in the survey implied complementary meaning for the study findings:

Q14.2: I am eager to know the real character of *Abla Fahita* human-puppet talk show.

17.7% of respondents (n=53), who watch *Abla Fahita* show, are eager to know the real character. 36.7% of respondents are strongly agree (n=110), 17% of respondents, who watch the show, are neutral (n=51), 3% and approximately 1% of respondents disagree and strongly disagree (n=9, n=2). See Figure (4.1)

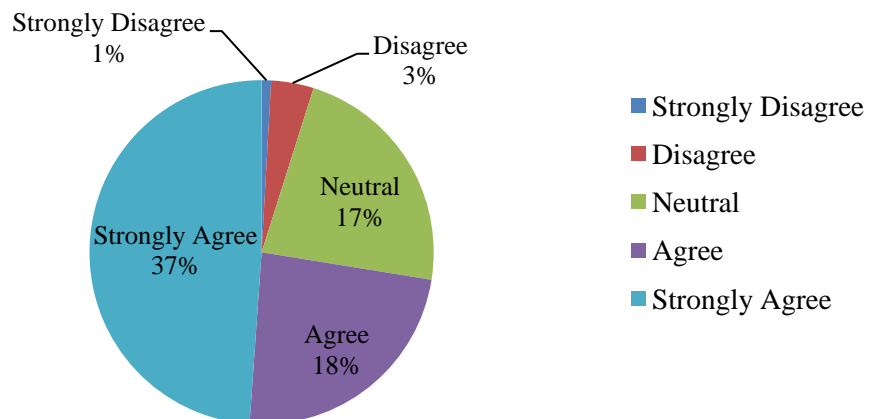
Eager to know *Abla Fahita*'s real character

Table (4.1)

		Frequency	Percent
Valid	Strongly Disagree	2	0.7
	Disagree	9	3
	Neutral	51	17
	Agree	53	17.7
	Strongly Agree	110	36.7
	Total	300	100

Eager to know *Abla Fahita*'s real character

Figure (4.1)



Q14.9: I believe *Abla Fahita* host spontaneity emanate pleasurable atmosphere to home viewers.

Around 31.7% of respondents (n=95), who watch *Abla Fahita* show; thought that *Abla Fahita* acting host spontaneously emanate pleasurable atmosphere to home viewers. While, 12% of respondents strongly agreed (n=36), 24% of respondents, who watch the show, were neutral (n=72), 6.3% and approximately 1% of respondents disagreed and strongly disagreed (n=19, n=2) respectively.

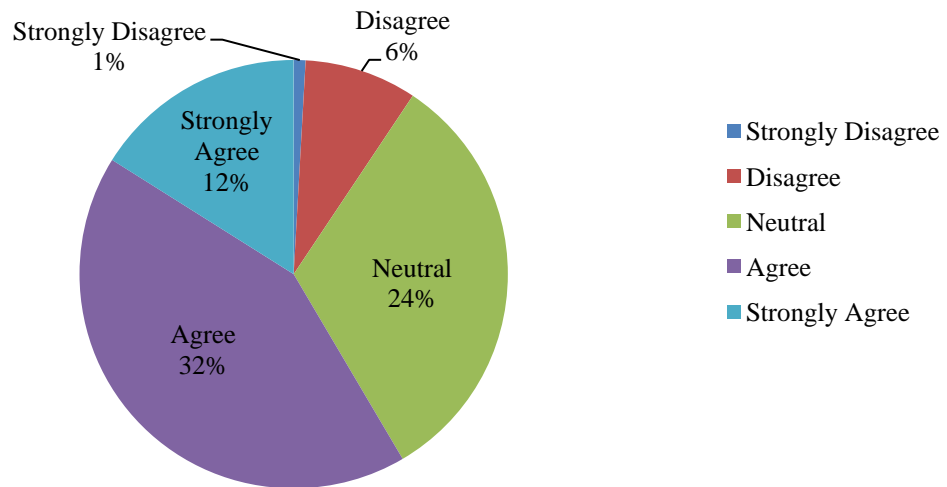
Host spontaneity emanate pleasurable atmosphere to home viewers

Table (4.2)

		Frequency	Percent
Valid	Strongly Disagree	2	0.7
	Disagree	19	6.3
	Neutral	72	24
	Agree	95	31.7
	Strongly Agree	36	12
	Total	299	99.7
Missing System		1	0.3
Total		300	100

The host spontaneity emanate pleasurable atmosphere to home viewers

Figure (4.2)



Q14.14: Real character acting *Abla Fahita* human-puppet host is considered highly intelligent.

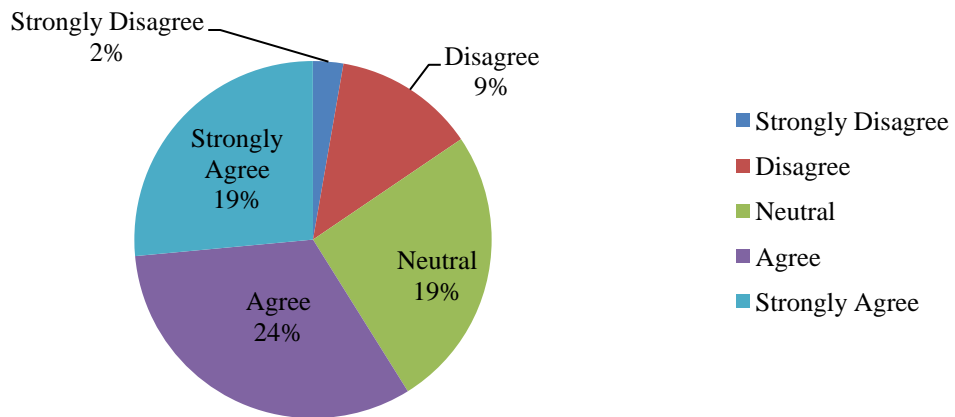
23.7% of respondents (n=71), who watch *Abla Fahita* show; thought that *Abla Fahita* real character is highly intelligent. Meanwhile, 19.3% of respondents strongly agreed (n=58), 18.7% of respondents, who watch the show, were neutral (n=56), 9.3% and 2% of respondents disagreed and strongly disagreed respectively (n=28, n=6). See Figure (4.3)

Abla Fahita real character is considered highly intelligent

Table (4.3)

		Frequency	Percent
Valid	Strongly Disagree	6	2
	Disagree	28	9.3
	Neutral	56	18.7
	Agree	71	23.7
	Strongly Agree	58	19.3
	Total	294	98
Missing System		6	2
Total		300	100

Real character of Abla Fahita is considered highly intelligent
Figure (4.3)



Q14.20: I think that *Abla Fahita* talk show host needs facial expressions to be persuasive.

Around 18.7% of respondents (n=56), who watch *Abla Fahita* show; thought that *Abla Fahita* doesn't need facial expressions to be persuasive. Meanwhile, 16.3% of respondents strongly agreed (n=49), 20% of respondents, who watch the show, were neutral (n=60), 8.3% and 8.7% of respondents disagreed and strongly disagreed respectively (n=25, n=26). See Figure (4.4)

Data shown in the following table is reverse coded.

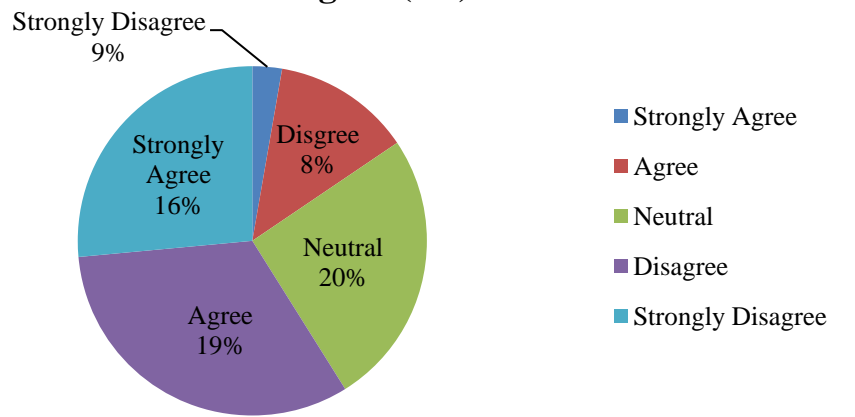
No need for facial expressions to be persuasive

Table (4.4)

		Frequency	Percent
Valid	Strongly agree	49	16.3
	Agree	56	18.7
	Neutral	60	20
	Disagree	25	8.3
	Strongly Disagree	26	8.7
	Total	291	97
Missing System		9	3
Total		300	100

No need for facial expressions to be persuasive

Figure (4.4)



5. Respondents' statements affect the Egyptian society

The survey conducted some statements to examine the respondents' opinions about the show in relation to the Egyptian society:

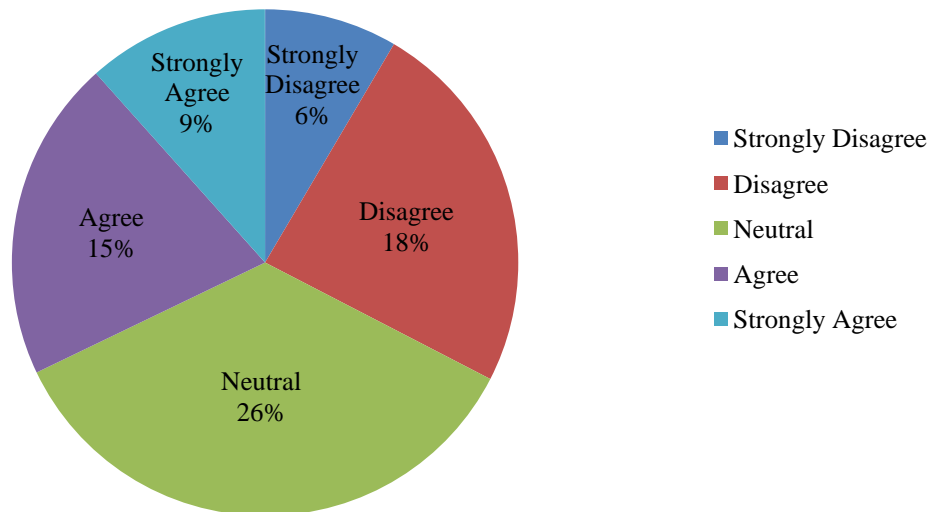
Q14.5: I recommend *Abla Fahita Live Men El-Duplex* talk show for others to watch.

Recommend others to watch the show

Table (5.1)

		Frequency	Percent
Valid	Strongly Disagree	19	6.3
	Disagree	54	18
	Neutral	79	26.3
	Agree	46	15.3
	Strongly Agree	26	8.7
	Total	299	99.7
Missing System		1	0.3
Total		300	100

Recommend the show for others to watch
Figure (5.1)



Q14.7: *Abla Fahita* human-puppet talk show is considered new innovation to Egyptian TV.

A total number of 108 and 59 respondents agreed and strongly agreed respectively that *Abla Fahita* show is considered new innovation to the Egyptian television. From this point, the study chose diffusion of innovation theory as a framework to examine the rate of adoption or rejection of the sample to the new innovation. See Figure (5.2)

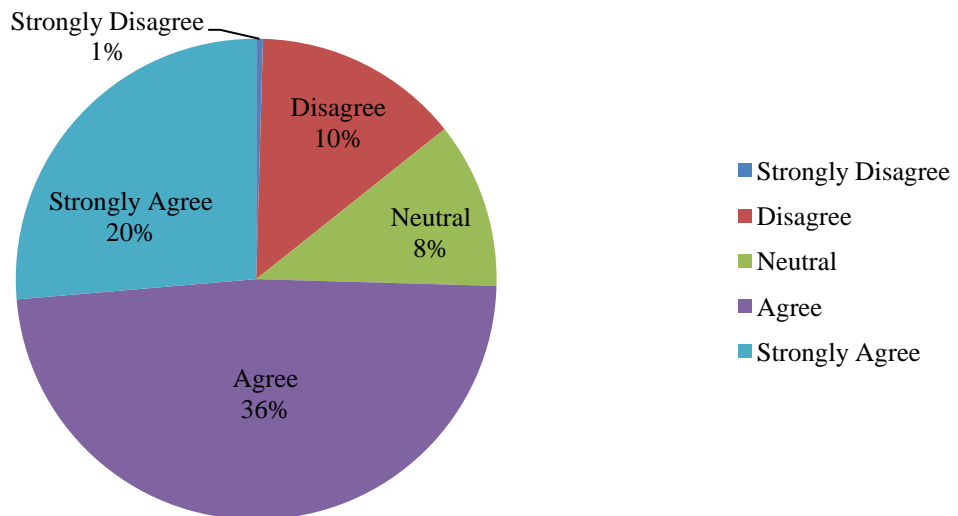
***Abla Fahita* is considered new innovation to Egyptian TV**

Table (5.2)

	Frequency	Percent
Valid Strongly Disagree	1	0.3
Disagree	31	10.3
Neutral	25	8.3
Agree	108	36
Strongly Agree	59	19.7
Total	300	100

***Abla Fahita* show is considered new innovation to Egyptian TV**

Figure (5.2)



Q14.8: I think *Abla Fahita* human-puppet show contents are not suitable for my children.

41.3% and 25% of respondents are listed as strongly agreed and agreed that the show contents aren't suitable for children (n=124, n=75). And still some portion of the respondents; 4% of the total sample watching *Abla Fahita Live Men El Duplex* show thought that the contents are suitable for children.

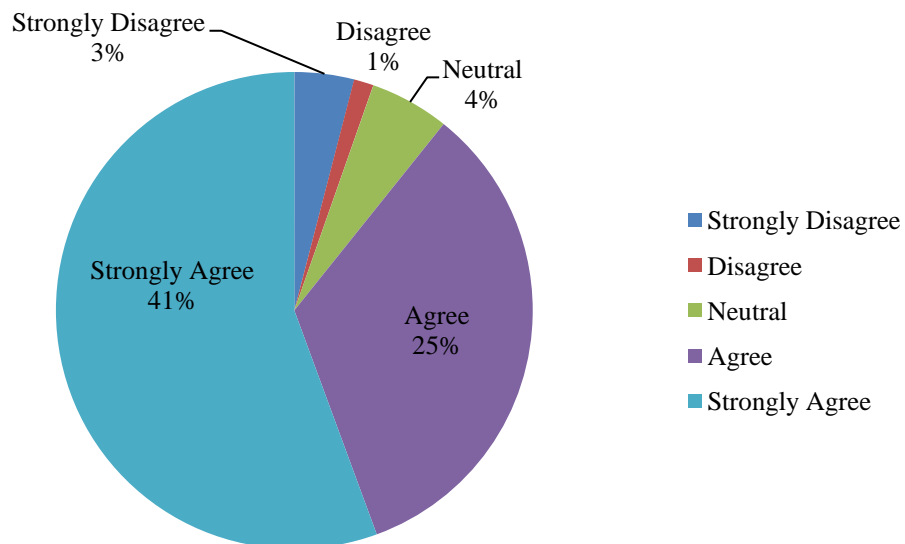
The show contents aren't suitable for children

Table (5.3)

		Frequency	Percent
Valid	Strongly Disagree	9	3
	Disagree	3	1
	Neutral	12	4
	Agree	75	25
	Strongly Agree	124	41.3
	Total	298	99.3
Missing System		2	0.7
Total		300	100

The Show contents are't suitable for my children

Figure (5.3)



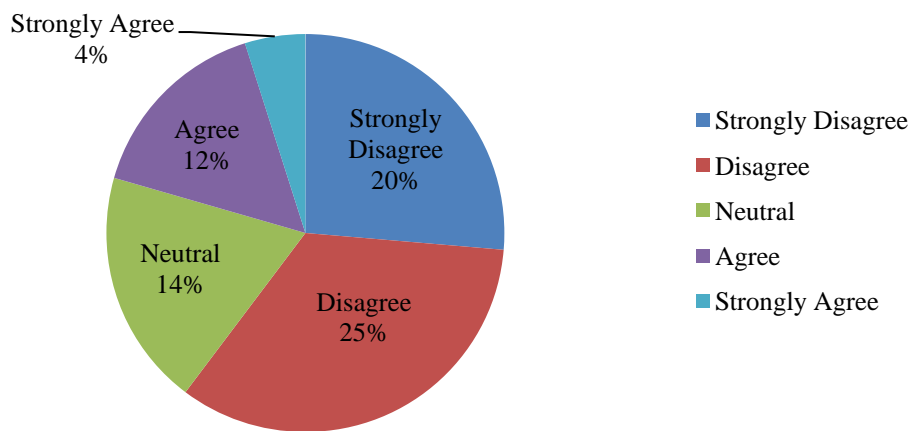
Q14.11: I usually use contents from *Abla Fahita* show with family and friends (expressions)

The survey coded 25% of the sample responded that they disagree to use contents from the show with family and friends, and about 20% strongly disagreed that the *Abla Fahita* show contents can be used. However, there were a number of respondents who replied by agreeing and strongly agreeing; 11.7% and 3.7% respectively, where n=35 and n=11. See Figure (5.4)

Use contents from the show with family and friends
Table (5.4)

		Frequency	Percent
Valid	Strongly Disagree	59	19.7
	Disagree	76	25.3
	Neutral	43	14.3
	Agree	35	11.7
	Strongly Agree	11	3.7
Total		299	99.7
Missing System		1	0.3
Total		300	100

Use contents from the show with family and friends
Figure (5.4)



Q14.13: I believe *Abla Fahita* show should be stopped from airing on Egyptian Television.

Unlike the large number of respondents that believe the show contents aren't suitable for children and even the contents can't be used between family and friends, the survey coded 19% of respondents strongly disagreed that the show should be stopped from airing on television (n=57), 13.7% of respondents disagreed (n=41), 31% were neutral, and only 11% of respondents thought that the show should be stopped from airing on television (n=34). See Figure (5.5)

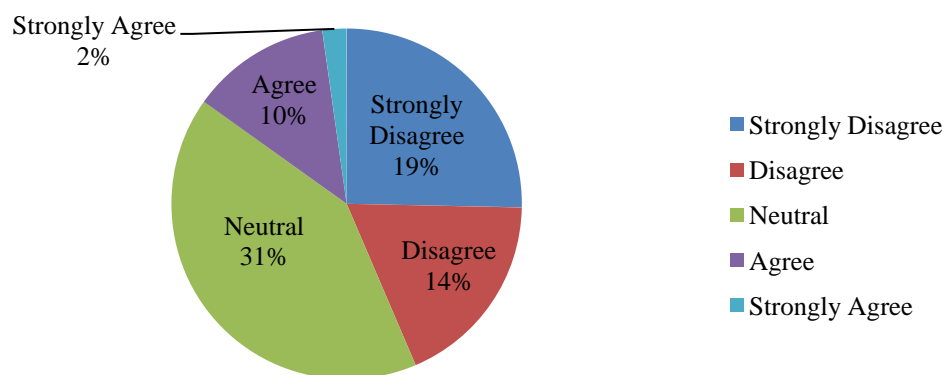
The Show should be stopped from airing on Egyptian television

Table (5.5)

		Frequency	Percent
Valid	Strongly Disagree	57	19
	Disagree	41	13.7
	Neutral	93	31
	Agree	29	9.7
	Strongly Agree	5	1.7
	Total	300	100

The Show should be stopped from airing on Egyptian TV

Figure (5.5)



Q14.26: I think *Abla Fahita Live Men El-Duplex* human-puppet show strengthens family bonds.

A total number of 76 and 64 respondents disagreed and strongly disagreed that the show strengthens family bond, however noticeable percentage of 11.7% of respondents agreed and strongly agreed that the show can play this role in the Egyptian society. See Figure (5.6)

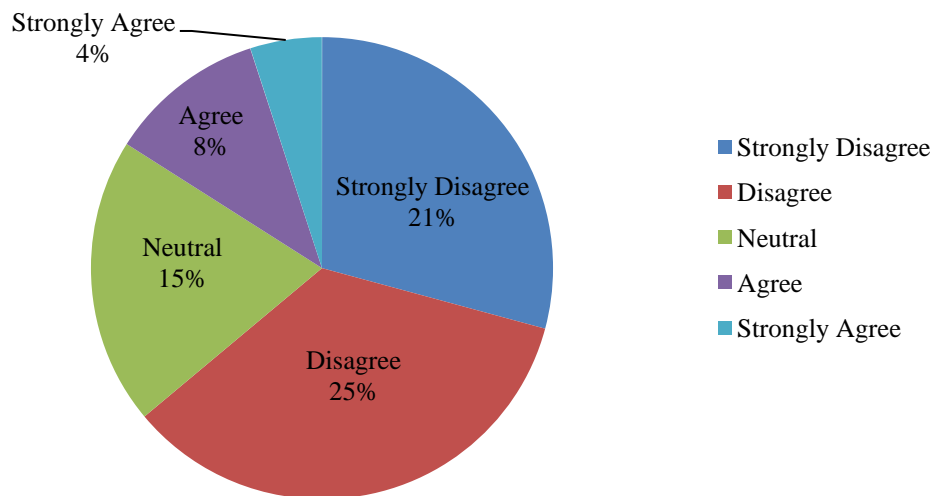
The Show strengthens family bonds

Table (5.6)

		Frequency	Percent
Valid	Strongly Disagree	64	21.3
	Disagree	76	25.3
	Neutral	44	14.7
	Agree	24	8
	Strongly Agree	11	3.7
	Total	294	98
Missing System		6	2
Total		300	100

The show strengthens family bonds

Figure (5.6)



6. Testing study hypotheses:

To measure the respondents' adoption rate of accepting or rejecting *Abla Fahita human-puppet television show* contents, seven sentences were measured on Likert scale ranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree, and (5) strongly agree to determine the relative speed with which an innovation is adopted in the social system.

Mean Score of statements measuring adoption rate to *Abla Fahita Show*
Table (6.1)

	N	Mean	Std. Deviation
Provide news and current issues	294	1.91	1.469
Provide general information (sports, technology, health, arts, & fashion)	300	2.1	1.516
Use contents from the show with family and friends	299	1.79	1.451
Wait for the show on both Friday and Saturday	294	2.09	1.538
Repeat songs from <i>Abla Fahita</i> show	292	1.78	1.565
The show changed my vision to some life issues	295	2.47	5.864
More committed to watch the episodes every week	295	2.29	5.828
Summated Mean		2.06	

Table (6.1) shows the mean score of every sentence measuring the adoption rate for watching *Abla Fahita show* contents on the Likert scale. The mean score of the total sample toward the first sentence (Question: 14.3 - *Abla Fahita Live Men El-Duplex* talk show provides me with news and current issues) was M= 1.91, the mean score of the total sample toward the second sentence (Question: 14.4 - *Abla Fahita Live Men El-Duplex* talk show provides me with general information (sports, technology, health, arts, & fashion) was M= 2.1, the mean score of the total sample toward the third sentence (Question: 14.11 - I usually use contents from *Abla Fahita* human-puppet talk show with family and friends (expressions, etc.) was M= 1.79, the mean score of the total sample toward the fourth sentence (Question 14.21 - I always wait for *Abla Fahita Live Men El-Duplex* talk show on both days; Friday and Saturday) was M= 2.09, the mean score of the total sample toward the fifth sentence

(Question: 14.23 - I usually repeat songs from *Abla Fahita Live* human-puppet show) was $M= 1.78$, the mean score of the total sample toward the sixth sentence (Question: 14.28 - I believe that *Abla Fahita* human-puppet talk show changed my vision to some life issues) was $M= 2.47$, and the mean score of the total sample toward the seventh sentence (Question: 14.29 - I became more committed to watch *Abla Fahita Live Men El-Duplex* human-puppet talk show episodes every week) was $M= 2.29$.

The summated mean of combining score of the seven sentences to measure the adoption rate of critical viewers to *Abla Fahita show* and general content offered in the episodes among the whole sample following the show was $M= 2.06$. This meant that the participants waited to watch the show on both Friday and Saturdays.

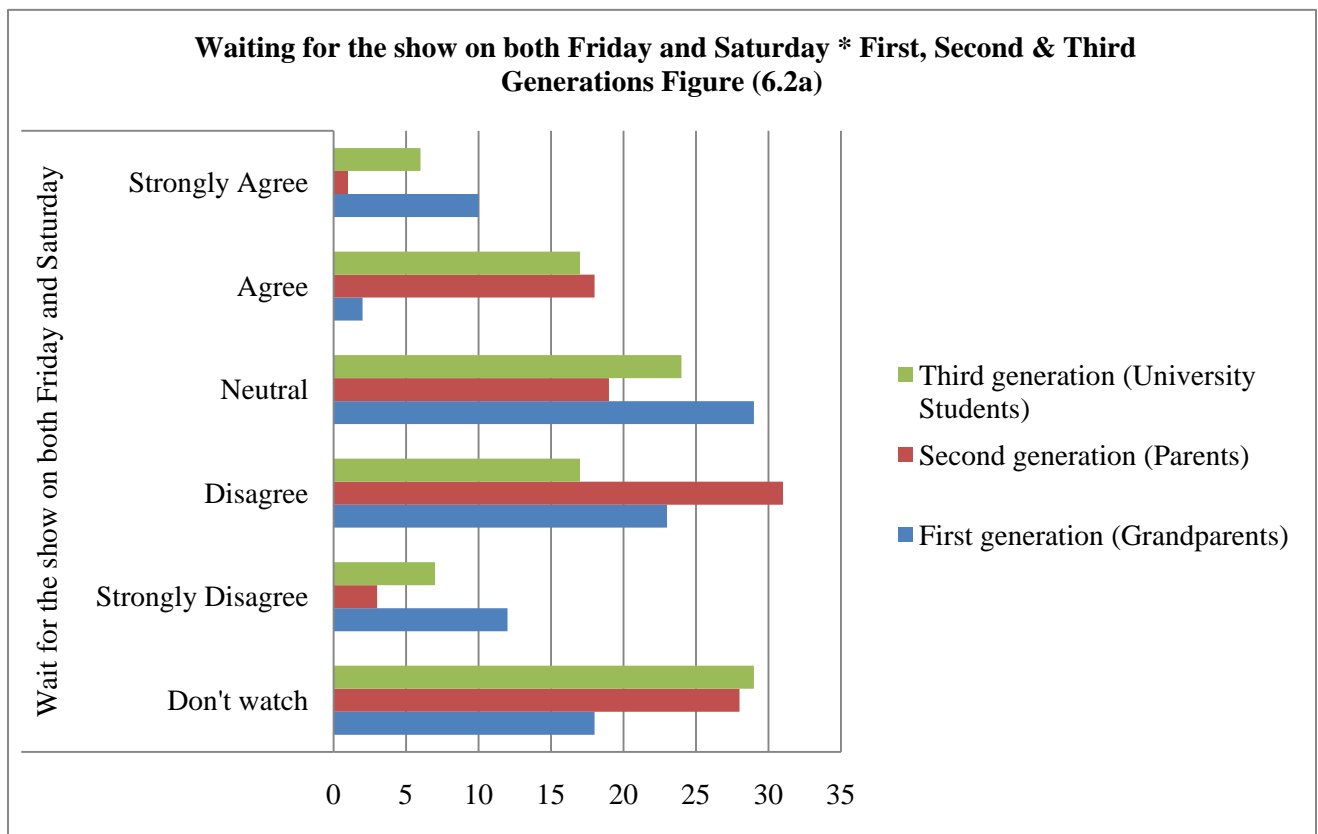
A cross-tabulation was conducted to examine the relation between age variance (third, second and first generations) of sample chosen (university students, their parents, and their grandparents) and adoption rate of participants represented in statement 14.21 (I always wait for *Abla Fahita Live Men El-Duplex* talk show on both days; Friday and Saturday).

As shown in Table (6.2), the results coded total of 75 participants didn't watch the show from the first, second and third generations ($n=18 - n=28 - n=29$); in which the majority who didn't watch were counted from the third generations (university students). Only 22 of the total participants who watched the show were strongly disagreed that they waited for the show on both Fridays and Saturdays; in which the majority was counted from the first generation ($n=12$). A total number of 71 participants who watched the show were disagreeing that they waited for the show on both Fridays and Saturdays; in which the majority was counted from the second generation ($n=31$). A total number of 72 participants who watched the show were listed neutral that they waited for the show on both Fridays and Saturdays. Whereas, 37 of the total number of participants who watched the show agreed that they waited for the show on both Fridays and Saturdays; in which the second and the third

generation were very close (parents n=18, university students n=17). And 17 of the total number of participants who watched the show strongly agreed that they waited for the show on both Fridays and Saturdays; in which the majority was counted from the first generation (n=10).

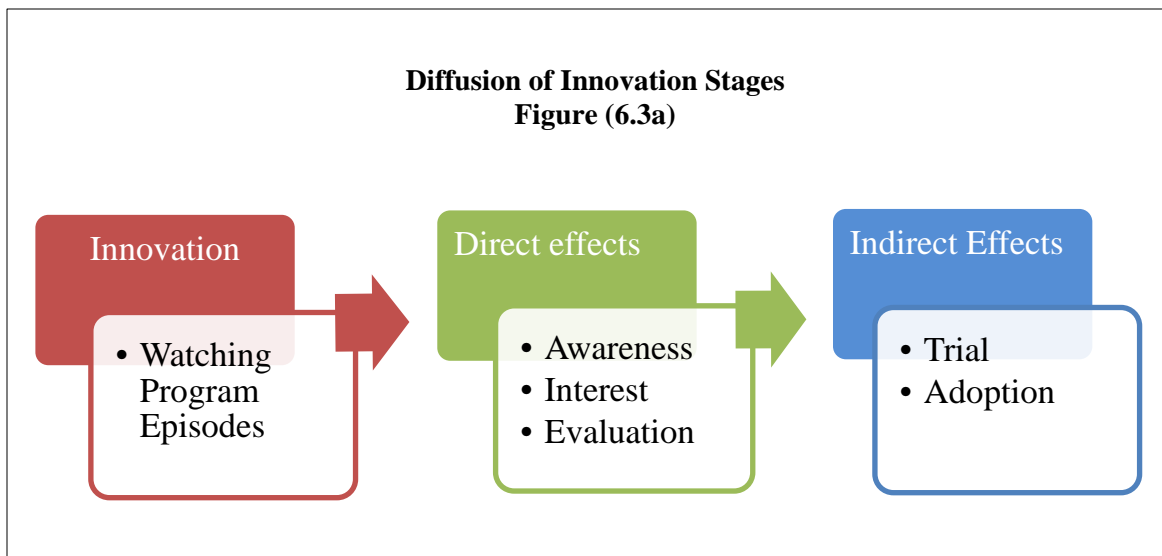
Wait for the show on both Friday and Saturday * First, Second & Third Generations Cross-tabulation
Table (6.2)

		Generations			Total
		First generation (Grandparents)	Second generation (Parents)	Third generation (University Students)	
Wait for the show on both Friday and Saturday	Don't watch	18	28	29	75
	Strongly Disagree	12	3	7	22
	Disagree	23	31	17	71
	Neutral	29	19	24	72
	Agree	2	18	17	37
	Strongly Agree	10	1	6	17
Total		94	100	100	294



The innovation may be functional or dysfunctional to one member of the system and not to the whole social system, according to diffusion of innovation theory (Roger, 1983). So, experiencing adoption rate to *Abla Fahita Show* as a new innovation varied between ages despite the fact of the nature of innovation. This result means that first generation; grandparents are more likely to wait for the show on Fridays and Saturdays than youngster, as shown in Figure (6.2a), not for the innovation nature, but for the function they gain from waiting to watch the show in both Fridays and Saturdays.

Adoption rate is measured by the length of time required for a certain percentage of the social system members to adopt the innovation. The six following sentences showed the mean score of diffusion process stages, as shown in Table (6.3). See Figure (6.3a) for three stages of innovation diffusion: awareness of the innovation and its contents, interest in the innovation, the eagerness to know more about it, evaluation of the innovation contents and seeking for others' feedback.



Descriptive Statistics of adoption rate * mean score of adoption rate in time length

Table (6.3)

	N	Mean	Std. Deviation	Variance
Recommend the show for others	299	2.27	1.633	2.666
Excited to know the show guest for this week	299	2.62	1.705	2.908
Accepted <i>Abla Fahita</i> persona easily	300	2.72	1.758	3.092
Wait for the show on both Friday and Saturday	294	2.09	1.538	2.365
<i>Abla Fahita</i> is evolution for The Muppet Show	294	2.41	1.717	2.947
More committed to watch the episodes every week	295	2.29	5.828	33.964
Valid N – Summated Mean	292	2.4	2.36	

The mean score of the total sample toward the first sentence (Question: 14.5 I recommend *Abla Fahita Live* talk show for others to watch) was $M= 2.27$, the mean score of the total sample toward the second sentence (Question: 14.6 I am always excited to know *Abla Fahita Live* talk show guest (celebrity) for this week) was $M= 2.62$, the mean score of the total sample toward the third sentence (Question: 14.10 I accepted *Abla Fahita* human-puppet persona easily) was $M= 2.72$, the mean score of the total sample toward the fourth sentence (Question 14.21 I always wait for *Abla Fahita Live* talk show on both days; Friday and Saturday) was $M= 2.09$, the mean score of the total sample toward the fifth sentence (Question: 14.22 I think that *Abla Fahita* human-puppet talk show is an evolution for The Muppet Show) was $M= 2.41$, and the mean score of the total sample toward the sixth sentence (Question: 14.29 I became more committed to watch *Abla Fahita Live* human-puppet talk show episodes every week) was $M= 2.29$.

The summated mean of combining the score of the six sentences to measure the time length of adoption rate through the first three stages of diffusion among the show followers was $M= 2.4$, also summated standard deviation (variance for adoption rate statements) of the effect of time length on the adoption rate was $SD=2.36$. This meant that the participants saw *Abla Fahita human-puppet show* as an evolution for The Muppet show.

ANOVA test is conducted to examine whether there is a significant difference between statement 14.22 (I think that the show is an evolution for The Muppet Show) and the age variance.

Table (6.4) showed that there was a statistical significant difference between the age variance of the sample coded in terms of the time length of adoption rate through the first three stages of diffusion among the show followers as significant level was ($F= 2.45, p=0.034$). This meant that there was a significant effect of age variance between the sample of grandparents (first generation), parents (second generation), and university student (third generation) on measuring the time length of adoption rate to the new innovation.

ANOVA Test to measure the effect of variance in age on time length of adoption rate

Table (6.4)

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	26.263	5	5.253	2.453	.034
Within Groups	616.611	288	2.141		
Total	642.874	293			

A cross-tabulation of age and the previous score of summated mean ($M=2.4$) represented in the statement (question 14.22), is designed to measure the relationship between age variance and their belief of show evolution for The Muppet show.

Around 32% of first generation; grandparents’ respondents (n=64) agreed and strongly agreed that *Abla Fahita human-puppet* was an evolution for The Muppet show. However, 27% of third generation; university students’ respondents (n=27) agreed and strongly agreed that *Abla Fahita human-puppet* was an evolution for The Muppet show. See Table (6.5)

Age * *Abla Fahita* is evolution for The Muppet Show Cross-tabulation
Table (6.5)

	<i>Abla Fahita</i> is evolution for The Muppet Show						Total
	Don't watch	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Less than 18 years old	1	0	0	1	1	0	3
18 - 21 years old	26	7	11	21	14	10	89
22 - 35 years old	2	1	1	2	2	0	8
36 - 50 years old	20	4	12	13	15	2	66
51 - 60 years old	20	0	19	10	15	22	86
Older than 60 years old	6	0	5	21	10	0	42
Total	75	12	48	68	57	34	294

As the result of previous conclusion, the first generation (grandparents) required time length of three generations’ period to support the adoption of “*The Muppet Show*.” For the sake of this study purposes, statements (Q14.25) “I consider myself an early adopter for the show than others” and (Q13) “Following the show since 1st season” are designed to measure the adoption rate from the participants’ opinion.

Hypothesis one is based on diffusion of innovation theory which explains how an idea is adopted by an individual in the social system over time (Roger, 1983). Some opinions from *Egypt Today* magazine writer (Dunya, 2017) and global communication companies (Vodafone, December 2017) banned advertisements that featured “puppet *Abla Fahita*,” because they thought it didn’t respect the values of Egyptian society. This hypothesis measures the ability of youngsters to adopt

new innovation earlier than the first (grandparents) and second (parents) generations in their social system for the nature of the show.

H1: Youngsters adopt innovativeness earlier than others in their social system

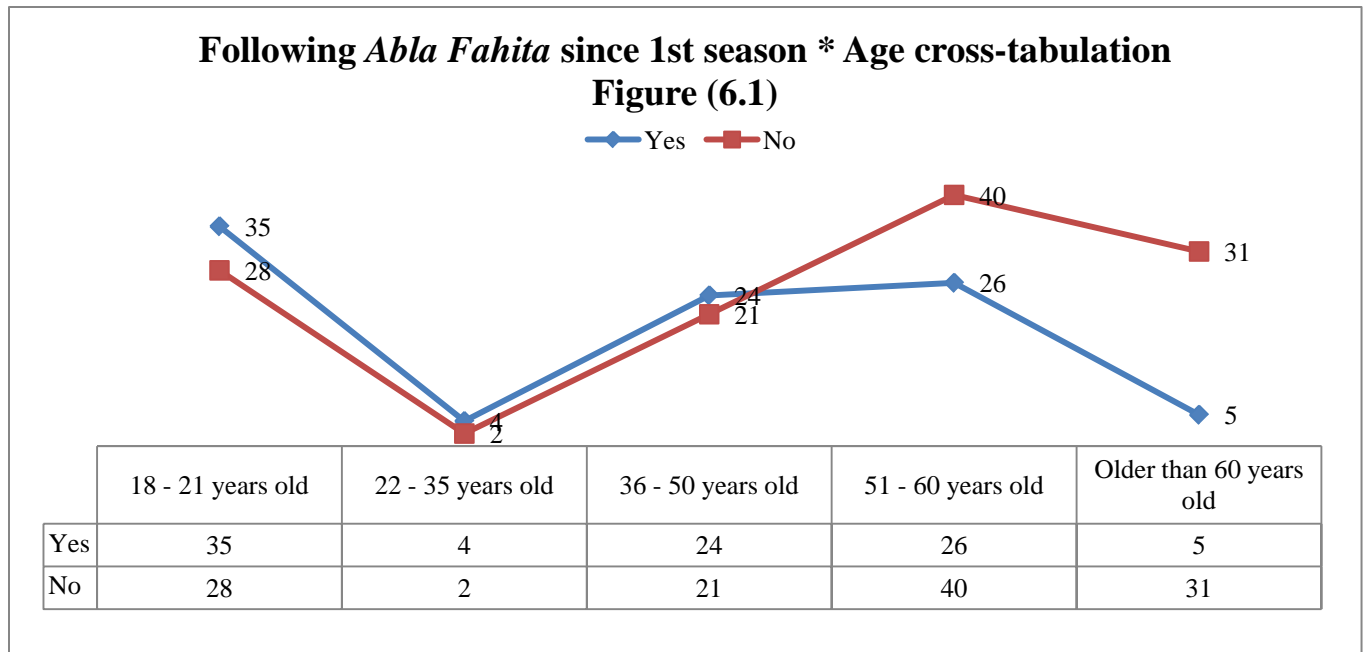


Figure (6.1) shows the relationship between participants who rated themselves early adopters for *Abla Fahita show* and the age variance. The curve of respondents stated yes for 1st season followers decreased as the age got older; 39 respondents from the ages 18 – 26 years old, 24 respondents from the ages 36 – 50 years old, and on the contrary 71 respondents from the age range between 51 and above years old responded No for following the show from the 1st season.

Therefore, the first generation; grandparents didn't follow *Abla Fahita Live* show from the first season, compared to third generation, their progeny of university students.

The adoption rate is also measured through the relative speed with which an innovation is adopted in the social system. As shown in Table (6.6), the frequency of respondents from ages (36 – older than 60 years old) was 90 participants who responded with a straight No (30.8% of the whole sample) for being the early adopters for the show, and 18 respondents young ages of the (less than 18

– 22 years old) rated yes (6.2% of the whole sample) for being early adaptors of *Abla Fahita Live Men El Duplex human-puppet show*.

This meant that the speed has relatively decreased with the increase of age (first generations represented in grandparents). Youngsters adopts the new innovations earlier than the first generation in their social system.

Age * Early adopter for the show Cross-tabulation

Table (6.6)

	Early adopter for the show						Total
	Don't watch	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Age							
Less than 18 years old	1	0	0	0	0	1	2
18 - 21 years old	26	6	15	25	9	8	89
22 - 35 years old	2	0	1	4	0	0	7
36 - 50 years old	20	10	17	12	6	1	66
51 - 60 years old	20	11	22	24	9	0	86
Older than 60 years old	6	20	10	0	6	0	42
Total	75	47	65	65	30	10	292

Consequently, hypothesis one (youngsters adopt innovativeness earlier than others in their social system) is supported by the significant difference between the time length of adoption rate to the innovation in terms of the age variance between the three generations.

One of the main objectives of this study was to examine how audience accepted or rejected a new innovation like *Abla Fahita* human-puppet persona easily and whether the motive was the spontaneous atmosphere of the conversation and the interpersonal reactions between *Abla Fahita* and the audiences.

According to the study operational definitions, **spontaneous reactions** are the extent to which the innovation is adopted easily due to the spontaneously interpersonal reactions occurs between the show host (the innovation) and the guests and the way of presenting sensational contents smoothly.

The mean score of the total sample of respondents watching the show toward the first sentence (Question: 14.9 I believe that *Abla Fahita* human-puppet host spontaneity emanate pleasurable atmosphere to home viewers) was M= 2.73, the mean score of the total sample toward the second sentence (Question: 14.10 I accepted *Abla Fahita* human-puppet persona easily) was M= 2.72, and the mean score of the total sample toward the third sentence (Question: 14.14 Real character acting *Abla Fahita* human-puppet host is considered highly intelligent) was M= 2.73.

The summated mean of combining score of the three sentences to examine the extent to which the innovation is adopted among the whole sample following the show is M= 2.72. This meant that spontaneity was due to accepting *Abla Fahita* persona easily, see Table (6.7).

Mean score of statements measuring spontaneous reactions between *Abla Fahita* show host and the audiences
Table (6.7)

	N	Mean
Host spontaneity emanate pleasurable atmosphere to home viewers	299	2.73
Accepted <i>Abla Fahita</i> persona easily	300	2.72
Real character is considered highly intelligent	294	2.73
Valid N – Summated Mean	285	2.72

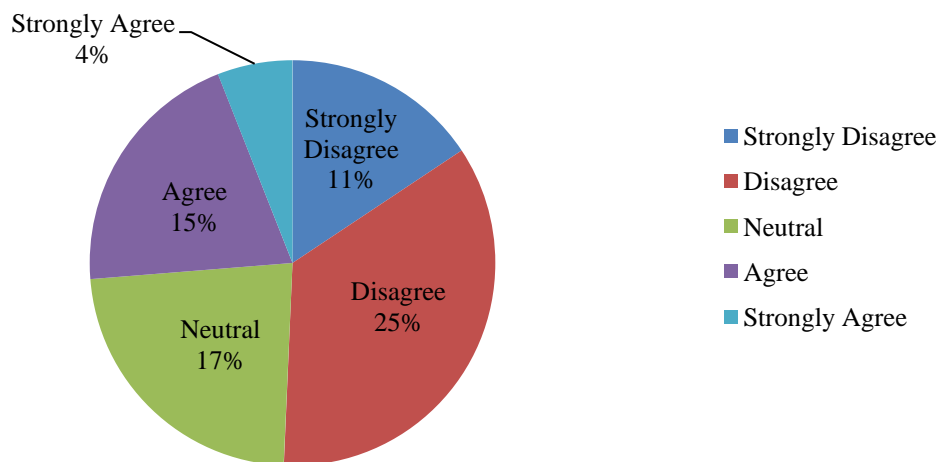
Persona in general is a social role or a character that is playing an acting role, according to researchers from Human-Computer Interactions, Uppsala University; “the persona is an archetypical representation of real or potential users” (Blomkvist, 2002). It is also the way of character that is presented to the world, as stated “Personas are archetypal users that represent the needs, goals, values, and behaviors of larger groups of patrons,” and it brings people “to life by giving them names, personalities, and faces.” (persona working group, 2008)

In statement (Q14.18 I can believe that *Abla Fahita* human-puppet talk show host is a real widow woman character), the survey coded 36.6% of the total respondents who watched the show (n=110) as strongly disagree and disagree, 16.7% of respondents watching the show (n=50) as neutral, and 19% of the total respondents who watched the show (n=57) as strongly agree and agree, as shown in Table (6.8).

***Abla Fahita* is a real widow women character
Table (6.8)**

	Frequency	Percent
Don't watch	75	25
Strongly Disagree	34	11.3
Disagree	76	25.3
Valid Neutral	50	16.7
Agree	44	14.7
Strongly Agree	13	4.3
Total	292	97.3
Missing System	8	2.7
Total	300	100

***Abla Fahita* human-puppet talk show host is a real widow woman character
Figure (6.8a)**



This meant that, *Abla Fahita* didn't succeed in persuading the audience with the persona or the character that was acting the role of a widow in the Egyptian society. See previous Figure (6.8a)

As results of earlier conclusions, participants as critical viewers didn't accept *Abla Fahita* persona for the role she played, but they still considered *Abla Fahita* persuasive. See Table (6.9)

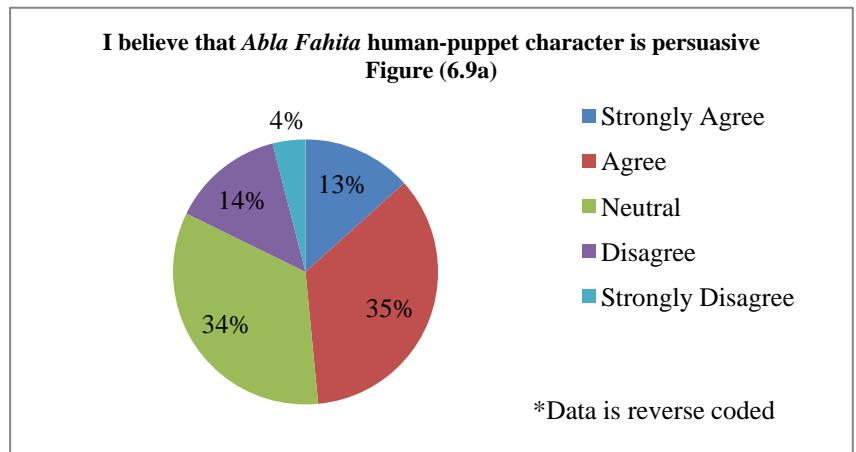
***Abla Fahita* character isn't persuasive**

Table (6.9)

	Frequency	Percent
Don't watch	75	25
Strongly Disagree	30	10
Disagree	79	26.3
Valid Neutral	76	25.3
Agree	31	10.3
Strongly Agree	9	3
Total	300	100

The survey coded 10% and 26.3% of the total sample watching the show as strongly disagreeing and disagreeing respectively (n= 30, n=79), 25.3% of respondents were neutral (n=76), 10.3% and 3% of the sample watching the show agreed and strongly agreed respectively (n=31, n= 9).

As shown in Figure (6.9a), results of statement (I can believe that *Abla Fahita* human-puppet talk show host is a real widow woman character) in question (14.115) was reversely coded. The percentages of participants who considered *Abla Fahita* is persuasive were more than the respondents who don't believe that *Abla Fahita* was a persuasive character.



There should be another reason for accepting the new innovation (*Abla Fahita Human-puppet*) and consider the character persuasive. According to the descriptive statistics in Table (6.10), 39.7% of the total participants (n=119) who watched *Abla Fahita Human-Puppet* show agreed that *Abla Fahita Live Men El-Duplex* talk show contained sexual implications that appeared in language and reactions (question 14.1). In fact, 12% of the respondents (n=36) strongly agreed, 13.3% of the total sample watching *Abla Fahita Live Men El- Duplex* (n=40) were neutral, 8% of participants (n=24) followed the show are strongly disagreed, and 1.7% of the whole sample disagreed (n=5).

Sexual implications in the language and reactions
Table (6.10)

		Frequency	Percent
	Don't watch	75	25
	Strongly Disagree	24	8
	Disagree	5	1.7
Valid	Neutral	40	13.3
	Agree	119	39.7
	Strongly Agree	36	12
	Total	299	99.7
	Missing system	1	0.3
	Total	300	100

A Chi-Square test was conducted to examine if there was a significant difference between the hours spent watching *Abla Fahita* episode's sections and the sexual contents presented in by the show host. Results showed that there was a positive correlation between the two variables, $r = 0.732$, $n=293$, $p=0.028$.

Chi-square symmetric measures for Hours spent in the episode * Sexual Contents presented

Table (6.11)

	Value	df	Sig. (2-tailed)
Pearson's R	.732	20	.028
Spearman Correlation	.648	20	.045
X ² Ratio		1	
N of Valid Cases	293		

A conclusion was made with respect to the previous results of spontaneous persona actions (presented through sexual implications presented in the show contents) with the fact that the majority of participants are agreed and strongly agreed that *Abla Fahita* show that offered sensational contents, A one-way ANOVA Test between groups was conducted to compare the effect of sensational contents presented by *Abla Fahita* the Human-Puppet on the hours spent watching episode's sections.

The results showed that there was a statistical significant effect of sexual implications and poignant connotations on the hours spent in watching *Abla Fahita* show at the $p < 0.05$ level for the five periods of time spent on watching the show cut sections $F(5, 287) = 119.717, p = 0.000$. Table (6.12)

ANOVA Test measuring effect of sensational contents on period spent watching the show

Table (6.12)

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	474.533	5	94.907	119.717	.000
Within Groups	227.522	287	.793		
Total	702.055	292			

As the Analysis of Variance (ANOVA) was reported significant variation among groups watching the show, a post hoc Tukey test was designed, as shown in Table (6.13).

A Turkey HSD Post Hoc test revealed that there was significant difference in watching less than 1 segment of the episode with 1 – 2 segments of the episode where ($p=0.001$) and the 95%

confidence interval was from 0.3 to 1.55 which meant that the estimate difference was precise compared to the effect of sexual implications and contents on the time spent watching the episode's segments. The difference between 1 – 2 segments of the episode and all the show was significant (p=0.000) and the 95% confidence interval was from -1.13 and -0.35 with negative same direction effect of sexual contents which meant that the estimate difference was precise. These results mean that as the sexual contents in the first episode's segment increase, the hours spent watching the show increased till it reached all the show.

Post Hoc Tukey HSD Multiple Comparisons

Table (6.13)

Dependent Variable: Sexual implications in language and reactions

Tukey Honestly Significant Difference

(I) Periods spend watching <i>Abla Fahita</i> episodes	(J) Periods spend watching <i>Abla Fahita</i> episodes	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Less than 1 segment of the episode	1 - 2 segments of the episode	0.925	0.227	0.001	0.30	1.55
	More than 2 segments of the episode	0.575	0.275	0.227	-0.18	1.33
	All the show time	0.184	0.225	0.925	-0.43	0.80
1 - 2 segments of the episode	More than 2 segments of the episode	-0.349	0.212	0.470	-0.93	0.23
	All the show time	-0.740	0.142	0.000	-1.13	-0.35
More than 2 segments of the episode	All the show time	-0.391	0.210	0.341	-0.97	0.19

These results showed that the more audience watched *Abla Fahita* show, the more they tended to adopt sensational contents spontaneously. As shown in Table (6.14), 60 participants agreed that they watched all the show time while the second highest number was 1 – 2 segments of the episode. See Figure (6.14a)

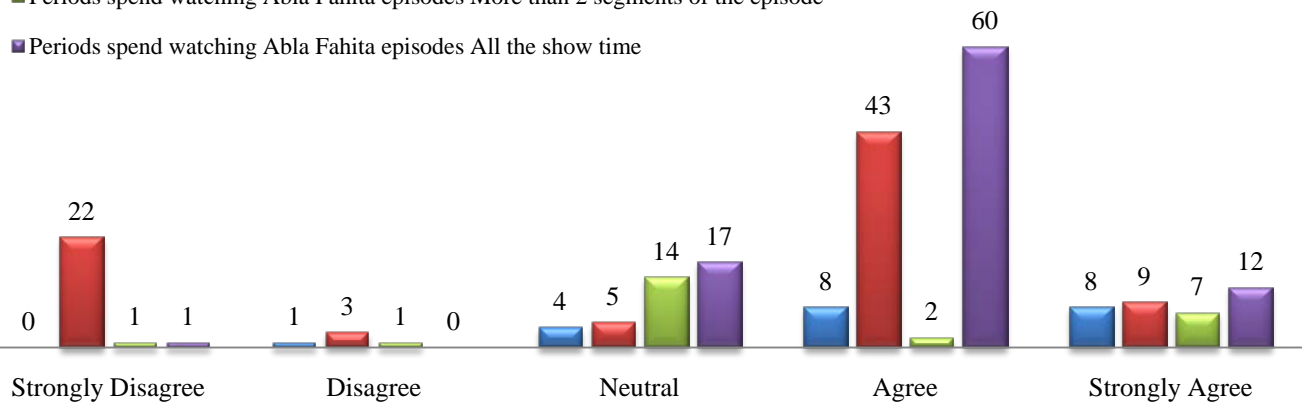
Sexual implications in the language and reactions * Periods spent watching *Abla Fahita* episode's segments

Table (6.14)

	Periods spend watching <i>Abla Fahita</i> episode's segments				Total
	Less than one segment	1 - 2 segments of the episode	More than 2 segments	All the show time	
Strongly Disagree	0	22	1	1	24
Disagree	1	3	1	0	5
Neutral	4	5	14	17	40
Agree	8	43	2	60	113
Strongly Agree	8	9	7	12	36
Total	21	82	25	90	293

Sexual implications in the language and reactions * Periods spent watching *Abla Fahita* episode's segments
Figure (6.14a)

- Periods spend watching *Abla Fahita* episodes Less than 1 segment of the episode
- Periods spend watching *Abla Fahita* episodes 1 - 2 segments of the episode
- Periods spend watching *Abla Fahita* episodes More than 2 segments of the episode
- Periods spend watching *Abla Fahita* episodes All the show time



Sexual implications in language and reactions

R4: Is the rate of adopting sensational contents presented in the human-puppet character of *Abla Fahita* talk show episode depending on spontaneity of the host, guest, or contents presented?

Research question 4 was answered from the previous results, as the reason behind spontaneous adoption rate to sensational contents presented at *Abla Fahita Show* wasn't due to the host persona.

H2: Audience who watch more *Abla Fahita Live Men El Duplex* show episode's sections, the more they tend to adopt sensational contents spontaneously.

Consequently, hypothesis two (Audience who watch more *Abla Fahita Live Men El Duplex* show episode's sections, the more they tend to adopt sensational contents spontaneously) was supported by the significant difference between hours spent on watching *Abla Fahita* episode's segments and the variance of agreement to the spontaneous adoption rate of sexual contents.

Hypothesis three measures the effect of heavy viewership on changing the medium of following *Abla Fahita show* episodes through mean score of these designed eight statements. See Table (6.15)

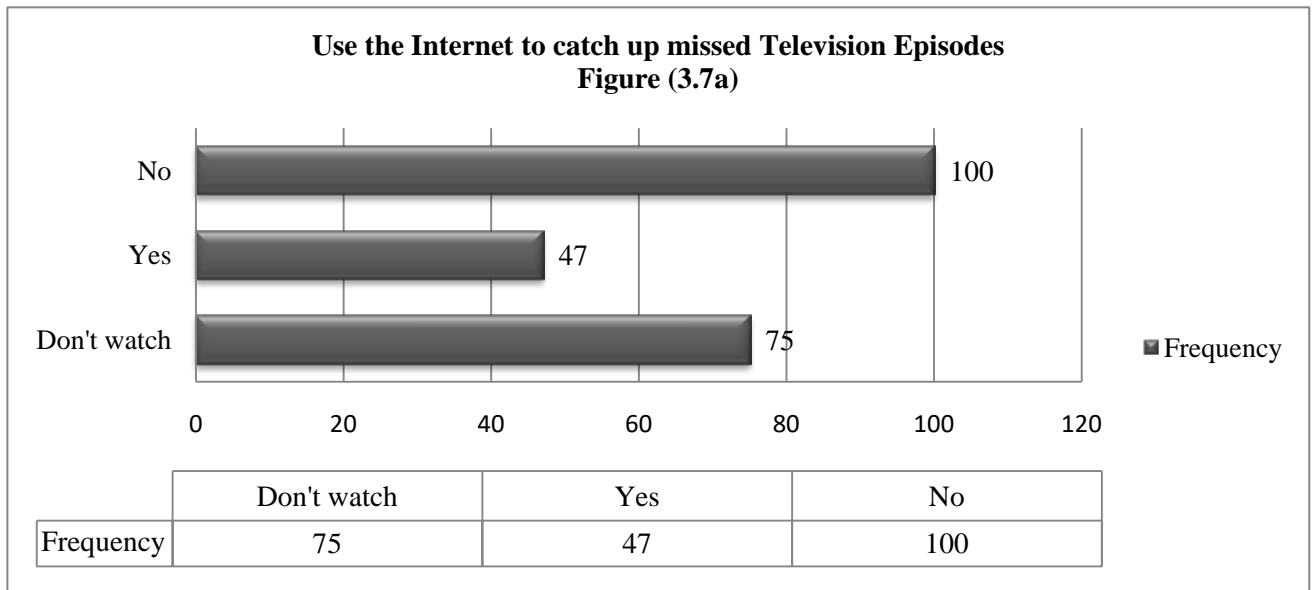
**Mean Score for effect of heavy viewership on change of watching medium
Table (6.15)**

	N	Mean	Std. Deviation
Recommend others to watch the show	299	2.27	1.633
Excited to know the show guest for this week	299	2.62	1.705
Share the show videos online	300	1.76	1.496
Keen on watching the show on YouTube for TEET sound effect	278	2	1.619
Wait for the show on both Friday and Saturday	294	2.09	1.538
Feel more comfortable watching <i>Abla Fahita</i> online	288	1.98	1.698
Catch up missed television show on YouTube channel	294	2.13	1.696
More committed to watch the episodes every week	295	2.29	5.828
Valid N – Summated Mean	270	2.14	2.15

The mean score of the total sample toward the first sentence (Question: 14.5 I recommend *Abla Fahita Live Men El-Duplex* talk show for others to watch) was $M= 2.27$, the mean score of the total sample toward the second sentence (Question: 14.6 I am always excited to know *Abla Fahita Live Men El-Duplex* talk show guest (celebrity) for this week) was $M= 2.62$, the mean score of the total sample toward the third sentence (Question: 14.12 I share *Abla Fahita* human-puppet talk show videos online) was $M= 1.76$, the mean score of the total sample toward the fourth sentence (Question 14.16 “Teet” sound effect makes me keen on watching *Abla Fahita Live Men El-Duplex* talk show on YouTube) was $M= 2.0$, the mean score of the total sample toward the fifth sentence (Question 14.21 I always wait for *Abla Fahita Live Men El-Duplex* talk show on both days; Friday and Saturday) was $M= 2.09$, the mean score of the total sample toward the sixth sentence (Question: 14.24 I feel more comfortable watching *Abla Fahita Live Men El-Duplex* talk show online) was $M= 1.98$, the mean score of the total sample toward the seventh sentence (Question: 14.27 I always catch up television missed *Abla Fahita Live Men El-Duplex* talk show on YouTube channel) was $M= 2.13$, and the mean score of the total sample toward the eighth sentence (Question: 14.29 I became more committed to watch *Abla Fahita Live Men El-Duplex* human-puppet talk show episodes every week) was $M= 2.29$.

The summated mean of combining scores of the designed eight sentences to measure the effect of heavy viewership on changing the medium of following *Abla Fahita show* episodes among the show followers was $M= 2.14$, also summated standard deviation (variance for viewership between two media: television and the Internet) effect of heavy viewership on changing the medium of following *Abla Fahita show* episodes is $SD=2.15$. This meant that the heavy effect of viewership appeared from the participants’ preferences to catch up television missed *Abla Fahita Live Men El-Duplex* talk show on YouTube channel.

As coded above in question 11: Do you use the Internet to catch up missed *Abla Fahita Live Men El-Duplex* television talk show? The results stated that participants' majority weren't using the Internet to catch up missed television episodes. See Figure (3.7a)



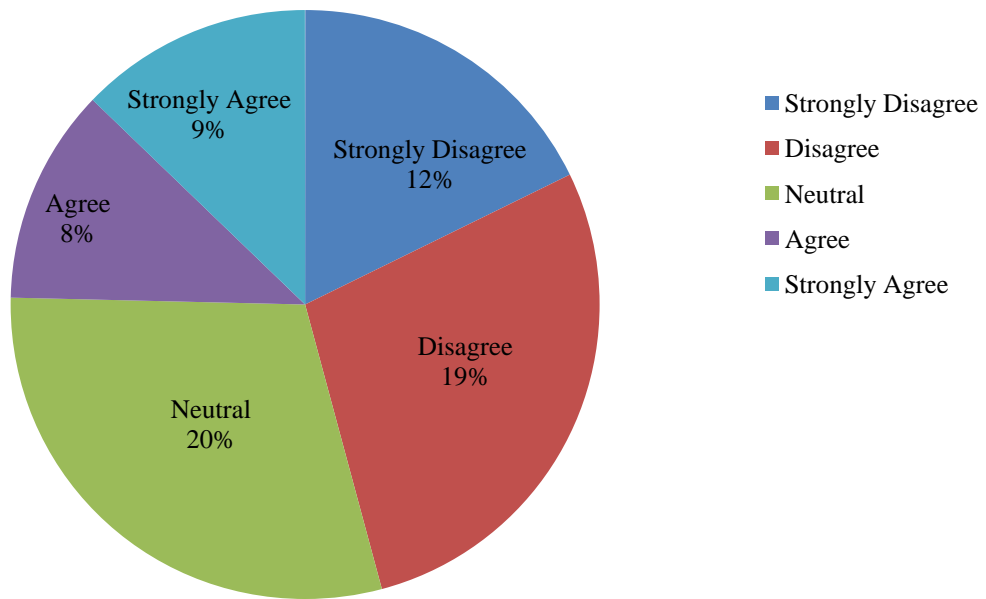
As the last main objective of this study is analyzing the reasons behind the difference in viewership percentage between television episodes and online channel, the survey coded 12% of respondents strongly disagreed (n=36) on the statement (Q14.16) “Teet” sound effect makes me keen on watching *Abla Fahita Live Men El-Duplex* talk show on YouTube, 19% of respondents disagreed (n=57), 20% of respondents were neutral (n=60), 8.7% of respondents strongly agreed (n=26) that “Teet” sound effect makes them keen on following *Abla Fahita* show online instead of television, and 8% of the respondents agreed (n=24). See Table (6.16)

Keen on watching show on YouTube as for TEET sound effect

Table (6.16)

		Frequency	Percent
Valid	Don't watch	75	25
	Strongly Disagree	36	12
	Disagree	57	19
	Neutral	60	20
	Agree	24	8
	Strongly Agree	26	8.7
	Total	278	92.7
Missing system		22	7.3
Total		300	100

**Keen on watching the Show on YouTube as for Teet sound effect
(Figure 6.16a)**

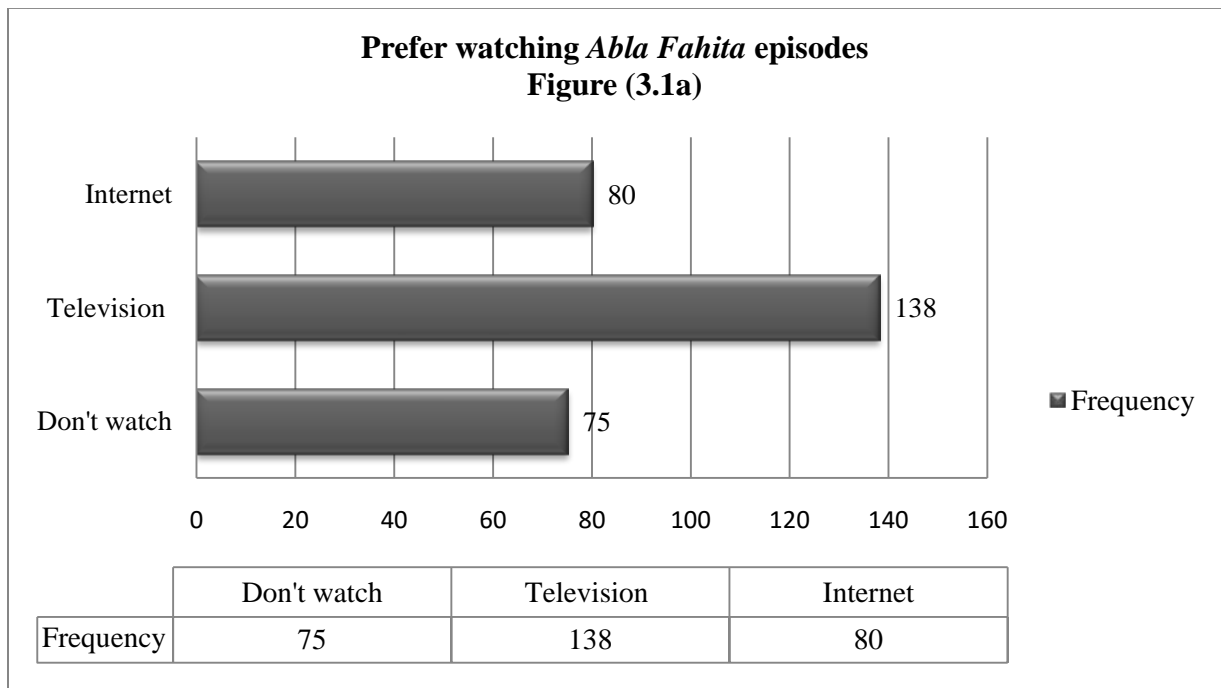


R4: Is removing censorship “Teet” sound effect from online episodes on YouTube channel, raises the percentage of subscribers than television viewership?

Research question 4 was answered from the previous results, as percentage of online participants preferring to watch *Abla Fahita Live Men El Duplex* show episodes didn’t raise in comparison to television viewership due to removing “Teet” sound effect from the YouTube channel airing episodes.

As coded above in question 5: How do you mostly prefer watching *Abla Fahita* episodes?

The result meant viewers preferred following *Abla Fahita Live Men El Duplex* show episodes on television more than on the Internet. See Figure (3.1a)



Statement 14.24: I feel more comfortable watching *Abla Fahita* talk show online.

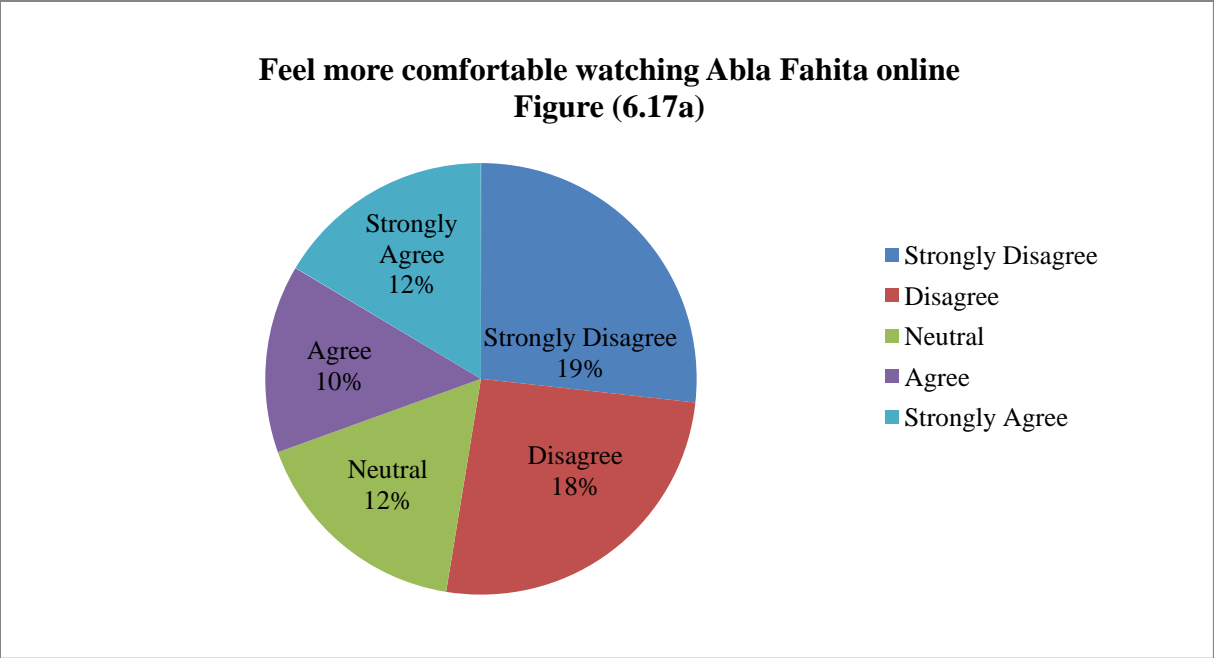
On Likert scale ranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree, and (5) strongly agree, the survey also coded 25% of the participants (n=75) didn’t watch *Abla Fahita* show,

according to the results shown in question 3 (Do you follow *Abla Fahita Live* episodes?), 19% of the respondents strongly disagreed (n=57) that they felt more comfortable watching *Abla Fahita show* episodes online, 18.3% of the respondents disagreed (n=55), 12% of the respondents were neutral, 11.7% of respondents strongly agreed (n=35), and 10% of respondents agreed that they felt more comfortable watching *Abla Fahita show* episodes online (n=30). See Table (6.17)

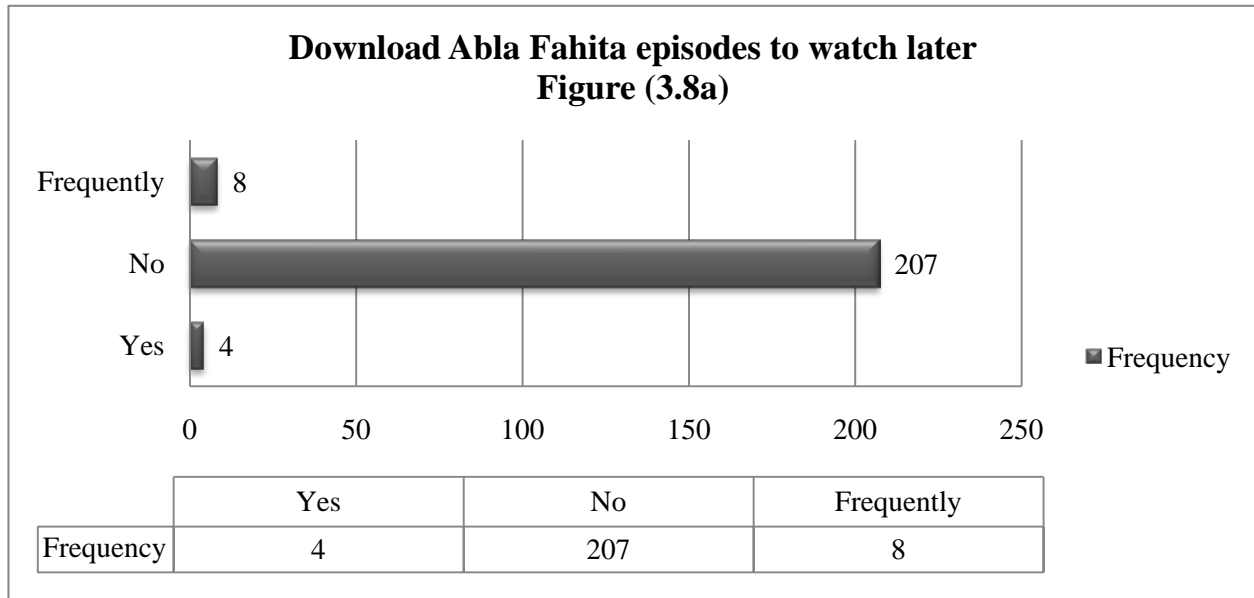
Feel more comfortable watching *Abla Fahita* online
Table (6.17)

		Frequency	Percent
Valid	Don't watch	75	25
	Strongly Disagree	57	19
	Disagree	55	18.3
	Neutral	36	12
	Agree	30	10
	Strongly Agree	35	11.7
	Total	288	96
Missing system		12	4
Total		300	100

Feel more comfortable watching *Abla Fahita* online
Figure (6.17a)



As coded above in question 12: Do you download *Abla Fahita Live Men El-Duplex* television talk show episodes to watch later? The results stated that the majority of the participants didn't download episodes to watch later from the Internet. See Figure (3.8a)



The previous results showed that the reason behind the difference in viewership percentage between television episodes and online channel wasn't the "Teet" sound effect in television episodes, but the reason was due to the viewers' preference and comfort to watch *Abla Fahita* episodes on television.

H3: *Abla Fahita* human-puppet talk show's heavy viewers tend to watch the episodes on YouTube channel than televisions

Consequently, hypothesis three wasn't supported as there was no effect of adopting heavy viewers to the new innovation on changing the viewership medium from television to online.

7. Demographics and sample characteristics:

a. Gender

The sample was taken from October University for Modern Science and Arts (MSA) students from the faculty of mass communication, where the applied number of females in the faculty was more than males, as shown in Table (7.1)

So, the students' sample results were ($n_1 = 100$, female = 61, male = 39)

The whole sample was distributed on students, their parents and grandparents. So, the total number of the samples collected was ($N = 300$, female = 179, males = 121), as shown in Table (7.2).

Gender * Age Cross-tabulation

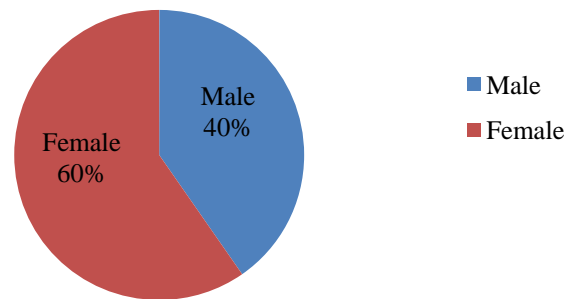
Table (7.1)

		Age						Total
		Less than 18 years old	18 - 21 years old	22 - 35 years old	36 - 50 years old	51 - 60 years old	Older than 60 years old	
Gender	Male	1	32	6	20	41	21	121
	Female	2	57	2	46	45	27	179
Total		3	89	8	66	86	48	300

**Gender
Table (7.2)**

		Frequency	Percent
Valid	Male	121	40.3
	Female	179	59.7
Total		300	100

**Gender
Figure (7.2a)**

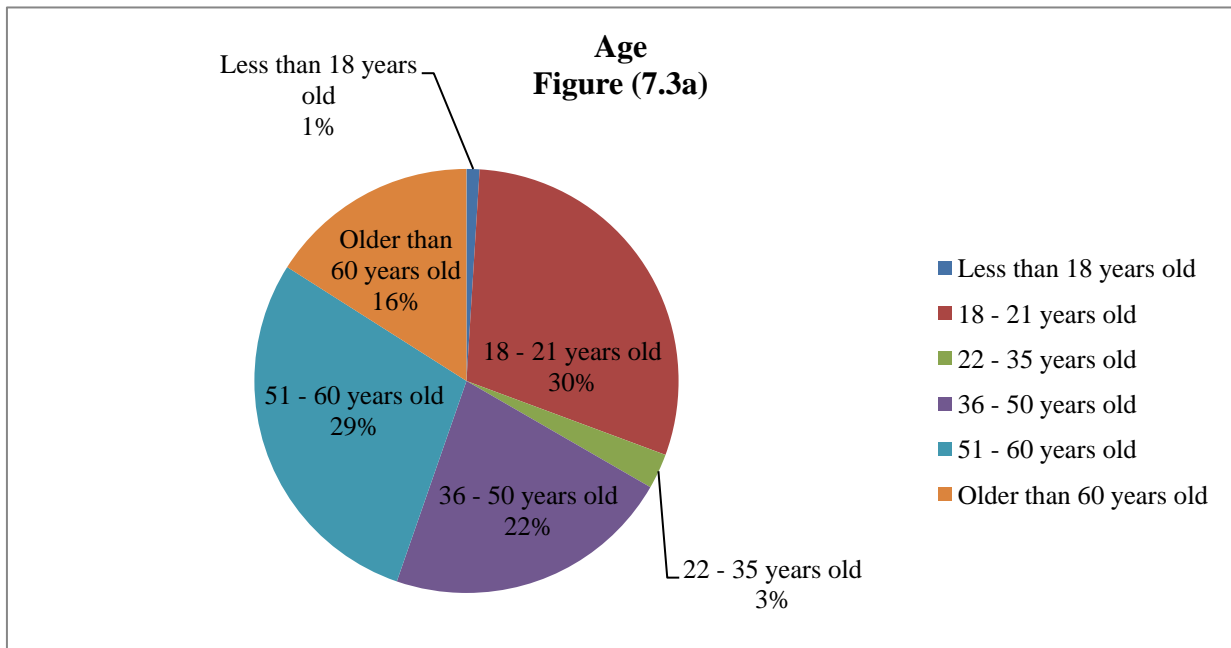


b. Age

The sample targeted all ages starting from university students till their parents and grandparents. A number of three university students aged less than 18 years old. Meanwhile, 32.4 % of the sample was university students aged between 18 – 25 years old. Parents and grandparents respondents belonged to the age group from 36 – 60 represented 50.7 %. Only 48 grandparents' respondents representing 16 % of the sample were older than 60 years old.

Age
Table (7.3)

	Frequency	Percent
Less than 18 years old	3	1
18 - 21 years old	89	29.7
22 - 35 years old	8	2.7
Valid 36 - 50 years old	66	22
51 - 60 years old	86	28.7
Older than 60 years old	48	16
Total	300	100



On SPSS statistical worksheet, another classification was inserted to classify participants depending on their age on the three age generations, in which the third generation (students) was referred to by number 3 on SPSS; ranging on age from less than 18 years old – 18 to 21 years old – 22 to 35 years old. The second generation (parents) and the first generation (grandparents) were referred to by number 2 and number 1 respectively; ranging between ages from 36 – 50 years old to older than 60 years old.

From the random stratified sample chosen to fill the survey, 25% of respondents were not following the show, 82% of the sample was coded as grandparents’ followers, 72% of the sample was coded as parents’ followers, and 71% of the sample was coded as university students’ followers.

Follow Abla Fahita episodes * Generations

Table (7.4)

		Generations			Total
		First generation (Grandparents)	Second generation (Parents)	Third generation (University Students)	
Follow Abla	Yes	29	26	31	86
Fahita episodes	No	18	28	29	75
	Frequently	53	46	40	139
Total		100	100	100	300

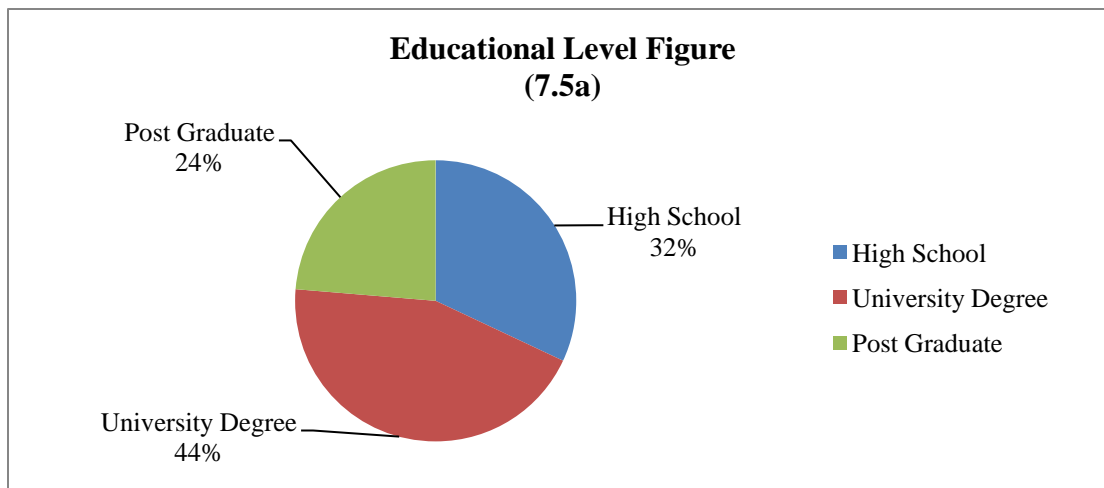
c. Educational level

As shown in Table (7.5), respondents were asked to classify their educational level in which 32% were university students with Thanaweya Amma or equivalent, 44.3% are bachelor’s degree holders, and 23.7% are post graduate degree holders. Illiterate, read and write, pre-high school, and technical diploma categories were included in the survey as the sample ranged between all ages, but no respondents were marked in these groups.

Educational Level

Table (7.5)

		Frequency	Percent
Valid	Thanaweya Amma (High school) or equivalent	96	32
	University Degree	133	44.3
	Post graduate degree	71	23.7
	Total	300	100



d. Employment status

As it appeared in Table (7.6), 43.7% of the sample fell under the employed category, in which the major sample is aged between 36 – older than 60 years old. While 52% appeared to be unemployed as it included students' sample, and 4.3% reported that they were freelancers.

Employment Level * Age Cross-tabulation

Table (7.6)

		Age						Total
		Less than 18 years old	18 - 21 years old	22 - 35 years old	36 - 50 years old	51 - 60 years old	Older than 60 years old	
Employment Level	Employed	0	5	2	42	73	9	131
	Unemployed	3	78	1	22	13	39	156
	Freelancer	0	6	5	2	0	0	13
Total		3	89	8	66	86	48	300

Chapter Six

Discussion and Recommendations

Conclusion

The findings of this study showed that *Abla Fahita* human-puppet talk show presenter was persuasive, not for playing the character of a real widow persona that could emulate real examples from the Egyptian society, but for the sensational contents offered in the episodes.

Around 54.5% of the respondents were always excited to know the celebrity guest of the coming week. This finding showed that the viewers adopted or rejected *Abla Fahita* show due to the contents offered.

While 48% of the survey respondents agreed that *Abla Fahita's* character was persuasive, and the same percentage disagreed that the character was a real widow. However, 69% of the survey respondents agreed that *Abla Fahita* human-puppet show contained sexual implications in the language and reactions. So, *Abla Fahita's* role playing persona wasn't persuasive for the viewers, but the contents presented were.

Furthermore, the study revealed that the audiences who watch more *Abla Fahita Live Men El Duplex* show episode's segments; the more they tended to adopt sensational contents spontaneously. Meanwhile, 58% of the respondents believed that *Abla Fahita* host spontaneity emanated pleasurable atmosphere. In addition, 80% of the respondents watching the show tended to spend more hours watching all the show time. So, the reason behind spontaneous adoption rate to sensational contents presented at *Abla Fahita Show* was due to how the host presented sexual implications of the language, emotional connotations, and poignant expressions in a spontaneous way. These findings supported hypothesis two: "Audience who watch more *Abla Fahita Live Men El Duplex* Show episode's segments, the more they tend to adopt sensational contents spontaneously."

Spontaneous reactions are associated with the hours spent watching the first episode's segments in which the more sensational contents presented at first segments, the more tendency of viewers to watch all the show time, and consequently to adopt the show contents spontaneously.

Interpersonal face-to-face connections like facial expressions, voice tone, and body language had changed to Parasocial interactions in which viewers in their subconscious minds draw real persona for unreal human-puppet and spend more hours watching episode's segments that contains sensational messages spontaneously. Around 53% of respondents didn't think that *Abla Fahita* talk show host needed facial expressions to be persuasive.

Lunt (2005) thinks that talk show blurred the boundaries between entertainment and factual broadcasting in which human interactions are distorted with human-puppet talk show presenters. Nearly 40% of the respondents believed that *Abla Fahita* human-puppet talk show changed their vision to some life issues. And noticeable percentages stated that *Abla Fahita* talk show provided them with news and current issues, and general information (sports, technology, health, arts, and fashion).

Additionally, 74.5% of the respondents considered *Abla Fahita* human-puppet talk show a new innovation to the Egyptian television. These results showed that human-puppet talk show presenters were considered new innovation for the Egyptian television, but the viewers weren't keen on adopting the show for that purpose.

Even respondents who considered themselves late majority or laggards adopters for *Abla Fahita Live Men El-Duplex* human-puppet talk show than others, their actions revealed relatively high adoption rate of the show contents. Around 23% of the respondents usually used contents from *Abla Fahita* human-puppet talk show with family and friends (expressions, etc.), and 25% of the respondents usually repeated songs from *Abla Fahita Live Men El-Duplex* human-puppet talk show.

Noticeably, 15% of the respondents who considered themselves early majority or early adopters for *Abla Fahita Live* human-puppet talk show than others usually used contents from *Abla Fahita* human-puppet talk show with family and friends and repeated the show songs.

Age was an important variable in this study as the sample was designed to measure the adoption rate of the new innovation relatively between the first, second, and third generations (grandparents, parents, and their university student progeny) and whether they watched the show on television or the Internet. 76.5% of grandparents and parents prefer watching the show on television and 53% of their third generation preferred following the show on the Internet.

The findings showed that the human-puppet show was very successful for all age variance, not due to the nature of the character persona, but for the contents presented (the innovation nature, according to the diffusion of the innovation theory). Furthermore, 72.5% of the respondents were eager to know the real character of *Abla Fahita* human-puppet, while 59% of the respondents considered the real character of *Abla Fahita* were highly intelligent. It's worth noting that, the respondents expressed double opinions for the same questions, which revealed that viewers understood sensational contents differently.

Censorship in *Abla Fahita* television episodes; presented in the "Teet" sound effect inserted on sensational expressions and implications, was stated as the reason behind the difference of viewership between television and the Internet. However, the findings showed that 53% of respondents felt more comfortable watching the episode on television and 30% of respondents felt more comfortable watching the episode online, which meant that the percentage difference was due to the viewers' preference and comfort to the medium. These findings didn't support hypothesis three: "*Abla Fahita* human-puppet talk show's heavy viewers tend to watch the episodes on YouTube channel than television."

The main findings of this study supported the fact that sensational contents offered in the show and emotional interactions between the human-puppet host character (*Abla Fahita*) and the guest was more accepted by youngsters than their first generation. Grandparents were found to have always waited for *Abla Fahita Live Men El-Duplex* talk show on both days; Friday and Saturday because of the function of the show and not for the innovation nature. Also, results showed that the first generation wasn't following *Abla Fahita Live Men El-Duplex* television talk show episodes since the 1st season.

With regard to the measurement of adoption rate, time length was required for the social system members to adopt the innovation. So, the first generation (grandparents) saw *Abla Fahita Live Men El Duplex* talk show an evolution for "*The Muppet Show*." These findings showed that the accurate explanation for the diffusion process needed three generations period and length of time.

According to Rogers (1983) in his book *Diffusion of innovations*, "*the rate of adoption is the relative speed with which an innovation is adopted by members of a social system. It is generally measured as the number of individuals who adopt a new idea in a specified period.*" The findings of this study showed that the speed of adoption relatively decreased with the increase of age; i.e. the speed of the third generation (youngsters) adoption for new innovation decreased with the increase of age (parents then grandparents). Since then, hypothesis one: "Youngsters adopt innovativeness earlier than others in their social system," was supported.

Limitation of the study:

- Lack of studies conducted on diffusion of innovations theory in media.
- Lack of studies published about new television talk shows in Egypt.
- Previous two studies conducted on Bassem Youssef, where *Abla Fahita* firstly appeared, didn't include any analysis or discussion about the evolution of the character in the talk show.
- Lack of information about the nature of the new innovation (human-puppet real character), in order to apply diffusion of innovations theory, the unit of analysis should be the innovation.
- Adoption rate measurements require time length of the three generations to examine the adoption or rejection of the new innovation.

Recommendations for future studies:

- Most of the study sample was female youngsters, due to the nature of strata chosen. Future studies could integrate equal portion of males and females to study the effect of sensational contents on gender difference.
- More future studies can be conducted on diffusion stages and consequences of innovation.
- It would be valuable for future researchers to have a study guide for sensational contents, like language used in songs, conversations between the host and guest, to be conducted by television media researchers.
- There was a trace of third person effect application in the study, in which respondents think that they shouldn't recommend the show for others to watch, but 75% of the sample watched all the show time. Therefore, future studies could examine the existence of such effect and how it impacted the viewers' behaviors.
- Future studies could be conducted to examine reasons behind change of medium viewership from television to the Internet and its relation with the adoption rate to the innovation.

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Appendices



Documentation of Informed Consent for Participation in Research Study

Project Title: Television Human-Puppet Talk Shows: Sensationalism, Conflict and Emotional Concerns

Principal Investigator: Mary Yousry Kamel Habib

*You are being asked to participate in a research study. The purpose of the research is examine the effect of sensationalism on the rate of accepting or rejecting contents presented in *Abla Fahita Live Men El Duplex* human-puppet talk show episodes, and the consequences of heavy viewership on personal interactions and emotional concerns, and the findings may be published and/or presented. The expected duration of your participation is about 5 – 7 minutes.

*There will not be certain risks or discomforts associated with this research.

*The information you provide for purposes of this research is confidential.

*Participation in this study is voluntary. Refusal to participate will involve no penalty or loss of benefits to which you are otherwise entitled. You may discontinue participation at any time without penalty or the loss of benefits to which you are otherwise entitled.

Signature _____

Printed Name _____

Date _____

Survey

Dear Participant:

Thank you very much for your time and participation in filling out the following survey in an attempt to help the researcher in completing the study purposes.

The research is about the effect of sensationalism on the rate of accepting or rejecting contents presented in *Abla Fahita Live Men El Duplex* human-puppet talk show episodes, and the consequences of heavy viewership on personal interactions and emotional concerns.

You are very much appreciated for your precious time and accurate responses.

Please be noted that all the data is confidential and it will be only used in scientific research.

Thank You
The researcher

1. What is your main source of Entertainment on weekend days? Please choose only one

1. Television
2. Radio
3. Cinema or theatre
4. Internet
5. Family or friends

2. How many hours do you spend watching television on weekend days?

1. 0 – 3 hours
2. More than 3 hours – 5 hours
3. More than 5 hours

3. Do you follow *Abla Fahita Live Men El Duplex* episodes?

1. Yes (Skip to question 5)
2. No (Please proceed to next question)
3. Frequently (Skip to question 5)

4. Why don't you follow *Abla Fahita Live Men El Duplex* episodes?

(Thank you for your time)

5. How do you mostly prefer watching *Abla Fahita Live Men El Duplex* episodes?
 1. Television
 2. Internet

6. Do you watch TV online?
 1. Yes (Please proceed to next question)
 2. No (skip to question 9)

7. Do you watch CBC live stream?
 1. Yes (Please proceed to next question)
 2. No (skip to question 9)

8. How do you watch CBC live stream?
 1. On YouTube channel
 2. On CBC network website
 3. Other, specify

9. How do you mostly access Internet? Please choose only one
 1. Wi-Fi Network
 2. 3G - 4G Mobile Data
 3. Nearly both on equal bases

10. How long do you spend watching *Abla Fahita Live Men El Duplex* episodes?
 1. Less than 1 segment of the episode
 2. 1 – 2 segments of the episode
 3. More than 2 segments of the episode
 4. All the show

11. Do you use the Internet to catch up missed *Abla Fahita Live Men El-Duplex* TV talk show?
 1. Yes
 2. No
 3. Frequently

12. Do you download *Abla Fahita Live Men El-Duplex* TV talk show episodes to watch later?
 1. Yes
 2. No
 3. Frequently

13. Did you follow *Abla Fahita Live Men El-Duplex* television talk show episodes since first season?

1. Yes
2. No

14. These are statements about *Abla Fahita Live Men El-Duplex* talk show, from your point of view, select one suitable answer for each statement:

Statement	1 Strongly disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly agree
1. <i>Abla Fahita Live Men El-Duplex</i> talk show contains sexual implications that appear in language and reactions.	1	2	3	4	5
2. I am eager to know the real character of <i>Abla Fahita</i> human-puppet talk show.	1	2	3	4	5
3. <i>Abla Fahita Live Men El-Duplex</i> talk show provides me with news and current issues.	1	2	3	4	5
4. <i>Abla Fahita Live Men El-Duplex</i> talk show provides me with general information (sports, technology, health, arts, and fashion).	1	2	3	4	5
5. I recommend <i>Abla Fahita Live Men El-Duplex</i> talk show for others to watch.	1	2	3	4	5
6. I am always excited to know <i>Abla Fahita Live Men El-Duplex</i> talk show guest (celebrity) for this week.	1	2	3	4	5
7. <i>Abla Fahita</i> human-puppet talk show is considered a new innovation to the Egyptian television.	1	2	3	4	5
8. I think that <i>Abla Fahita</i> human-puppet talk show contents are not suitable for my children.	1	2	3	4	5
9. I believe that <i>Abla Fahita</i> human-puppet host spontaneity emanate pleasurable atmosphere to home viewers.	1	2	3	4	5
10. I accepted <i>Abla Fahita</i> human-puppet persona easily.	1	2	3	4	5

Statement	1 Strongly disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly agree
11. I usually use contents from <i>Abla Fahita</i> human-puppet talk show with family and friends (expressions, etc.)	1	2	3	4	5
12. I share <i>Abla Fahita</i> human-puppet talk show videos online.	1	2	3	4	5
13. I believe that <i>Abla Fahita</i> human-puppet talk show should be stopped from airing on television.	1	2	3	4	5
14. Real character acting <i>Abla Fahita</i> human-puppet host is considered highly intelligent.	1	2	3	4	5
15. I think that <i>Abla Fahita Live Men El-Duplex</i> puppet like human character isn't persuasive.	1	2	3	4	5
16. "Teet" sound effect makes me keen on watching <i>Abla Fahita Live Men El-Duplex</i> talk show on YouTube.	1	2	3	4	5
17. I consider myself a slow adopter for <i>Abla Fahita Live Men El-Duplex</i> human-puppet talk show than others.	1	2	3	4	5
18. I can believe that <i>Abla Fahita</i> human-puppet talk show host is real widow woman character.	1	2	3	4	5
19. I think that <i>Abla Fahita Live Men El-Duplex</i> human-puppet talk show host questions are emotional.	1	2	3	4	5
20. I don't think that <i>Abla Fahita</i> human-puppet talk show host needs facial expressions to be persuasive.	1	2	3	4	5
21. I always wait for <i>Abla Fahita Live Men El-Duplex</i> talk show on both days; Friday and Saturday.	1	2	3	4	5
22. I think that <i>Abla Fahita</i> human-puppet talk show is an evolution for The Muppet Show.	1	2	3	4	5
23. I usually repeat songs from <i>Abla Fahita Live Men El-Duplex</i> human-puppet talk show.	1	2	3	4	5
24. I feel more comfortable watching <i>Abla Fahita Live Men El-Duplex</i> talk show online.	1	2	3	4	5

Statement	1 Strongly disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly agree
25. I consider myself an early adopter for <i>Abla Fahita Live Men El-Duplex</i> human-puppet talk show than others.	1	2	3	4	5
26. I think that <i>Abla Fahita Live Men El-Duplex</i> human-puppet talk show strength family bonds.	1	2	3	4	5
27. I always catch up television missed <i>Abla Fahita Live Men El-Duplex</i> talk show on YouTube channel.	1	2	3	4	5
28. I believe that <i>Abla Fahita</i> human-puppet talk show changed my vision to some life issues.	1	2	3	4	5
29. I became more committed to watch <i>Abla Fahita Live Men El-Duplex</i> human-puppet talk show episodes every week.	1	2	3	4	5

Kindly fill out the following information:

15. Gender

1. Male
2. Female

16. Age:

1. Less than 18 years old
2. 18 – 21 years old
3. 22 – 35 years old
4. 36 – 50 years old
5. 51 – 60 years old
6. Older than 60 years old

17. Educational level:

1. Pre- high school
2. Thanaweya Amma (High school) or equivalent
3. Technical Diploma
4. University Degree
5. Post graduate Degree

18. Employment status

1. Employed
2. Unemployed
3. Freelancer

استمارة موافقة مسبقة للمشاركة في دراسة بحثية

عنوان البحث: تأثير الاثارة الحسية والقضايا العاطفية في برامج التلفزيون الحوارية (الدمية الانسان)

الباحث الرئيسي: ماري يسري كامل حبيب

البريد الالكتروني: maramero@aucegypt.edu

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انت مدعو للمشاركة في دراسة بحثية عن تأثير الإثارة الحسية على معدل قبول أو رفض المحتوى المقدم في حلقات برنامج "أبلة فاهيتا لايف من الدوبلكس". ويتم من خلال هذا الاستبيان قياس عواقب المشاهدة على التفاعلات الشخصية والاهتمامات العاطفية.

نتائج البحث ستنتشر في دوريه متخصصة أو مؤتمر علمي.

الفترة الزمنية المطلوبة للمشاركة في هذا البحث قد تصل الي عشرة دقائق.

تقوم هذه الدراسة علي التحليل الوصفي باستخدام منهجية البحث عن طريق ورقة استبيان.

ليس هناك مخاطر أو مضايقات متوقعة من المشاركة في هذه الدراسة

السرية واحترام الخصوصية: المعلومات التي سنتدلى بها في هذا البحث سوف تكون سرية.

أي أسئلة متعلقة بهذه الدراسة أو حقوق المشاركين فيها يجب ان توجه الى الباحث.

ان المشاركة في هذه الدراسة ماهي الا عمل تطوعي، حيث أن الامتناع عن المشاركة لا يتضمن أى عقوبات أو فقدان أى مزايا تحقق لك. ويمكنك أيضا التوقف عن المشاركة في أى وقت من دون عقوبة أو فقدان لهذه المزايا.

الامضاء:

اسم المشارك :

التاريخ :/...../.....

استمارة استبيان

عزيزي المشارك:

شكرا جزيلاً على وقتك ومشاركتك في ملئ هذه الاستمارة، وذلك لمساعدة الباحثة على اكمال اهداف البحث. يدور هذا البحث عن تأثير الاثارة الحسية على معدل قبول او رفض المادة المقدمة في برنامج "أبله فاهيتا لايف من الدوبليكس" وعواقب المشاهدة الكثيفة على التفاعلات الشخصية والمؤثرات العاطفية. نشكركم على وقتكم الثمين ودقة اجابتم. يرجى العلم بأن جميع بيانات هذه الاستمارة سرية ولا تستخدم الا في اغراض البحث العلمي.

شكرا جزيلاً
الباحثة

١. ما هو المصدر الرئيسي الذي تعتمد عليه للحصول على التسلية خلال عطلة نهاية الأسبوع؟ اختر واحدة فقط

1. التلفزيون
2. الراديو
3. السينما او المسرح
4. الأنترنت
5. الأسرة او الأصدقاء

٢. كم عدد الساعات التي تقضيها في مشاهدة التلفزيون في ايام عطلات الأسبوع؟

1. أقل من ساعة واحدة
2. من ساعة واحدة الي أقل من ثلاث ساعات
3. من ثلاث ساعات الي أقل من خمس ساعات
4. أكثر من خمس ساعات

٣. هل تتابع حلقات برنامج أبله فاهيتا لايف من الدوبليكس؟

1. نعم (انتقل للسؤال 5)
2. لا (رجاء انتقل الي السؤال التالي)
3. أحيانا (انتقل للسؤال 5)

٤. لماذا لا تتابع حلقات برنامج أبله فاهيتا لايف من الدوبليكس؟

(شكرا جزيلاً لوقتك)

٥. كيف تفضل مشاهدة حلقات برنامج أبله فاهيتا لايف من الدوبليكس في أغلب الأحيان؟

1. شاشة التلفزيون
2. شبكة الأنترنت

٦. هل تشاهد التلفزيون على الأنترنت؟

1. نعم (رجاء انتقل الي السؤال التالي)
2. لا (انتقل للسؤال 9)

٧. هل تشاهد قناة تلفزيون CBC بث مباشر علي الأنترنت؟

1. نعم (رجاء انتقل الي السؤال التالي)
2. لا (انتقل للسؤال 9)

٨. كيف تشاهد قناة تلفزيون CBC بث مباشر علي الأنترنت؟

1. بث مباشر علي موقع يوتيوب YouTube
2. بث مباشر علي الموقع الرسمي لشبكة قنوات سي بي سي CBC
3. أخرى. برجاء ذكرها

٩. كيف تسجل دخولك على الأنترنت في أغلب الأحيان؟ اختر واحدة فقط

1. الشبكة اللاسلكية الواي فاي Wi-Fi
2. شبكة البيانات 3G – 4G
3. استخدم الاثنين بشكل متساوي تقريبا

10. ما مدي الوقت الذي تقضيه في مشاهدة حلقات برنامج أبله فاهيتا لايف من الدوبليكس؟

1. أقل من جزء واحد من الحلقة
2. من جزء واحدة الي جزئيين من الحلقة
3. أكثر من جزئيين من الحلقة
4. كل الحلقة

١١. هل تستخدم شبكة الأنترنت في مشاهدة حلقات برنامج أبله فاهيتا لايف من الدوبليكس التي لم تتمكن من مشاهدتها على التلفزيون؟

1. نعم
2. لا
3. أحيانا

١٢. هل تقوم بتحميل حلقات برنامج أبله فاهيتا لايف من الدوبليكس لمشاهدها لاحقا؟

1. نعم
2. لا
3. أحيانا

١٣. هل قمت بمتابعة حلقات برنامج أبله فاهيتا لايف من الدوبليكس منذ الموسم الأول؟

1. نعم
2. لا

١٤. هذه مجموعة من العبارات تتعلق ببرنامج أبله فاهيتا لايف من الدوبليكس. أرجو معرفة رأيك. أختار اجابة واحدة مناسبة لكل جملة:

٥	٤	٣	٢	١	العبارة
أوافق بشدة	أوافق	محايد	أرفض	أرفض بشدة	
٥	٤	٣	٢	١	١. يحتوي برنامج أبله فاهيتا لايف من الدوبليكس على ايماءات جنسية تظهر في العبارات المستخدمة وردود الأفعال.
٥	٤	٣	٢	١	٢. أتشوق لمعرفة الشخصية الحقيقية المؤدية لدمية أبله فاهيتا.
٥	٤	٣	٢	١	٣. أحصل على الأخبار الحالية من برنامج أبله فاهيتا لايف من الدوبليكس.
٥	٤	٣	٢	١	٤. أحصل على معلومات عامة (رياضة، تكنولوجيا، صحة، فن، موضة) من برنامج أبله فاهيتا لايف من الدوبليكس.
٥	٤	٣	٢	١	٥. أرشح مشاهدة برنامج أبله فاهيتا لايف من الدوبليكس للآخرين.
٥	٤	٣	٢	١	٦. أتشوق دائما لمعرفة ضيوف برنامج أبله فاهيتا لايف من الدوبليكس لهذا الأسبوع.
٥	٤	٣	٢	١	٧. تعتبر شخصية أبله فاهيتا الدمية الانسان ابتكار جديد من نوعه في التلفزيون المصري.
٥	٤	٣	٢	١	٨. أظن ان محتويات برنامج أبله فاهيتا الدمية الانسان غير مناسبة لمشاهدة الأطفال.
٥	٤	٣	٢	١	٩. أعتقد ان شخصية أبله فاهيتا الدمية الانسان تتبع الأسلوب التلقائي المشوق للمشاهد.
٥	٤	٣	٢	١	١٠. تقبلت شخصية أبله فاهيتا الدمية الانسان بسهولة.
٥	٤	٣	٢	١	١١. أستخدم عادة محتوى حلقات برنامج أبله فاهيتا لايف من الدوبليكس الدمية الأنسان بين الأهل والأصدقاء (التعبيرات اللفظية والخ).
٥	٤	٣	٢	١	١٢. أقوم بمشاركة فيديوهات حلقات برنامج أبله فاهيتا لايف من الدوبليكس الدمية الانسان على الأنترنت.
٥	٤	٣	٢	١	١٣. أعتقد ان برنامج أبله فاهيتا الدمية الانسان يجب وقف بثه على شاشة التلفزيون.
٥	٤	٣	٢	١	١٤. أعتبر الشخصية الحقيقية لأبله فاهيتا الدمية الانسان في منتهي الذكاء.

٥	٤	٣	٢	١	العبارة
أوافق بشدة	أوافق	محايد	أرفض	أرفض بشدة	
٥	٤	٣	٢	١	١٥. أعتقد ان شخصية أبله فاهيتا الدمية الانسان غير مقنعة.
٥	٤	٣	٢	١	١٦. المؤثر الصوتي "تبيبيت" يجعلني حريص على مشاهدة حلقات برنامج أبله فاهيتا لايف من الدوبليكس الدمية الأنسان على موقع اليوتيوب.
٥	٤	٣	٢	١	١٧. أعتبر نفسي من أخرمتبني فكرة برنامج أبله فاهيتا لايف من الدوبليكس الدمية الانسان.
٥	٤	٣	٢	١	١٨. أصدق ان ان شخصية أبله فاهيتا الدمية الانسان أرمله حقيقية.
٥	٤	٣	٢	١	١٩. أظن ان أسئلة شخصية أبله فاهيتا الدمية الانسان في برنامجها لايف من الدوبليكس مثيرة للعاطفة.
٥	٤	٣	٢	١	٢٠. لا أظن ان شخصية أبله فاهيتا الدمية الانسان تحتاج تعابير الوجه لتصبح أكثر اقناعا.
٥	٤	٣	٢	١	٢١. احرص على متابعة برنامج أبله فاهيتا لايف من الدوبليكس الدمية الأنسان على مدار اليومين: الجمعة والسبت.
٥	٤	٣	٢	١	٢٢. أظن ان برنامج أبله فاهيتا لايف من الدوبليكس الدمية الأنسان تطور لبرنامج عرض الدمي (المابيت شو).
٥	٤	٣	٢	١	٢٣. عادة أكرر أغاني برنامج أبله فاهيتا لايف من الدوبليكس الدمية الأنسان.
٥	٤	٣	٢	١	٢٤. أشعر براحة أكثر عند مشاهدة برنامج أبله فاهيتا لايف من الدوبليكس على الأنترنت.
٥	٤	٣	٢	١	٢٥. أعتبر نفسي من أوائل متبني فكرة برنامج أبله فاهيتا لايف من الدوبليكس الدمية الانسان.
٥	٤	٣	٢	١	٢٦. أظن ان برنامج أبله فاهيتا لايف من الدوبليكس الدمية الانسان تساعد على الترابط الأسري.
٥	٤	٣	٢	١	٢٧. أستطيع دائما اللحاق بمشاهدة حلقات برنامج أبله فاهيتا لايف من الدوبليكس الدمية الانسان على الأنترنت.

٥	٤	٣	٢	١	العبارة
أوافق بشدة	أوافق	محايد	أرفض	أرفض بشدة	
٥	٤	٣	٢	١	٢٨. أعتقد ان برنامج أبله فاهيتا لايف من الدوبليكس الدمية الانسان غيرت رؤيتي لبعض الأمور في الحياة.
٥	٤	٣	٢	١	٢٩. أصبحت أكثر حرصا على متابعة حلقات برنامج أبله فاهيتا لايف من الدوبليكس الدمية الانسان أسبوعيا.

برجاء ملئ البيانات التالية

١٥. الجنس

1. ذكر
2. أنثي

١٦. السن

1. أقل من ١٨ سنة
2. من ١٨ الي ٢١ سنة
3. من ٢٢ الي ٣٥ سنة
4. من ٣٦ الي ٥٠ سنة
5. من ٥١ الي ٦٠ سنة
6. أكبر من ٦٠ سنة

١٧. المستوي التعليمي

1. أمي
2. يقرأ ويكتب
3. شهادة ابتدائية أو اعدادية
4. ثانوية عامة او ما يعادلها
5. دبلوم فني صناعي
6. شهادة جامعية
7. شهادة عليا
8. آخر. برجاء ذكره

١٨. المهنة

1. يعمل
2. لا يعمل
3. أعمال حرة